

## A Musical Experience in Early Childhood Education

### ARTICLE

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### Abstract

Music is a form of language and cultural production that makes significant contributions to human development. In Early Childhood Education, it becomes an artistic expression of great educational value for children. This study aims to understand how pedagogical work involving music in Early Childhood Education fosters the development of artistic skills in children. Using a qualitative approach, this field study was conducted at an Early Childhood Education Center (CEI) in the municipal public school system of Fortaleza, with a Pre-Kindergarten II class composed of 20 children with an average age of 2. Based on the field study, it was observed that music education promotes not only cognitive learning but also processes of socialization, emotional expression, and the strengthening of children's identity.

**Keywords:** Music. Early Childhood Education. Pedagogical practice.

### Uma experiência musical com estudantes na Educação Infantil

### Resumo

A música é uma forma de linguagem e produção cultural que traz contribuições significativas para o desenvolvimento humano. Na Educação Infantil, torna-se uma manifestação artística de grande valor educacional para as crianças. Este trabalho tem como objetivo compreender de que maneira o trabalho pedagógico com a música, na Educação Infantil, favorece o desenvolvimento de habilidades artísticas nas crianças. Valendo-se de uma abordagem qualitativa, este estudo de campo foi desenvolvido em um Centro de Educação Infantil (CEI) da rede pública municipal de Fortaleza, com uma turma do Infantil II, composta por 20 crianças com idade média de 2 anos. A partir do estudo de campo, observou-se que a musicalização promove não somente aprendizagens cognitivas, mas também processos de socialização, de expressão emocional e de fortalecimento da identidade infantil.

**Palavras-chave:** Música. Educação Infantil. Prática pedagógica.

## 1 Introduction

Even in the maternal womb, the human being turns its ears toward the first sounds around it, an early rehearsal for what it will explore throughout life after birth through hearing and through the other senses. After the fourth month of pregnancy, the fetus already reacts to the sound of the voice and may even be soothed by music (Burgierman, 2016). Thus, musical language can be regarded as one of the first artistic manifestations to which the human being is introduced.

Plato (2000), for example, asserted that music was the best education for the soul. Music is art, and art is a form of knowledge of great value for the humanization of the individual. It is among the cultural productions generated by humanity throughout its existence, transmitted and transformed across generations.

In line with this idea, Oliveira and Nascimento (2019, p. 9) state: “Since Art is a social and historical element, it becomes one of the ways of being human, in the creative possibility of Humankind”. In other words, artistic manifestations constitute educational possibilities when education is understood as a process of humanization, socialization, and insertion into a culture (Charlot, 2006).

Contextualizing this discussion within the field of Early Childhood Education, a horizon of educational opportunities emerges for children’s development and learning through experiences that involve art. Therefore, this study is guided by the following question: Which aspects of child development are fostered through pedagogical work with Early Childhood Education children by means of artistic experiences with music?

This research is justified, within the educational sphere, by the understanding of art as an active instrument of expression, communication, and the child’s holistic development. It is so relevant that it constitutes one of the areas of knowledge that integrate the Basic Education curriculum and the academic training of professionals. In light of this, the present work seeks to strengthen what is known about the role of art in stimulating creativity, aesthetic sensitivity, and the ability to deal with emotions and conflicts.

As for the social sphere, artistic practices are understood to contribute significantly to the formation of individuals who are more critical, autonomous, and empathetic. Thus, this research is also justified by its commitment to transforming a society marked by deep

inequalities, understanding the qualified incorporation of art into Early Childhood Education as a means of inclusion and of valuing multiple forms of cultural expression, promoting respect for diversity and strengthening social bonds.

Accordingly, this study aims to understand how pedagogical work with music in Early Childhood Education fosters the development of artistic skills in children. To this end, it is grounded in authors from Historical-Critical Pedagogy, such as Saviani and Duarte (2021), Birck (2021), Lazaretti (2020), Oliveira and Nascimento (2019), and Vigotski (1999).

As for methodology, a qualitative field study was conducted in an Early Childhood Education Center (*CEI*) in the municipal public system of Fortaleza, with a group of children in Infantil II, through participant observation.

This article is structured as follows: in the Theoretical Framework section, the main concepts and studies that support the topic are presented, seeking to contextualize and substantiate the analysis developed. Next, in Methodology, the methodological path adopted for the research is described, including the procedures, instruments, and criteria used. Finally, in the Final Considerations, the study's main findings are discussed, as well as their implications and suggestions for future research.

## 2 Theoretical Framework

This section is divided into two subsections, aiming to deepen the understanding of the proposed theme. The first subsection addresses, based on legal foundations and pedagogical possibilities, how work in Early Childhood Education benefits from artistic knowledge. The second offers a more specific discussion of music as an artistic manifestation, relating it to the context of the research and highlighting its relevance to the study's objectives.

### 2.1 The importance of art in Early Childhood Education

*“Music has no explanations to give about itself;  
that explains everything”.<sup>1</sup>*

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The aims of school education are the subject of debates and discussions that involve different sectors of society. Focusing on a specific slice of this broad field of possibilities, the present work understands school education as a process of humanization. In this perspective, according to Saviani and Duarte (2021), there is a consensus in understanding education as a process of human formation, while also highlighting the importance of clarifying what is meant by this concept. Here, human formation is viewed as a continuous process of development and learning in all dimensions of an individual's existence. This process is situated within a determined historical and cultural context and is driven by social relations.

Thus, school education cannot be reduced to the mere transmission of curricular content centered primarily on the mastery of reading, writing, and arithmetic, even though such knowledge is indispensable for accessing the symbolic repertoire historically produced. Forming human beings involves a multidimensional understanding of their constitution and development.

Support for this claim can be found in the *Lei de Diretrizes e Bases da Educação Nacional* (LDB, n. 9.394/96), which states that one of the purposes of education is the full development of the student (Brazil, 2020). This prerogative resonates in the *Base Nacional Comum Curricular* (BNCC) through the notion of “integral education”, which aims at the student's holistic development (Brazil, 2018).

Given the above, the complexity of what it means to be human becomes evident. Therefore, if education is fundamentally intended to humanize individuals, it must act upon the multiple dimensions of existence of those involved in its process.

All types of human knowledge historically produced must be accessed and experienced by individuals of the human species. Considering the diverse knowledge

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<sup>1</sup> This and the other excerpts that appear at the beginning of the sections come from the song *Mão na Música*. Lyrics and music: Sérgio Godinho. Performer: Sérgio Godinho (in: CD *Mútuo Consentimento*, Universal Music, 2011).

generated by humanity, this study defends the inclusion of artistic knowledge in the school context. Art must be understood as a historical, social, and cultural phenomenon whose appropriation is fundamental to human development.

Vigotski (1999, p. 315) contributes to this understanding by stating that “art is the social within us, and if its effect occurs in an isolated individual, this in no way means that its roots and essence are individual”. In this sense, Saviani and Duarte (2021) defend the teaching of the arts in school based on the perspective that labor is the social complex that differentiates the human being from other species. Furthermore, the arts educate subjectivity, enabling individuals to take a stance toward social phenomena and to go beyond everyday pragmatism.

Accordingly, both teachers and students have their formative processes enriched by artistic knowledge. One of the dimensions fostered by art, according to Oliveira and Nascimento (2019), is the sensitive dimension. Sensitivity, as a humanizing element, constitutes a central aspect of the educational relations among individuals in a society.

In addition to sensitivity, art contributes to the development of other dimensions of being. Scherer (2016, p. 53) states that “art has the capacity, by stirring the senses, to provoke thought, leading to reflection on the context in which subjects are inserted”.

Deepening the discussion, Saviani and Duarte (2021) argue that each form of art – literature, painting, sculpture, music, dance, theater, cinema, architecture – acts in a specific way upon human senses. And when one considers an *omnilateral* formation, that is, the integral development of the individual, the aim must be the development of all senses, implying equal appreciation of the various artistic fields. This aligns with Birck’s (2021) perspective, who concludes this discussion by defending the constitution of art as a dimension of human life.

Regarding the presence of art in Early Childhood Education, one may begin by considering what appears in legal documents. The *Diretrizes Curriculares Nacionais para a Educação Infantil* (DCNEI) establish that this stage of Basic Education must respect the following principles: ethical, political, and aesthetic (Brazil, 2010).

More specifically, the aesthetic principles concern sensitivity, creativity, playfulness, and freedom of expression in different artistic and cultural manifestations (Brazil, 2010). In this, explicit references to artistic knowledge can be observed. The aim here is not to segment the principles but to indicate contexts in which the presence of art becomes more evident.

After the DCNEI, the BNCC introduced, among the general competencies to be developed in Basic Education, the following principle: “To value and appreciate the various artistic and cultural expressions, from local to global, as well as to participate in diverse practices of artistic and cultural production” (Brazil, 2018, p. 9).

Despite the criticisms and disagreements that may be directed at the BNCC from the theoretical perspective adopted in this work, that is not the focus. The intent is to identify possibilities and openings within the document that may support the defense of artistic work in student formation.

In the section related to Early Childhood Education in the BNCC, guaranteeing six rights of learning in childhood is advocated. These rights derive from the principles present in the DCNEI. They are: knowing oneself and living alongside others (derived from the ethical principle), participating and expressing oneself (derived from the political principle), playing and exploring (derived from the aesthetic principle) (Lazaretti, 2020).

Although it permeates all learning rights, work with art in Early Childhood Education finds, in the rights to “play”, “explore”, and “express oneself”, a more explicit reference to its presence. Similarly, this possibility can be observed in the fields of experience “Body, gestures, and movements” and “Listening, speaking, thinking, and imagination”. Supporting this observation, the BNCC states:

Through different languages, such as music, dance, theater, and pretend play, children communicate and express themselves in the interweaving of body, emotion, and language. Children come to know and recognize the sensations and functions of their bodies and, through their gestures and movements, identify their potential and their limits, while simultaneously developing awareness of what is safe and what may pose a risk to their physical integrity (Brazil, 2018, p. 41).



Given these arguments, Oliveira and Nascimento (2019) offer a pertinent perspective when they denounce a reification of art that attributes to it a utilitarian function which ultimately betrays its very origin. In other words, artistic knowledge is often regarded as a mere appendix within the curriculum.

By understanding the seriousness and importance of art, the intention is to demystify the idea of artistic activities in school as mere “pastime” or “recreation”, recognizing instead their valuable potential to contribute to human development, which finds in the school a propitious environment.

## 2.2 Considering a perspective of formation in Early Childhood Education based on music

*“Music runs through throats and can be played with a single finger”.*

Recognizing the importance of art for student formation, the focus now turns to music, understood both as a language and as an artistic manifestation. In the educational field, music can function simultaneously as a means and as an end, providing significant benefits.

Given this, it is important to define what is understood as music in this study. In our view, music is a cultural production created by human beings through their bodies or through other materials, resulting in intentional and representative sounds. Sounds produced in other ways are not considered music, although they are also mentioned in the research.

Bennett (1994) states that such sounds may be noises or notes with characteristics such as pitch, intensity, and timbre. Both notes and noises are important for music, each fulfilling distinct roles. Thus, music is not always a composition of notes, nor is it always tied to singing or the playing of instruments. Despite this definition, it is worth noting that there is no unanimous concept of what music actually is. By way of example, Jeandot (1997, p. 12) defines it as “a universal language, but with many dialects that vary from

culture to culture, involving the way of playing, singing, organizing sounds, and defining the basic notes and their intervals”.

Depending on elements such as the country, region or locality, people, spaces, and circumstances, music will possess distinctive characteristics and diverse aims. However, in this study, sounds produced by nature will not be considered music, but only those generated or created by human beings as cultural production.

Work with music in the field of education finds legal support in national legislation through the LDB. Since Law n. 13.278 of 2016, the LDB establishes that music is part of the curricular component of Art education, which is mandatory in Basic Education according to Law n. 13.415 of 2017 (Brazil, 2020).

In the BNCC, resonances of the determinations set forth by the LDB can be identified. The document recommends pedagogical work with music and presents a definition of what is understood by this language:

Music is the artistic expression that takes shape through sounds, which acquire form, sense, and meaning both within the realm of subjective sensibility and within social interactions, as a result of diverse knowledge and values established within the domain of each culture (Brazil, 2018, p. 196).

Because it is a form of artistic knowledge, musical art cannot always be translated into concepts through the logic of words, leaving room for possibilities of experiencing it through feeling and living it (Oliveira and Nascimento, 2019).

Thus, what benefits can music bring to the sphere of school education? Initially, it can be noted that it contributes to cognitive, socioaffective, and psychomotor development, among others. It also stimulates creativity and helps reduce levels of anxiety and stress. In this sense, for example, teachers may enrich the teaching process by incorporating music, making lessons more engaging. Moreover, it may facilitate memorization and the understanding of complex structures.

With regard specifically to musical learning in Early Childhood Education, a direct contribution to the child’s holistic development can be observed. Brésia (2003) supports



this claim, indicating that musical art contributes to psychomotor, socioaffective, cognitive, and linguistic development, constituting a tool that facilitates learning.

Costa-Giomi (2001) treats music education as a form of intervention whose aim is to awaken and develop an appreciation for music. This benefits the development of sensitivity, creativity, rhythmic awareness, pleasure in listening to music, imagination, memory, concentration, attention, self-discipline, respect for others, socialization, affectivity, body awareness, and movement.

Ballone (2010) highlights that musical learning influences brain plasticity and supports connections among neurons in the frontal area, which is related to processes of memory and attention, in addition to stimulating communication between the two hemispheres of the brain, which may explain its relation to mathematical reasoning and interpretation.

The discussion surrounding the importance of music in individuals' development and learning also highlights the need for artistic training among teachers. Mota and Santos (2024) emphasize the positive impacts of art on the formation of pedagogues, the professionals qualified to work in Early Childhood Education.

In light of this debate regarding the developmental possibilities afforded by music, the following section presents the description and analysis of a project carried out in the context of Early Childhood Education that provided musical experiences to a group of children in their school.

### 3 Methodology

*"Music is so vast it fits into any measure".*

This research emerged from a pedagogical project titled "Sons da Infância", developed with an Infantil II class in an Early Childhood Education Center of the municipal public system of Fortaleza. To highlight the methodological dimensions of this study, a qualitative approach was

adopted, whose aim is to explore the field of meanings, intentions, beliefs, values, and behaviors. As Minayo (2001) states, qualitative research responds to highly specific questions and is concerned with a level of reality that cannot be quantified.

The type of research developed is characterized as a field study that seeks to deepen the understanding of a specific reality, conducted through direct observation of the activities of the studied group and interviews with informants, with the goal of capturing the explanations and interpretations related to that context (Gil, 2008).

During the musical experiences, the analysis was strengthened through the field study, since the intention was to understand in detail the impacts of the project on the pedagogical work with 2-year-old children. This type of research proved suitable for the proposed objective, as it enabled a systematic analysis of the experiences lived by the children and of the records produced throughout the development of the project.

As a data collection instrument, participant observation was chosen, which is appropriate for qualitative studies, especially field research, as it contributes to a deeper analysis of pedagogical practices, interactions between teachers and students, and institutional dynamics.

This procedure involves the researcher entering the environment being investigated, interacting with the subjects and participating in everyday situations while simultaneously making systematic records of the observed phenomena. According to Lüdke and André (1986), participant observation allows the researcher to capture both visible behaviors and interactions and the meanings attributed by subjects to their practices.

According to Bogdan and Biklen (1994), this technique enables direct contact with the reality being studied, fostering the collection of rich and detailed information about educational experiences. By engaging actively in the context, the researcher has the opportunity to understand processes in their complexity, moving beyond fragmented views.

Thus, the researcher's presence in the field was not limited to the role of observer but involved active participation in planning and conducting the musical experiences, as well as producing records in a field journal, along with photographs, video recordings, and analytical descriptions.

The field study was conducted in an Early Childhood Education Center (CEI) of the municipal public system of Fortaleza, an institution that serves children from 0 to 5 years of age, prioritizing care, learning, and holistic development. The investigation was carried out with an Infantil II class composed of 20 children with an average age of 2 years, accompanied by a lead teacher and a teaching assistant. The choice of this school and class is justified by the researcher's interest in understanding how musical learning can contribute to the development of artistic skills, sensitive listening, and the strengthening of affective bonds at this age, a stage in which sound and bodily exploration are highly significant.

The study was developed through the project “Sons da Infância”, whose proposal centered on music as a language and a means of expression. Participating in the research were the children of the class, the lead teacher, and the researcher herself, who adopted a participant observation stance.

To ensure compliance with ethical principles, the project was presented to the administrative staff and to the legal guardians, who signed the Free and Informed Consent Form (TCLE), guaranteeing data confidentiality and the preservation of the children's identities.

The project lasted two months, in March and April 2025, with weekly meetings organized into five experiential axes, which are detailed below.

The first axis is listening and auditory perception. Hearing is one of the first senses a child develops, emerging even during gestation, and in Early Childhood Education it plays an essential role in the formation of musical sensitivity and selective attention. According to Schafer (1991), the act of listening consciously is the first step toward understanding, appreciating, and interacting with sounds. In the context of the project, proposing listening experiences fosters the perception of different timbres, intensities, durations, and pitches, allowing children to develop a rich and meaningful sound repertoire.

The second axis is body percussion. This axis promotes awareness of one's own body and the integration of movement, rhythm, and sound. According to Wallon (1975), the

body is the basis of the child's earliest cognitive and emotional experiences, and music, when associated with movement, enhances overall development.

The third axis is the exploration of instruments and sound materials. For 2-year-old children, the emphasis is not on musical technique but on free experimentation, learning to recognize sound possibilities, and engaging with space and with others. The DCNEI (2010) emphasize that contact with instruments, objects, and unconventional materials promotes the discovery of sounds, contributing to the development of aesthetic sensitivity.

The fourth axis concerns musical improvisation, which supports individual expression and the development of creativity. For Brito (2003), this freedom of musical expression is fundamental early in life, as it respects the child's internal rhythm and values their discoveries.

Fifth, there is collective creation, which encourages collaboration, listening to others, and the building of social bonds. For Vigotski (1991), learning occurs in social interaction, and musical creation in groups enhances the Zone of Proximal Development, enabling children to reach more complex levels of sound comprehension and production. Furthermore, the DCNEI (2010) reinforce that music in Early Childhood Education should promote meaningful and collective experiences, broadening possibilities for expression and communication.

Each meeting was planned to ensure the children's active participation and the systematic observation of how they interacted with sounds, with their peers, and with the educators.

For data analysis, procedures typical of a field study were carried out: reduction, categorization, and interpretation of the data (Gil, 2008). The interpretation of the collected data was developed through systematic reflections on the records produced, articulated with the theoretical framework adopted, especially authors who address music, child development, and learning in Early Childhood Education. This approach made it possible to identify, interpret, and understand manifestations of attention, creativity, motor coordination, socialization, children's protagonism, and musical expression, relating them to the pedagogical objectives of the project.

## 4 Musical experiences observed in the field study

*“Music cries and laughs at the same time. A child for reasons not exactly understandable”.*

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In this section, the main results obtained from the field study are presented and discussed. As categories of analysis, the five experiential axes developed during the “Sons da Infância” project were used. The findings are first described, followed by an interpretation in light of the theoretical framework adopted. Finally, the implications of the results for the field are discussed, as well as their possible limitations. This structure aims to ensure an analysis that is coherent and aligned with the objectives of the research.

In the axis of listening and auditory perception, it was observed that the children were able to identify sounds from the environment, such as birdsong, vehicle noise, and the sound of rain. During the experiences, their enthusiasm in attempting to reproduce these sounds with their bodies was recorded, revealing attentional capacity and the construction of meaning through listening (Brazil, 2018; Ceará, 2019). According to Schafer (1991), educating listening expands sensory perception and enables the child to develop greater awareness of the sound environment, relating sounds to their own experience.

This exercise of silence and concentration posed an initial challenge, but over time, the children began to value the moment of listening, commenting on and associating sounds with their daily experiences. Reproducing environmental sounds through their own bodies thus enhances bodily awareness and movement, corroborating the findings described by Costa-Giomi (2001).

Later, in the body percussion experiences, advances in motor coordination and rhythmic awareness were noted. Through observations and records, it was perceived that the children produced beats with claps, feet, and finger snaps, following simple sequences and, in some cases, creating their own variations. At certain moments, the class spontaneously divided into small groups that challenged each other to create different rhythms, demonstrating creativity and cooperation.

Participant observation made it possible to identify how these moments also fostered socialization, since exchanges, synchronization, and attentive glances were required to maintain collective rhythm. This dynamic reveals the social dimension mobilized by art (Vigotski, 1999), as well as its specific action upon the human senses (Saviani and Duarte, 2021).

In another stage of the project, involving the construction of musical instruments with recyclable materials, intense curiosity and engagement were observed. Plastic containers, grains, bottle caps, and rubber bands were explored as sound resources. The children not only built the instruments but also named them according to their perceptions: a shaker became a “barulhador”, a drum was called a “toc-toc”. Assigning names proved to be an exercise in imagination and authorship. For Gainza (1988), exploring different sound materials enables the child to understand acoustic properties and discover personal ways of expressing themselves musically, developing creative autonomy. The creation process was thoroughly documented, showing that the activity strengthened a sense of belonging, as each child recognized themselves in their own production.

In the musical improvisation stage, the groups were encouraged to create free compositions. It was observed that, although disorganized from an adult perspective, the productions carried communicative intentionality and artistic expression. In one of the sessions, a group combined claps, shaker sounds, and beats on the floor, creating a “concert” that ended in collective laughter. In this sense, Brito (2003) notes that improvisation allows children to explore sounds spontaneously, fostering creativity, expressiveness, and musical authorship. Systematic observation revealed that such moments were permeated by values such as respect for others’ work, cooperation, and mutual recognition.

Regarding the experiences with dance and movement, these moments promoted substantial bodily engagement. Familiar songs such as “Cabeça, ombro, joelho e pé” were reinterpreted by the children, who added new gestures and movements. In activities with colorful fabrics to the sound of instrumental music, it was possible to observe freedom of



creation and increased bodily awareness. Children who initially appeared shy began to participate actively, suggesting steps and interacting with their peers.

A noteworthy episode occurred when, during a musical activity differentiating strong and soft sounds, the children represented the intensity with their bodies. The sound of light rain was enacted with delicate hand and arm movements, while thunder was expressed through strong beats on the floor. This type of experience aligns with Vigotski's (1991) conception that artistic language allows the child to symbolize the world and communicate meanings through the body and music.

Their expressiveness showed an understanding of sound contrasts and their translation into bodily gestures. Another significant record was observed during the body percussion workshop, when a child spontaneously led the group, marking the rhythm with claps and encouraging peers to follow. This moment revealed the emergence of leadership, autonomy, and children's protagonism, aspects fundamental in contemporary educational processes.

During attentive listening activities, some children surprised the observers by associating sounds with personal memories, such as relating the sound of rain to bedtime at home or birdsong to their grandmother's backyard. These spontaneous comments were noted in the field journal and demonstrate the potential of music and sound to evoke memories and strengthen affective bonds. Sounds carry emotional and cultural meanings, becoming elements of memory that connect individual experience to the social environment (Schafer, 1991).

The culmination of the project, organized as an exhibition open to families, also constituted an important object of observation. The children's enthusiasm in presenting their instruments and productions, as well as the families' engagement, was evident. Families expressed emotion as they recognized the learning outcomes. This moment of extended socialization reinforced the understanding of school as a collective space of creation and belonging, consistent with the principles of the Ateliê Project (Fortaleza, 2020).

## 5 Final considerations

Analysis of the records from participant observation showed that musical learning contributed to the development of auditory perception, motor coordination, creativity, self-esteem, and socialization. Thus, the field study confirms the importance of music as a fundamental educational language in Early Childhood Education, especially when experienced with pedagogical intentionality and sensitivity.

*“Music has no barriers, but love for it does”.*

The discussions undertaken throughout this work reaffirm that music, understood as an artistic and cultural language, constitutes an important pedagogical resource for Early Childhood Education. Based on the field study developed, which aimed to understand how pedagogical work with music in Early Childhood Education fosters the development of artistic skills in children, it was observed that musical learning promotes not only cognitive development but also processes of socialization, emotional expression, and the strengthening of children’s identities. This finding aligns with the conception of *omnilateral* formation proposed by Saviani and Duarte (2021), according to which education must encompass all dimensions of human development.

Participant observation made it possible to identify in pedagogical practice what Vigotski (1999) had already argued: art, especially music, is social in its essence. Moments of improvisation, collective creation, and active listening demonstrated how children construct meaning and share experiences, revealing the socializing function of music in the educational process.

From a legal and curricular standpoint, the results reinforce the guidelines of the *Diretrizes Curriculares Nacionais para a Educação Infantil* (Brazil, 2010) and of the *Base Nacional Comum Curricular* (Brazil, 2018), documents that guarantee children’s rights to play, explore the world, and express themselves through artistic languages. The

experience analyzed confirmed that when the school ensures these opportunities, it contributes effectively to meaningful learning and holistic development.

The musical practices described also show that musical activity, when intentionally planned, is a path capable of stimulating thought and reflection about the social context. As they explored sounds, rhythms, and movements, the children also constructed meanings about the world around them, articulating sensory and cognitive experiences.

Another aspect worth highlighting concerns the aesthetic and sensitive dimension emphasized by Oliveira and Nascimento (2019). When children assigned unique names to the instruments they created or associated sounds with personal memories, they demonstrated that music enriches imagination and values subjectivity, central aspects of human formation.

The culmination of the project, by involving families, reinforced the conception of school as a collective space of coexistence and cultural production. In this sense, the experience converges with the proposal of the Ateliê Project (Fortaleza, 2020), reaffirming the importance of articulating children, families, and schools in building meaningful educational pathways.

From a methodological perspective, the adoption of participant observation proved successful, as it enabled the capture of nuances in the educational process that would hardly be accessed through other techniques. The evidence collected reaffirms the need to understand music not as a peripheral or recreational activity but as a constitutive dimension of holistic education. This implies rethinking the place of art in the Early Childhood Education curriculum, ensuring its systematic presence in children's daily routines and its articulation with other areas of knowledge.

It is therefore concluded that musical learning, when experienced with intentionality, affection, and openness to children's creativity, contributes to the formation of subjects who are more sensitive, critical, and autonomous. As Charlot (2006) and Birck (2021) argue, art must be understood as an educational right.

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