

Music teaching: studies of an extension Project

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Abstract

In this article, we report the studies arising from an extension project aimed at the practice of Choral Singing, which took place in the Music Degree course at a community university in Santa Catarina, from 2019 to 2022. The project suffered the impacts of the pandemic and had to cancel its activities practices, in the years 2020 and 2021, however, the study and research activities continued, giving rise to this article. Our main objective is to discuss and recognize the different trajectories of music teaching, which can occur through formal and non-formal education institutions, reflecting on access to this teaching, the professionals responsible for it and the curriculum. that has been developed for the area.

Keywords: Music Teaching. Extension Project. Access. Resume. Professionals.

O ensino de música: estudos de um projeto de extensão

Resumo

Neste artigo, relatamos os estudos oriundos de um projeto de extensão voltado para a prática de Canto Coral, ocorrido no curso de Licenciatura em Música em uma universidade comunitária catarinense, no período de 2019 a 2022. O projeto sofreu os impactos da pandemia, precisando cancelar suas atividades práticas, nos anos de 2020 e 2021, no entanto, as atividades de estudo e pesquisa continuaram, dando origem a este artigo. Temos como principal objetivo discutir e re(conhecer) as diferentes trajetórias do ensino de música, o qual pode ocorrer por meio de instituições formais e não-formais de educação, refletindo sobre o acesso a este ensino, os profissionais responsáveis pelo mesmo e o currículo que tem sido desenvolvido para a área.

Palavras-chave: Ensino de Música. Projeto Extensão. Acesso. Currículo. Profissionais.

1 Introduction

In this article we discuss the importance of music education in the integral formation of the human being, its different forms of performance and access to this



teaching, which can occur through formal and non-formal educational institutions, as well as the professionals and curriculum related to the area.

The work is linked to an extension project focused on the practice of Choral Singing, occurring in the course of Music Degree in a community university in Santa Catarina, in the period from 2019 to 2022. The project started with a group of children and a group of elderly people, and the meetings took place in non-formal educational spaces.

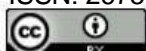
However, the project suffered the impacts of the pandemic, and had to suspend its practical activities in 2020 and 2021; however, the study and research activities continued, giving rise to this article, and in 2022, the practical activities resumed.

During the studies that occurred in four major axes - 1) access to music education; 2) professionals for the area; 3) curriculum in music, 4) music education in different contexts; we observed that music education has already achieved many advances, but that there are still many spaces to occupy, especially by the inclusive, participatory, solidary and collaborative character that it develops in projects for the community.

2 Methodology

The extension project was funded by the Santa Catarina State Government and included a minimum weekly workload for the development of the activities. Initially, studies were carried out on the methodology of teaching singing, since the project included this practice. The activities with the groups started in November 2019, and in March 2020, due to the Covid-19 pandemic, they were suspended.

From this moment on, the focus of the work began to occur in the review of literature on the area of music education, more broadly, so we began to search references looking for the following themes: a) access to music education, b) profile of teachers in the area, c) curriculum for music education, d) the teaching of music in formal and non-formal spaces.





We observed that there is an important literature available on the related themes, especially in periodicals and event annals. Once the sources were established, we began to organize our studies as a way to encourage the practical activities that would return to occur after the liberation of the government, by means of a Decree, which occurred at the end of 2021. It is understood that all this time of studies allowed those involved to work more consistently with the extension project.

As of 2022, the practical activities returned and take place in a state public school, with children between 07 and 13 years old, with weekly meetings.

3 Results and Discussion

It is notorious that access to music through the media, social networks, online platforms among others, has increased significantly in recent decades. However, access to music education, in a qualified and contextualized way has not reached such high percentages.

Music education in the country, historically, was conceived as the privilege of an elite minority, i.e., that part of the population that could afford to pay for classes in private institutions.

Music has been present in schools at different times and in different ways. We can highlight four important moments: Canto Orfeônico (1930s to 1960s), Artistic Education (1970s), the publication of the Law of Directives and Bases of National Education - LDB (Law 9394/96) and the laws that complemented it in recent decades, Law No. 11.769 of 2008 and Law No. 13.278 of 2016. For each moment a different interpretation and practice of what is meant by art and music teaching in the school context (DALLAZEM, 2015).

The updating of Brazilian educational legislation has been allowing a new look to the area, proposing the expansion of access to music teaching to all students in basic education and highlighting the importance in developing art teaching, especially in its regional expressions (BRASIL, 2017).





As highlighted by Loureiro (2003, p.140), the universalization of music education is a recent conquest, and seeks in the school "the possibility of performing a music education that is within the reach of all.

However, it is necessary to understand the ways in which this teaching has been taking place within schools, since a large part of the country's schools do not have a professional with a degree in music to develop specific activities in the area. This is also due to the fact that the number of professionals with specific training available in the country is not enough to meet the demand of all basic education schools.

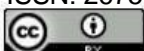
This may be one of the factors that promote the process of devaluation of music teaching in the school context, considering musical activity as a moment of leisure or entertainment, aside from its scientificity, because being developed by professionals who have no knowledge in the area, in fact, it becomes difficult to validate the practices in the qualified and contextualized way that is expected for music teaching.

Researches report that, besides there being few professionals trained for the area, there is still a portion that is trained and chooses not to work in music education, migrating to other areas of work (DALLAZEM, 2015).

Although we recognize the advances, there are still many challenges to be faced by the area of music education in schools in the country. Putting aside the fact that there are not enough licensed music professionals to attend the schools in the country, there is another issue that must be placed at the center of discussions: the curriculum in music education.

To better understand what we intend to discuss as a concept of curriculum, we bring the approach of Batista (2017, p.6)

In this vein, it is always important to think of the curriculum no longer as a list of contents, but mainly as a production of senses and meanings in the teaching and learning process, where identifying what is significant and relevant to the student - his or her tastes and preferences, interests, demands and needs, can be a way to meet in this complicated conversation that is made by both for the musical pedagogical work in the daily life of the classroom from the practiced curriculum, which includes crossings, forces, arguments, values, knowledge, interests, and here the open music education curriculum, where different voices, interests, traditions, languages, genres and stories converge.



According to the aforementioned approach, it is necessary to identify what makes sense for the student in the process of musical education, what his/her interests and needs are, what his/her trajectory of musical listening and production is. And yet, the specificities of the Brazilian educational legislation must be considered when planning musical activity.

Corroborating with the author, we highlight the recommendations brought by the BNCC regarding the teaching of art, which highlights the role of the curriculum component for the "critical interaction of students with the complexity of the world, in addition to fostering respect for differences and intercultural, multiethnic and multilingual dialogue, important for the exercise of citizenship" and completes considering that,

In this sense, artistic manifestations cannot be reduced to productions legitimized by cultural institutions and conveyed by the media, nor can artistic practice be seen as a mere acquisition of codes and techniques. Art learning needs to reach the artistic experience as a social practice, allowing students to be protagonists and creators (BRASIL, 2018, p.193).

Thus, we highlight some considerations. As it is necessary to consider the students' musical experiences and their points of interest to make this teaching meaningful, it is possible to affirm that there is not a specific musical repertoire for the daily life of the classroom for the different levels of Basic Education, but that yes, this should be defined in the convergence of the values, traditions and histories of the different actors of this context.

One can also affirm the need to give the student the opportunity to have access to regionally expressed music, as well as the music of Brazil and the world, in order to broaden their musical listening and cultural knowledge; and, consequently, develop the ability to recognize and value the different expressions of culture in the world..

[...]from a process of knowledge, experience and acceptance of other musical cultures, it is minimally given to students, in space, the opportunity for the individual to know something and/or some cultures that until then, were not known. Somehow and/or the teaching of Music in school can collaborate to the destitution of prejudice impregnated in humanity (DAVIS, 2016 apud BATISTA, 2017, p.8).



In addition, Education is assigned the primary function of dialogue about Human Rights, Afro and indigenous culture, ethnic-racial relations, gender, and sexuality. Music education being one of the arms within National Education, this dialogue must also have its space guaranteed in music classes, because,

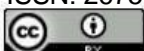
It can help in breaking the prejudices against homo/transsexuals, blacks, Indians and people of other ethnicities, machismo against women and children, religious fundamentalism and social inequality, generating the understanding of the concept of freedom of expression and, expanding the sense of equal rights, because we are human, without distinction of race, gender, class and belief (DAVIS, 2016 apud BATISTA, 2017, p.8)

Respect for cultural diversity, dialogue, cooperation and tolerance are highlighted in UNESCO's Universal Declaration on Cultural Diversity (2002), as the best guarantees of international peace and security, as they establish a climate of trust and mutual understanding. Understanding that education, and therefore music education, also has the function of promoting the common good, it is expected that these discussions are present in its curriculum and practices.

When we refer to the practices developed in the context of music education, we are referring to the different ways of conceiving this education, through discussions, reflections, theoretical and practical activities, which involve appreciation, experimentation, improvisation, creation, among others, in an individual and collective teaching-learning process.

Although the school is seen as the space with the greatest probability (and potential) of universalizing the teaching of music, one must consider the other spaces that have contributed significantly to the development of the area, providing access to music education to thousands of Brazilians in various cultural foundations, non-governmental organizations, cultural projects linked to university extension and public edicts, among others. Music Education, nowadays, is increasingly present in social projects, which requires more in-depth and new research..

Thus, the discussions involving the teaching and learning of music in different spaces and contexts, have as premise a plural teaching, which breaks limits and generic standards, which tend to limit and invalidate the realization of a truly





effective teaching. In this sense, the epistemological field of music education has contributed valuably to the understanding of this comprehensive universe of music teaching and its new perspectives, in which the educational practices developed in the scope of social projects are inserted (SANTOS, 2007, p.2)

In this way it is understood that the extension project becomes an important space for the concretization of music teaching, in its different formats and expressions.

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4 Final considerations

Through the studies developed during the extension project, we highlight even more the importance of music education in the integral formation of the human being, recognizing its different forms of performance and access to this teaching, as well as the professionals and curriculum affected to the area.

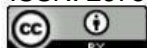
We bet on the school as the institution that promotes access to music education in a more comprehensive way due to its inclusive and mandatory character, but good practices are seen in social and extension projects, among others.

The curriculum should follow the guidelines relevant to each area of performance, however, in all of them, the character of valuing regionalities, diversity, and inclusion should prevail, as well as the promotion of expression, aesthetics, and creativity that the area proposes to develop.

We understand that music education has advanced in recent years and it is possible to observe the positive impact that the area has brought to schools and other educational contexts. Thus, we believe that by developing the extension project, as well as the studies that involved it, we could contribute to the community in order to provide access to music education in all its potentiality.

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