

International
Journal of
**Human
Sciences
Research**

**NELSON FARIA -
(AUTO)BIOGRAPHICAL
NARRATIVE OF A MUSIC
TEACHER**

Wanderson Ferreira Bomfim
Universidade de Brasília – UnB

All content in this magazine is licensed under a Creative Commons Attribution License. Attribution-Non-Commercial-Non-Derivatives 4.0 International (CC BY-NC-ND 4.0).



Abstract: This work presents a synthesis of the master's research project in progress that focuses on investigating Nelson Faria's life story as a music teacher. It also results from a research of the "state of knowledge" type in the academic production of theses and dissertations on self (biography), life narrative and music. The specific objectives highlighted are the quest to know aspects of his formative process and path, as a musician and teacher, and how he sees himself from his formative experiences throughout his career. The formative experience was taken from the studies of Marie Christine Josso (2004). The theoretical-methodological approach is the (auto)biographical research whose source focuses on the narrative interview that allows the construction of an analysis whose circle of narrativity brings scenic understandings of the narrated, lived, and reconfigured by the narrator Nelson Faria, in the act of telling. In the results, which are still incipient, Nelson counts himself showing a know-how, knowing how to play and knowing how to teach, as a synonym that this is part of the formation of a musician and teacher. In a way, this leads us to think that musical training is composed of professional knowledge that gives us a new professional identity.

Keywords: (Musician)biography; (Autobiography; Life's history; Narrative interview; Music teacher.

MEMORIAL

Talking about memories, experiences and things that made me what I am brings a huge diversity of sensations, ranging from uncomfortable and painful feelings to joys and unique achievements that filled and still complete my being with dreams and goals.

I started to learn music late, but in art I was premature. I say this because my first contact with a musical instrument, in this case the guitar, occurred around the age of

fifteen. Contrary to what happens with most instrumentalists I know.

In my pre-teens I started to draw. I looked for an academic drawing course and in a short time I was already drawing classic statues with the technique of graphite and crayon. I couldn't do color paintings, only black and white, but that didn't bother me. It seems to me that drawing has developed my aesthetic sense even further. The teacher spent hours talking and showing ways to better look at the art we wanted to represent. For some time I continued to draw and then I started to study guitar. I entered a music school and one day I arrived early and a guitar teacher was playing and teaching. I didn't know him. The sound of the instrument was something wonderful and different. I asked what he was playing and he told me, jazz. I got the teacher's contact and started taking private lessons.

I left music school and started taking private guitar lessons. The teaching material that the professor used was a handout from a guitarist who had studied with the best jazz musicians in the United States, according to him. It even had a stamp with his name on the pages, Nelson Faria. I had no idea who it was, I just know that I immersed myself in scales, arpeggios, dissonant chords, phrases, etc. The guitar gave way to the electric guitar.

I continued to study with the guitar teacher to the point where I became something of an intern. He helped with classes and on Saturdays he would go to his house and spend hours playing and talking about music and other things. I heard a recording by Luiz Bonfá once and was delighted with such talent. I believe it was the song "Gentle Rain". I asked him if he knew anyone who played like that and taught guitar in order to learn that specific repertoire and he told me that he did and that he was a friend of his. The teacher's name was Gamela.

I contacted Professor Gamela and asked if he had time available and how much his

class cost. I remember that he had started an internship at an English school and that practically all my remuneration was for guitar lessons. Of course, I couldn't stand this situation for a long time because I had to graduate, work, take guitar lessons and still study for all that. Around the sixth month I stopped taking guitar lessons because I couldn't pay. Regardless of that, I looked for the Escola de Música de Brasília and made a selection for popular guitar. I passed and started studying the instrument. I had classes with wonderful teachers who opened my mind to understand music in a much broader way. Both in the instrument and in theory and musicalization. Paulo André and Genil Castro are examples of this.

At the same time, I was doing my degree in Literature and my internship. Then came the opportunity to be a guinea pig in an exchange program at the English school where I worked. When I least realized it, I was already in the city of Vancouver in Canada. One of my school teachers who was studying saw me playing chord melody arrangements and said he must meet an Australian musician who lived there because he also liked jazz and Brazilian music. Weeks later this musician contacted me and said there was going to be a jazz concert with the Canadian guitarists' father and asked if he wanted to go. I had the honor of attending a concert by Ed Bickert, a guitarist whose work was presented at the Escola de Música de Brasília by Genil Castro.

I returned to Brazil transformed by this experience in foreign lands. The job market in the language field was opening up quickly for me and in a short time I was already teaching in private schools and cram schools. I passed the competition for English teacher at the Federal District Department of State and Education and started working at night. As soon as I entered the Department of Education and graduated, I entered a Specialization in

English Language. Then came the possibility of taking a Master's degree in Letters from the "Universidade Católica do Rio de Janeiro". I had very good teachers and subjects that further broadened my view of what language, life, and research in general were all about. Among the subjects that left me great memories are Pragmatics, Sociolinguistics and Generative Syntax.

I finished my master's degree and had barely defended the Dissertation, I participated in a selection for a doctorate at the "Universidade de Brasília" and passed. I was already very tired at the doctorate because I had gone through a huge sequence of studies and jobs and I didn't have time to enjoy and enjoy the victories and challenges I had. In the third year of my doctorate I saw that my achievements in the course were not being so productive. I had a serious health problem that led to severe depression. I decided to leave the doctorate and wrote a letter of resignation to the collegiate showing the reasons why I could no longer continue in the course. My request was granted and the reason listed in the course history, a health problem.

I thought about going back to the School of Music, but as I was already a professor at the Department of Education, the idea came up to take a degree in Music at the "Universidade de Brasília", because in my view I could teach this subject at some school. I took the entrance exam and passed first. During my graduation I had the privilege of applying for an academic mobility scholarship to study in Sweden for two academic semesters at the "Universidade de Örebro". I was selected and there once again, as in Canada, I had a unique experience of living in a culture so different from the Brazilian one and being totally immersed in musical and musical-pedagogical studies. Another reason that interested me in going to Sweden was to study with guitarist Nelson Faria.

I participated in several performances at the University theater, at the city's jazz club and at events arranged by the professors. In addition, I was able to get to know the reality of high schools, basic and early childhood education, conservatories, among other institutions. The study routine was heavy because in addition to the subjects studied, the concerts we presented were constant.

Upon returning to Brazil, I decided to finish my degree as soon as possible because I had already taken a significant number of subjects and I really wanted to restore my financial life, which was very compromised after I returned from Sweden. I graduated and after two years I made the selection for the Master in Music and Context at the "Universidade de Brasília" and passed. I am currently a regular student and researching autobiography and life narratives.

INTRODUCTION

Abreu (2016, p. 07) highlights that studying Life Stories of prominent Brazilian Music Educators aims to "intentionally choose music educators who have stood out as professionals who have influenced and are influencing communities and generations writing the History of Music Education in the Brazil". Nelson's representation not only as an instrumentalist, but also as a music teacher on the national and international scene, analyzed from the perspective of his (auto)biographical narrative, can further enhance epistemological dimensions and expand the experiences of professionals who, in their interactions with knowledge that emerges from biographical facts represent social, cultural and educational aspects of subjects inserted in this contemporary society.

I believe that Life Stories of musicians and music teachers like Nelson can bring understanding of how the formative processes occur throughout the life of these subjects,

and especially of how the subject is constituted in this process. Anezi and Garbosa (2013) present how the formative processes occur throughout the life of the subjects. Therefore, the formative processes belong to the subject. That is, "(auto)biographical narratives take on a formative character because they allow individuals to reflect on their experiences, making them acquire the status of experience" (ANEZI and GARBOSA, 2013, p. 88).

Understanding Nelson Faria's training process as a music teacher throughout his career can, according to Abreu (2016), "provide visibility to the professional life stories of prominent names of music educators who made the History of Music Education in Brazil for their understanding of how the field of Music Education has been shaped and with that to generate collections for use by scholars in the area".

This work is an ongoing research clipping that presents some dissertations that dialogue with the theme in question as they show a direct relationship with the research area of auto(biographical) narratives.

Life Stories of teachers like Nelson Faria can bring some dimensions of how Music Education has been constituted in Brazil. Abreu (2018) points out that the "way in which music educators appropriated their history in the course of life, judged by them as important in this writing of themselves, helps us to understand how the (auto)biographical subject" relates to music, and builds its history with the field of Music Education. Expanding knowledge about his trajectory, focusing specifically on the development of his career as a music teacher can generate positive and aggregating impacts on (auto)biographical research. In addition, understanding the contribution that the experience of a musician like Nelson brings to the teaching and learning of the guitar and what musical and pedagogical-musical knowledge was acquired

throughout his training and professional performance are characteristics that can also contribute for research in Music Education.

Finally, it is important to highlight that the research is part of the project “The Construction of Music Education in the Federal District and Life History of Brazilian Music Educators”, which has been developed within the scope of the Research Group Music Education and (auto)biography.

This work, in turn, provides important data for the intended research, since it places us on the research that was carried out within the scope of masters and doctorates on the theme raised here. In the initial phase and launching the first propositions of what is intended to be studied, it is important to identify the relevance and recurrence of the theme addressed. Taking into account that the research in progress will culminate in a Master’s Dissertation report, it is in this context that I initially sought the productions related to the adopted theme, in order to contribute to the results already found and collaborate with the gaps that still exist.

Choosing an object of study and writing a good research question is a very crucial part of the entire writing process. This stage determines the relevance of the study and, consequently, its appreciation when there are new approaches and proposals related to the theme. The state of knowledge at this stage becomes essential for the elaboration of the problem, since it seeks to raise the works that point to the theme, but ends up revealing the gaps in the discussion that had already been proposed around the intended object of study. As a very previous exercise of the entire trajectory that is guided after it, the state of knowledge becomes a contributor to future research, mapping and categorizing all the preceding discussion and updating the researcher in his own time and space to conduct his proposal. of study, considering

here the state of knowledge as proposed by Pereira (2013): a bibliographic research based on the proposed research.

METHODOLOGICAL PROCEDURES

In order to map the research on life narratives and (auto)biography, a survey was initially carried out in the publications of theses and dissertations available in the Brazilian Digital Library of Theses and Dissertations (BDTD). Such bibliographic research with a qualitative approach points out the “state of knowledge” in theses and dissertations on the proposed theme, with emphasis on directly related productions.

The criteria for selecting works for this survey were established with the aim of identifying the recurrence and approaches related to life narrative and (auto)biography of music teachers or agents related to music education. To this end, we consider only the works defended after 2014, with the aim of analyzing the most relevant dissertations and with the most recent research.

The selection of material was based on the information contained in the titles and abstracts of the works located at <http://bdtd.ibict.br/vufind/>.

Altogether, for this first dialogue with the literature, four academic works were selected, all being Dissertation reports. The criterion for the clipping was established due to the research subject being related to (auto)biography and life narratives, such as the subject who will be part of the research analysis, the musician Nelson Faria.

The search for works on the platforms was guided by descriptors from which I was able to gather the productions closest to the object of study and the proposed theme. The guiding question of the survey was: “How has the (auto)biographical narrative of music teachers been researched?” The descriptors used were:

- “autobiography” AND “music”;
- “narrative” AND “music” AND “life story”;
- “nelson would” AND “music”.

The searches were carried out in November 2018. The selected works result from the search for the above descriptors and are listed in Table 1.

Used descriptors	Type of work	Author	Title	University/Year
“autobiography” AND “music”	Dissertation	Figuerôa, Arthur de Souza	Building bonds through experiences with Escolas Parque de Brasília: the life story of two music teachers.	Universidade de Brasília, 2017
“narrative” AND “music” AND “life history”	Dissertation	Braga, Eudes de Carvalho	Paulo André Tavares: narratives with music by a popular guitar teacher.	Universidade Federal de Brasília, 2016
“narrative” AND “music” AND “life history”	Dissertation	Oliveira, Edson Barbosa de	The constitution of the experience of three accompanying guitarists: a study with narrative documentation	Universidade Federal de Brasília, 2018
“Nelson faria” AND “music”	Dissertation	Felipe Boabaid Guerzoni	Nelson Faria’s art of improvisation: influences on Brazilian popular music pedagogy.	Universidade Federal de Minas Gerais, 2014

Table 1: List of selected works.

Source: research data:2018.

This work presents some dialogues with the literature produced under the proposed theme. The survey carried out a priori in the dissertations only opens the dialogue and organizes the academic production to which I have access until this phase of the research. For the selection of works, I considered the objectives of the research in progress, which made it possible to organize the material into three categories: (auto)biography, life history and Nelson Faria.

AUTO-BIOGRAPHICAL RESEARCH AND LIFE HISTORY

The theoretical assumptions presented here are based on (auto)biographical research, specifically on Life History. Josso (2006) shows that the Life Story provides an opportunity to revisit its history to extract from it what we think has contributed to becoming what we are, what we know about ourselves and our human and natural environment and try to understand it better.

The biographical work does not consist

only in bringing out relevant memories in view of the questioning that guides this work. According to Josso (2006, p. 378) “it is necessary to arrive at a pivotal moment of reconstruction of those who make history in the reported path. It is the moment when it is a matter of understanding how this history is articulated as a process – the process of formation”.

Rodriguez (2014) emphasizes that Life History, biographical narrative, (auto) biography and biography are concepts that have emerged in texts from several researches through which it is possible to retake the experiences of a person, whose structures have been diverse in stories and different contexts.

As the narrative brings together and intertwines very diverse experiences, it is possible to question ourselves about the choices, the inertias and the dynamics, that is, the experiences that describe a process of formation that can thus be put into perspective by the way the author of the narrative understands their formation (JOSSO, 2004).

For Josso (2004) it is useful to make a distinction between existential experiences that stir up the coherences of life, and even the criteria of these coherences, and learning through experience, which transforms behavioral complexes, which guide life's commitments. "Thinking about your experiences" does not refer to an experience, to a particular experience, but to a set of experiences that were successively worked on to become experiences. Therefore, if the biographical approach to formation or the formative experience focuses on the learner, this allows us to understand what a formative experience is and, therefore, the experiential process itself.

Among the chosen dissertations, Figueroa (2017) presents an analytical clipping of the life history of music teachers from Escolas Parque de Brasília/DF. Thus, it tries to understand, in the Life History of these teachers, how they build ties with the basic education school; and what developments are evidence of how their experiences contribute to the formation of these bonds, such as understanding in the (auto)biographical narratives how these teachers became subjects of the experience.

The author presents an analysis process that shows the biographical materials of the Life Stories of these teachers, in which the results indicate that the construction of bonds was given in their narratives, and, with such narratives, it is possible to say that the teachers assume the authorship of their text, of a history that comes into being through the records they make of themselves. Figueroa (2017) also highlights that it is from the (auto)biographical movement that the subject builds and reconstructs new meanings for himself. It seems to me that the author presents a type of territoriality or feeling of belonging in which the life history of these teachers is deepened by themselves with what emerges from their relationship with the school.

Another dissertation that shows substantial data on (auto)biographical research is that of Braga (2016). The author emphasizes that the objective of the work was to understand how the professional experience of a guitar teacher, Paulo André Tavares, contributed to the teaching of popular guitar. This way, it highlights the training paths of this professional; and, it shows the pedagogical-musical knowledge acquired along this trajectory. The analyzes exposed show a unique way of being a popular guitar teacher, which brings understanding, through musical narratives, of the ways of teaching and learning music.

Braga (2016) states that it is possible to think about the effects generated by these narratives, and where the problems of appropriation and transmission of musical and pedagogical-musical knowledge are constructed/"edited", even if provisionally. Therefore, the subject, when narrating himself with music, is taken as the protagonist of this process/product, being able to show which goals were built in and for the process of making music. A kind of (musician)biography. The research results showed that the teaching methodologies whose objectives are being outlined in the process are born from the principles and concepts arising from experiences with music.

The third work that caught our attention was that of Oliveira (2018) in which he exposes the theme about the constitution of the experience of the accompanying guitarist, which is configured in the process of how subjects become accompanying guitarists. The author emphasizes that the interest in the subject arose from his professional experience as a teacher and accompanying guitarist, starting from his life-formation history with music. The objectives were to understand, in the experience reports, the constitution of the accompanying guitarist's experience and to understand how they contribute to the

constitution of his experience.

Oliveira (2018) highlights that the contribution to Music Education is centered on the figure of the accompanying teacher and the accompanied student. From this point of view, the category of accompanying teacher gives rise to a way of teaching and learning music and of being trained with music by caring for the other. It is the subject of the experience that makes use of (auto)biographical listening to accompany and be accompanied in training with music.

Finally, I highlight the work of Guerzoni (2014) in an attempt to show the importance of the pedagogical production of the musician Nelson Faria, dialoguing with his Life Story as a music teacher. The work presents the insertion of the book *A arte da improvisação*, by Nelson Faria, in the mid-1980s, as a formal teaching tool for improvisation that influenced a whole generation of musicians.

THE FIRST REFLEXIONS

In view of the material collected, we have some narratives already transcribed that lead us to the first reflections on the possible developments of the research project in progress.

With his training at GIT Nelson, he was quickly absorbed by the Brazilian market of instrumental music in the teaching area, initially at the Escola de Música de Brasília and soon after in several courses and workshops given by the musician. This was due to the large number of material that Nelson brought in his “baggage” to be shared.

“Well, then I got here, I started working, I started playing, I went straight back to Brasília, I went to teach at the music school, immediately, when I came back, the music school had just founded the popular music nucleus, Carlinhos had just finished to take over and open the core of popular music, and there was no guitar teacher. Paulo André, he was into classical music, and he started to

teach some things about popular music, but he was really a guitar teacher, and then, I had just arrived, and I went there to the music school, I remember to this day, I went there to talk, someone recommended me, I started playing with Zequinha Galvão, I had a trio, me, Toni Botelho and Zequinha, we started playing instrumentals, then Zequinha said, damn we have a music group popular, you could go there to school, I said, man, I don't know anyone there, he said, man, my brother is a director, then I got there and I remember I went to talk to Carlinhos, man, how is that. He said, no man, normally, the person has to do a contest, but I need a guitar teacher right away, and the people are talking very well about you, you have great material, because I already had a lot of things I had brought from outside, he said like this, I'll hire you as a special teacher, I said, so ok and I started teaching at the music school, I taught at the music school for, I don't know, two years, maybe a little more, almost three years old, when I was twenty-four, I moved to Rio, because I felt that here in Brasília there was too much, there was a little too much left, because I played practically every night, there was a duo with a pianist, there was a trio, and I don't know who, taught at the music school, had a hell of a private student. Man, there's nowhere to grow more here, it's going to stay here, I don't see much possibility here in Brasília”.

The impossibility of growth and development of Nelson Faria's career in Brasília made the musician choose Rio de Janeiro as a goal. The city of Rio de Janeiro is still a reference as a cultural center in Brazil and Latin America. It also highlights, in yet another “hinge moment” (JOSSO, 2004), its resignification in the face of the possibilities that Brasília could offer as a job market. In his account below Nelson Faria shows how he managed to establish himself in Rio de Janeiro even before living in that city and the importance of his legacy as a teacher and guitarist. Still in this sense, it seems that Nelson already recognized himself as a music

teacher and not just as an instrumentalist, as he traces his trajectory and makes his choices knowing that he would work as a guitarist and also as a music teacher. We see here a path of recognition of his own trajectory.

“I went to Rio in 87, in 86 I was here in Brasília I was a music school teacher, then a super interesting fact happened, it was the following, Toninho Horta, he did the first one, because I met Toninho Horta when I was living in Los Angeles, taking a course there. In 1986 Toninho held the first Brazilian seminar on instrumental music, in Ouro Preto, a great festival, great, excellent teachers, concerts every day, a month of concerts, there were workshops, every day there were concerts, workshops, seminars and regular classes and So, then, Toninho, as I had been a music school teacher for about two years, in addition to being a music school teacher, every summer course¹ I was teaching, then I was teaching in the summer course, the other guitar teacher was Paulo Belinati, who had come from São Paulo, a wonderful guitarist from Pau Brasil. Then Toninho called me at home, here in Brasília, damn, Nelsinho, all good, I’m going to do this instrumental music festival, and I’m looking for a guitar teacher, and I know that Paulo Belinati is teaching there in the summer, you know Belinati, I said, of course I do, he said, you’re at music school, I said, I’m teaching the summer course together with him, every day together. So, talk to him and see if in July he can be a teacher there, I said, ok, I went there, talked to Belinati and he said, July I’m going to tour Europe with Pau Brasil, I can’t do it. So I called Toninho back and said, Toninho, Belinati can’t and stuff, he’s going to be on tour, he said, man, I need a guitar teacher, do you have any ideas? I said I have, he said who? I said, me. Me man, invite me, I’m full of material, there’s something to pampa here. He said, Nelsinho, do you think you can handle the wave? I said, sure, sure, relax the shuttlecock, so okay, so it’s you. He also agreed, he trusted, right?”

Nelson prepared to teach at the Seminar

1 The Brasília Summer Course, CIVEBRA, is an activity created by the first director of the CEP-EMB, Levino de Alcântara, taking place every January since then.

and prepared the teaching material based on the material studied at the GIT. This material became a reference in the teaching of improvisation in Brazil. We can see this in the following narrative.

“So what did I do, man, that was January, his course was in July, from January to July, I started to organize material, I started to organize a lot of material, I really started to organize everything, to make some cool handouts, we made some really cool material, and I took each sheet of it and stamped my name and my phone number, and then I went there, when I got there, the reality I went to see was the following, the other teachers had not brought material, because that nobody takes, normally nobody takes. I arrived with material to teach, I arrived with the classes prepared, then what happened, my class that had ten students at the beginning, at the end there were eighty, there were students, everyone came and said, I can be a listening student, and I I said, yes you can, you can. It was full, I went out making copies of these handouts for everyone, and that was an absurd success, you know, in the course there, these handouts, and everyone copied these handouts, everyone went out xeroxing, such. When I left there, I was still living in Brasília, in this course I met the other professors, most of whom were from Rio, Rio and São Paulo, so I made the bridge, I met the people who lived in Rio. And then I started to stay, like, I started to be called to play there”

Nelson can see himself in practice as a teacher, as he highlights the importance of organizing didactic material for teaching music, plans all the classes to be taught in the course, clearly exposes his ideas and proposals for teaching and learning, highlights the need of having a look at the student, not withholding information, but sharing what he already knows and what he has systematized, giving the student autonomy and the possibility of expanding knowledge and musical learning.

SOME FINAL CONSIDERATIONS

This work sought to bring an excerpt of a research project that is in progress in the academic master's degree at the "Universidade de Brasília". Its constructs were abstracted from the results of a final work for a degree in music to be deepened in postgraduate studies. We hope that with such insights we can contribute to the area of Music Education in ways of being a music teacher.

The works organized in this article show the nature of the object of study in the researched academic environments. As I am part of a research group (GEMAB - Research Group on Music Education and (Auto)Biography) and as part of a larger project, the choice of work from colleagues was necessary for a greater vision of the development of research in the area. and in the group. The choice of Guerzoni's work (2014) lies in the desire to understand the importance of the didactic material produced by the subject to be researched, Nelson Faria, and its contribution to his Life History. According to Pereira (2013), the criteria or reasons established for the selection of productions are crucial so that a dialogue can also be built between the analyzed material and the research that is intended to be carried out. One of the reasons why the dissertations presented here were chosen is that they are likely to contribute significantly to the narrative (auto)biographical study of music teachers. However, there was the expectation of finding a much more expressive number of publications related to the content of the research, and the (auto)biographical research is not only developed at the "Universidade de Brasília". It must be noted that the article presented here is just the beginning of a study that is in full development and that the expansion of this state of knowledge only collaborates to make the dialogue with the literature more substantial and robust.

It is essential to highlight, in the still

incipient results, that Nelson counts himself showing a know-how, knowing how to play and knowing how to teach, as a synonym that this is part of the formation of a musician and teacher. In a way, this leads us to think that musical training is composed of professional knowledge that gives us our professional identity.

REFERENCES

- FIGUERÔA, Arthur de Souza. Cosntrução de laços pelas experiências com as escolas parque de Brasília: A História de Vida de duas professoras de música. Dissertation (Mestrado em Música)—Universidade de Brasília, Brasília, 2017.
- ABREU, Delmary Vasconcelos. Levino Ferreira de Alcântara: a gênese da educação musical no Distrito Federal. In: (Org.) ABRAHÃO, M. H. M.B. Destacados Educadores Brasileiros: suas histórias, nossa história. EDIPUCRS: Porto Alegre, 2016, p. 119-146.
- _____. A Construção da Educação Musical no Distrito: Histórias de Vida na perspectiva epistêmico-metodológica. Capítulo de livro de simpósios que fará parte da coleção do VIII CIPA. São Paulo, setembro: 2018.
- ANEZI, Franciele Maria. GARBOSA, Luciane Wilke Freitas. Memórias de formação musical e construção docente de Monica Pinz Alves. Revista da ABEM. Londrina, v. 21, n° 31, p. 77-90, jul./dez. 2013.
- DELORY-MOMBERGER, Christine. A condição biográfica : ensaios sobre a narrativa de si na modernidade avançada/ Christine Delory-Momberger; tradução Carlos Galvão Braga, Maria da Conceição Passeggi, Nelson patriota – Natal, RN: EDURFN, 2012. 155p.
- FIGUERÔA, Arthur de Souza. Cosntrução de laços pelas experiências com as escolas parque de Brasília: A História de Vida de duas professoras de música. Dissertation (Mestrado em Música)—Universidade de Brasília, Brasília, 2017.
- JOSSO, Marie-Chistine. As figuras de ligação nos relatos de formação: ligações formadoras, deformadoras e transformadoras. Revista Educação e Pesquisa, São Paulo, v. 32, n. 2, p. 373-383, maio/ago, 2006.
- _____. Experiências de vida e formação. São Paulo: Cortez, 2004.
- PEREIRA, Marcus Vinícius Medeiros. Fundamentos teórico-metodológicos da pesquisa em educação: o ensino superior em música como objeto. Revista da FAEEBA-Educação e Contemporaneidade, v. 22, n. 40, 2013.
- RODRÍGUEZ, Sandra Luz López. História de vida e identidad docente: un estudio de caso en San Luis Potosí, Mexico. In: (Orgs) FARIA, Lia. LOBO, Yolanda Lima. COELHO, Patrícia. Histórias de vida, gênero e educação. Curitiba/PR. Editora CRV, 2014.