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MUSICAL TEACHING AND PRACTICES IN SOCIAL PROJECTS

Luiz Francisco de Paula Ipolito

``Universidade Federal de Mato Grosso``
(UFMT), Department of Arts
Cuiabá - Mato Grosso
<https://orcid.org/0000-0001-6765-7822>

Tais Helena Palhares

``Universidade Federal de Mato Grosso``
(UFMT), Department of Arts
Cuiaba - Mato Grosso
<http://lattes.cnpq.br/276591262307607>

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Abstract: This article aims to present some points based on Paulo Freire's concept of the education professional and Carlos Kater's in the context of musical education in social projects. As a common point identified in their visions, we see the difficulty for music educators to carry out teaching practices that are relevant and transformative not only for those who learn but for those who teach. The emphasis given in this text brings some provocations and questions to professionals who are in the job market in social projects whose purpose is teaching music. We finish without the pretext of reaching a conclusion, but bringing some care and thoughts to the musical practices in these places. Another relevant point is the fact that an educator with old or even careless practices can create a traumatic process that is not welcoming to students in this learning environment.

Keywords: Musical education; Pedagogy; Practice and Teaching; Music Educator, Humanizing Practice.

INITIAL POINTS

The discussion around music teaching, whether in non-formal teaching environments or through social projects, has been constant for some time. In Brazil, this theme has been occurring in academic events and discussions, but due to its importance not only in the musical aspect, but its social importance.

In fact, teaching music in social spaces, such as cultural projects and associations, plays an important role in Brazil. In addition to promoting musical learning, these practices have a significant impact on the social aspect of the communities involved. (KATER, 2004)

In Brazil, the urban structure is marked by great cultural diversity, but also by inequalities in access to cultural policies. Projects that offer music education provide not only access to musical education, but also an environment that has the power to raise awareness and

transform the lives of the individuals involved. (KATER, 2004)

Often, these initiatives are carried out by Cultural Associations, which play a vital role and participate in partnership with public authorities to promote the transformation of the reality of people living in these communities. Although these places often face difficult challenges, they seek to offer free access to cultural practices, filling a gap due to the limited reach of Public Authorities.

Thus, various measures and formats are adopted by these entities to carry out their activities. This may include the search for financing and partnerships with private institutions, the use of community spaces adapted for music classes, the involvement of volunteers and trained professionals, as well as holding events and presentations to raise funds and publicize the work carried out.

These initiatives not only provide opportunities for musical learning, but also promote social inclusion, encourage artistic expression, learning for personal and collective development, and can even help reduce social problems such as school dropout and marginalization of young people in a vulnerable situation. (KATER, 2004)

Thus, in the present work we aim to present, from the perspective of Freire's pedagogy, some points about the work of the music educator today, starting from the general idea: How music teaching can solve some gaps and problems in the scope of teaching and in a way to make practices less mechanical and more human.

THE MUSIC EDUCATOR IN MUSIC TEACHING

Music teaching has been present in the lives of human beings for some time, whether in the context of performance or in the educational pedagogical context. However, at the beginning of the 20th century, researchers and educators began to think about educational pedagogical alternatives for teaching music.

These changes have changed the understanding of many educational practices and processes as seen in Mantovani (2009)

With educational reforms, some proposals came in an attempt to modify traditional schemes. These practices, implemented in some educational systems, sought to differentiate themselves from formal school, emphasizing the subjectivity of the individual and not just knowledge of the adult world – a model imposed until then. (MANTOVANI, 2009, p. 28)

When proposing and organizing a project that has music teaching as a teaching offering, a dilemma is posed to the Educator: How to carry out a teaching practice that is not just an exercise removed from the reality in which it is inserted?

Paulo Freire, in the book: *Pedagogias do Oprimido*¹, presents two educational lines, considered banking, which according to the aforementioned author is linked to a dehumanizing form, and humanizing, which is aimed at a more human and transformative education. Freire apud Dias (2022, p. 40) understands that “banking education very well portrays the dominant trend of teaching-learning processes, restricted only to the narration of content, the socialization of knowledge, understands and promotes the integral development of the human being”.

In this sense, the role of the educator in these places of experience is interesting to develop their practice in a way that welcomes

1. *Pedagogia do Oprimido* is the best-known work of Brazilian educator Paulo Freire. Written during exile in Chile, the book was originally published in Spanish in 1968

and transforms the lives of those who are there. The simple fact of carrying out your activity purely and restricted is, according to Freire (2019, p. 79), pouring and placing “contents of your narration” on your students. At this point, the educator “is an indisputable agent figure [...] whose task is indisputable. Just a mere reproducer of a method or methodology to be followed or passed on.

The educator in this format makes the master of the content and the students, mere receptacles of information, thus being like small empty vessels ready to be filled with information. From this perspective, the Educator has the leading role, making this educational moment of learning, according to Freire (2019, p. 83), a “narrated or transmitted experience”, not providing those who receive the information with the means and possibilities to take the lead in their learning.

The role of the music educator in these environments is important and has relevance beyond the teaching and musical content proposed. With a significant number of activities guided by third sector entities in peripheral regions, music educators end up needing training or a professional profile in addition to their specific technical training.

When mentioning the third sector, they propose to guide the shortest path or even hierarchical level that goes beyond the formal educational sector or even basic education, as the levels of pedagogical coordination are higher and their structures are more complex. We take a look at educational projects linked to the third sector, where most of them develop educational practices and experiences with musical language.

The requirement today for professionals who are at the forefront of these projects goes beyond their professional educational training. In the effective practice of the educator, Freire (2019, p. 80-83) mentions

that teaching has the role of liberating and providing access to studies in order to give protagonism and encouragement to students.

From this perspective, Kater (2004) understands that “in many of the existing social action projects we see music present, almost always, however, in the practical condition of an element of social integration, which it provides with excellence and in its own way”. This way, I understand the role of the educator versus musical practices in educational environments with social practice being present.

Thus, they presuppose that the advisory body of these institutions provide guidance and guidance so that educators who work on their projects can make their conduct of musical teaching effective and transformative.

However, such educational processes have faced problems in reaching their completion. From this perspective, the educational process has still been characterized only by teaching and practice in order to focus only on the learning process to the detriment, in many cases, of the individual and collective practice. It is as a result of this factor that Kater (2004, p. 09) has been drawing attention since then to the educational process on the part of the educator, which signals, “a qualification of the personal training of the educator himself, in the light of a humanizing approach to music education”.

Despite these moments and educational practices that look not only at the musical, but also at the human, not raising difficulties or creating situations in which the issue of teaching music is transformative, Freire (2019, p. 83) points to a practice focused on the “humanism” and not the process “humanitarianism”, although their writing is very similar, their meaning has distance and finality. The second concept (FREIRE, 2019, p. 83) concerns a lack of generosity that does not understand the human factor that is

involved. This way, just offering the content makes the practice meaningless or detached from reality, the first presupposes a practice that visualizes the look at the individual, and is transformative.

From this perspective, the educator would infuse into his practices the thinking of Paulo Freire in which (DIAS, 2022, p. 41) evokes the educational process “a peculiar way of seeing history and the world, called to rescue your humanity through reflection, dialogue, problematization of reality and praxis”.

This way, teaching is not guided by the simple fact of merely transmitting content or information, but rather by an effective and transformative exchange between the educator and his students. Kater (2004, p. 45) emphasizes that:

When we speak in this sense of the formative role of the music educator, his systematic effort to dedicate himself to integrated musical and human growth (his and his students), we express something more. (KATER, 2004, p. 45).

To this end, according to Kater (2004, p. 46), he claims that the music educator, when thinking about and proposing his musical practices, can think about:

All investment in this gift represents a commitment to exploring social potentials that may progressively come to fruition. And therein lies the greatest privilege of the educator: to participate, decisively and through musical training, in the development of the human being, in the construction of the possibility of this transformation, seeking today to weave the future of the student, the citizen of tomorrow. (KATER, 2004, page: 46).

Consequently, the educator with a human perspective will not fail to have in his pedagogical orientation and objective the disappearance of his educational process just to humanize his practices. It means adding to your daily and effective work the development

of the individuals under your tutelage, ceasing to be (KATER, 2004, p. 44) a “particular type of leisure or pastime”.

FINAL CONSIDERATIONS

In this article, we sought to bring some concepts about the educational thought of Paulo Freire and Carlos Kater and to draw a parallel to the role of the music educator in music teaching.

Although the topic has been discussed for a long time and widely in both the academic environment and the job market, we are still faced with very different realities that are often harmful in the daily practice of music.

Many projects said to be educational and social projects with music teaching proposals end up becoming true conservatories with methods and teaching still with a 19th century perspective, without envisioning the possibility of considering traditional and elitist practices as mute. However, it is always worth asking ourselves, how can we make

these places with attractive and effective pedagogical practices?

From this perspective, how can music educators nowadays integrate traditional and methodological teaching into their practice in conjunction with the various technologies available?

Based on the research and concepts of Paulo Freire and Carlos Kater, we can understand that the Music Educator needs to provide the student with effective protagonism in their practices and teaching, in order to not only be a reproducer of something that was proposed to them, but that from your musical experience can expand, even if small, the life transformed within the scope of music, by music, through music.

These are some questions raised that since Paulo Freire in the 60s have been seeking ways and methods to be achieved and implemented. A fight that will not stop as long as there are still practices with a social bias, but deep down they only seek technicality and exclusion.

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