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REFLECTIONS ON THE ORFF - SCHULWERK APPROACH: (AUTO) BIOGRAPHICAL NARRATIVES

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Abstract: The work in question was born out of the need to understand (auto)biographical research from its beginnings in Brazil. Understanding the autobiographical movement in the educational sphere and its main approaches is our focus, because with such records that are born from reading and research, we can be clear about the dimensions of this methodological approach. The aim of this article is to record a dialog between the proposal of music educator Carl Orff, presenting his pedagogical work Orff Schulwerk (school work), and to look to his narratives, as an educator and composer, for contributions to our research. We are part of the doctoral course in Teaching (UFRPE/RENOEN) and in developing the research, which is qualitative, we followed the (auto)biographical methodology. The work is organized into three stages: i. Introducing Carl Orff as a music educator, specifying his pedagogical proposal; ii. Provide a history, albeit brief, of the epistemological principles that make up Brazilian (auto)biographical research; iii. To analytically record some of Orff's narratives, which are valuable for education today. We conclude by reinforcing the idea that there are new scientific and educational investigations in Brazil, which in many cases go beyond fads and open up space for other possibilities for forms of knowledge in the Human and Social Sciences. We also reinforce the importance of the arts, and in particular music, as a formative component of various contents, which can be brought into education not only as a pedagogical tool, but also as an inalienable human dimension.

Keywords: (Auto)biographical research. Music education. Carl Orff.

INTRODUCING SPEECH: IN THE COMPASS OF HUMAN EXISTENCE

Scientific and technological developments, as well as artistic ones, are proceeding apace and at a pace unprecedented in human history. Education does not remain on the sidelines of these changes and transformations are being incorporated into education, also coming from the area of knowledge, culture and art. To this end, this paper seeks to investigate the Carl Orff, a 20th century musician, composer and music pedagogue, seeking to understand the teacher who adopts this approach, seeing them as a living and active nucleus in the teaching/learning process (Gainza, 2003). As part of the doctorate in teaching, we are continuing to develop qualitative and (auto)biographical research, in which we are looking to conduct future interviews with teachers associated with the Brazilian Orff Association in Brazil (ABRAORFF).

We are reflecting on the training of teachers/music educators today. After all, research in education has pointed to the importance of new learning contexts and the definition of new teaching methodological repertoires that are appropriate for today's learning. Looking at research by Beineke (2000), in which we find music as a tool that enables teaching and learning, we see in sound and musicality, which is intrinsic to every human being (Orff, 1963), the possibility of learning and training as a teacher and music educator. Work on this theme is based on the construction of today's conceptions of music education. Understanding the educator who embraces the Orff approach, analyzing his approach to music education, to the education of the ear, to the education of sound perception is of historical, sociological, educational, psychological and philosophical value. And this becomes a challenge: to understand, through scientific research, how music intertwines with the training of music teachers/educators in the 21st century.

Still in the introductory section, there are some reflections on the importance of music in people's education, which is why certain people choose to become a music teacher, because they understand its importance in the integral education of individuals. Music is a phenomenon of art and life, and should be guaranteed a place at school (Paula, 2016). Music plays an important role in the integral formation and humanization of people, as well as being a right for everyone. Freire (1992) states that music in society and in the school context can be transformative. It should therefore take on a more defined role in school education, and have its place guaranteed in the artistic education of young people. With this in mind, this thesis joins others in an effort to bring visibility to music education and reflect on its potential, observing Carl Orff's proposal in the words of educators who use it in their practices

According to Damasio (2008), music can bring together meaningful educational knowledge and give rise to new perspectives on reality. Examples of this are the applications of music in the area of health based on developments in neuroscience, as is already used in the case of music therapy for autism or Alzheimer's (Damásio, 2008). Looking at the history of music in the face of scientific and technological development, which began with the incorporation of recording and reproduction equipment, we can see how much space it has occupied in the new human-musical relationships mediated by artificial intelligence. It is clear that music has been present in every era of human evolution (Queiroz, 2003).

The field of education has also made extensive use of music as an element of didactic-pedagogical practices in the teaching and learning process (Queiroz, 2003). In the wake of scientific developments, it is now known through scientific research that children who have or have had musical training

show gains in various areas, including syntax (Lima, 2010). Learning to play an instrument or being part of a choir in childhood has repercussions on the child's development in terms of reading and writing. In other words, according to Lima (2010), there is evidence that the appropriation of musical syntax promotes syntax in speech (Orff, 1963), pointing to the importance of auditory perception in the learning development process, since it is by listening to the sounds of phonemes that language is created. In addition, studies show that music also has repercussions in other areas of cognition (Lima, 2010).

Zatorre (2009) states that practicing music develops the frontal lobe of the brain and alters its functioning. The frontal lobe is responsible for activities that are human, such as making decisions, planning and intentionally changing the course of planning. Thus, music would have cognitive implications, such as visuospatial problem solving, increased vocabulary and mathematical thinking (Lima, 2010).

Music is also seen as a cultural expression (Levitin, 2006), which cannot be misaligned with the demands of the present moment, and is an intangible cultural heritage of humanity. In this respect, it is worth noting some aspects of Carl Orff's pedagogical legacy, when he states that music is for everyone and not just for virtuosos, and should be approached in its entirety (felt, played, sung and danced). These are actions in music education, focused on the Orff approach, which, according to him, can contribute to the integral formation of people.

Music in basic education is not intended to train professional musicians, although it can help to awaken talent. It encourages the development of perception, attention, concentration, self-control and psychomotor, emotional and affective skills.

Music teaching should also not be considered an after-school or leisure activity, but an integral part of the educational process:

The teaching of music should not be justified solely by the improvement it brings about in cognitive abilities. It is also justified because it shapes and affirms a person's identity, their belonging to their social group and their cultural identity (Lima, 2017, p. 07).

In the same vein, the Common National Curriculum Base (BNCC, 2018) states that music is the artistic expression that materializes through sounds that take on form, meaning and sense in the context of sensitivity, as well as in social interactions, resulting in diverse knowledge and values, established in the realm of different cultures. The document also points out that it is up to school education to expand and produce musical knowledge, which involves the perception, experimentation, reproduction, manipulation and creation of different sound materials, from the closest to the most distant from the students' musical culture. This process enables them to experience music interrelated with diversity and to develop musical knowledge that is fundamental for their insertion and critical and active participation in society (BNCC, 2018).

According to Candau (2008), to deny the potential of music education at school would be to deny one of the pedagogical tools used since the beginning to educate people. In view of this statement by Candau, we bring Carl Orff's proposal as a teaching possibility applicable today.

TURNING THE PAGE ON LIFE STORIES: A NEW COMPASS OPENS UP REVEALING CARL ORFF AS A MUSIC EDUCATOR WHO INSPIRES

The aim is to briefly analyze the Orff-Schulwerk music pedagogy - its foundations and philosophical principles, in order to study the implementation of its approach in different moments in educational contexts. With regard to its framework, both theoretical and epistemological, it is imperative to bring up is-

ues that were raised by many pedagogues at the beginning of the 20th century, and which remain part of the concerns of several contemporary educators, psychologists and pedagogues. These include problems and studies on teaching/learning, the training of music teachers, curricular changes in this area, as well as the necessary reflections on how teaching is done, to better understand the paradigm of how learning takes place in different situations in the education system.

The methods and/or approaches chosen by teachers are neither synonymous nor consensual, but they all relate to the way of teaching. According to (Bruno, 2008), in the field of pedagogy there are methods that are even contrasting in everyday use in the area of music education. The term method sometimes refers only to teaching material that contains a series of exercises (Queiroz, 2003). For example, the recorder method, guitar method, etc., which are generally aimed at learning an instrument. These methods are made up of a progressive sequence of exercises and repertoires that are used in classes with the students and which have a certain functionality to help them master the technique of making music. Any teaching material is made up based on certain principles and with certain purposes, and in this sense they are valid and useful within music education.

However, with regard to the material developed by Carl Orff, this concept of method is not used, but rather, it is claimed to be a pedagogical approach. The axiomatic approach, which emphasizes the possibility of proving properties of programs using formal logic. The axiomatic approach was proposed by Floyd and Hoare (1960). Anthony (2012) defines the approach as a set of assumptions relating to the nature of language, learning and teaching; and method as a general plan for the systematic presentation of language, based on an approach.

What's interesting about an approach is that it becomes a basic idea that can be adjusted and adapted to different cultures, as is the case with Orff-Schulwerk, indicated as a pedagogical approach by Orff himself (1963). In his proposal, he puts forward the idea of elementary music and the musical (I), as being important and necessary concepts for awakening in the individual what they already have within themselves, and thus helping in their own human formation.

Through reading authors such as Cunha (2013) and Gainza (2017), it is understood that it is possible to reappropriate the Orff approach as a proposal for constructing exercises from the various methods he himself suggested, making it possible to understand the basic principles of his proposal, and thus redirect them towards the objectives we want to achieve. As an example of this, Queiroz (2003) notes that in order to work on the development of orality and speech, one can use the development of exercises from various musical styles that make use of rhythmic speech (Orff, 1963). In Brazil, we have cultural rhythms such as "Rap", "Embolada" and even "Repenete", which bring personal and creative appropriation to help

This allows the teacher to achieve pedagogical goals in improving the students' speech. In the same way, following Orff's pedagogical tripod of music, words (language) and movement (dance), it is possible to develop other skills necessary for human beings.

In an (auto)biographical summary of Carl Orff, we have the following information: His real name was Carl Heinrich Maria Orff, born in the city of Munich on July 10, 1895. After an intense life, he died on March 29, 1982. Historical records show that his father was a German army officer who loved music, and likewise his mother, who also loved music and was a virtuoso pianist (Cunha, 2013). Orff, as is often recorded in various literatures, was known only

by his surname, and was greatly influenced by the works of Claudio Monteverde (Composer of the opera, Orpheus - Claudio Giovanni Antonio Monteverdi was an Italian composer, conductor and singer. Italian composer of the late Renaissance). Following Monteverde's influence, he composed his masterpiece, the opera Carmina Burana, which is a musical work known and performed in many countries.

"Elementary music is never just music. It is linked to movement, dance and speech, and is therefore a form of music in which one must participate, in which one becomes involved, not as a listener but as a performer". (Carl Orff, 1895-1981).

Orff systematized a series of principles in Orff-Schulwerk (which means school work or school task) - made up of 5 volumes that had a major impact on music education curricula throughout Europe, and is very much present in the musical practices of our Brazilian schools. The set of methodological principles he systematized is basically based on the actions: react, act, integrate and collaborate. In this foundation lies a set of elements that govern the orientation and its entire methodology: rhythm, melody, creativity, play and improvisation (Sousa, 2008, p. 80). It is understood that all of Orff's epistemological foundations have found a place in Brazil, and in many states there have been many teachers interested in developing the Orff Schulwerk in their practices.

IN THE MUSIC OF LIFE: ANOTHER BEAT IS RECORDED, WEAVING THE STORY OF BRAZILIAN (AUTO) BIOGRAPHICAL RESEARCH

The aim is to register (auto)biographical research as a disciplinary field in Education, in order to better understand its theoretical, methodological and principles and even political, which we intend to record in the following lines of writing. According to Passeggi, (2017, p.4):

A concern with the epistemological, political and methodological dimensions has been one of the main preoccupations of the (auto)biographical movement in Brazil. This is reflected in the International Congresses of (auto)biographical Research (CIPA), which relaunch this concern every two years, with the aim of examining the advances made in this area of scientific research.

We bring in Delory-Momberger (2014) to support important questions about the (auto)biographical space within educational research. According to the author, the space is not limited to the multiplicity of biographical and autobiographical genres, but focuses on understanding the nature of what autobiographical discourse would be, based on the fundamental attitude of human beings, “which consists of narratively configuring the temporal succession of their experience”. It is important to take this attitude seriously, practiced since childhood, where one of the central points of (auto)biographical research in education is formed. The assumption is that the subject (at various stages of life) appropriates semiotic instruments (drawing, gestures, language, musical scores, images, graphics) in order to be able to recount lived experiences in the form of (auto)biographical narratives, which did not exist before. Let's see what Passeggi tells us, “And in this process of biographization, the person who narrates, although they can't change the events, can reinterpret them within a new plot, reinventing themselves with it”. (Passeggi, 2017.p.5).

We would also like to mention an important record that points to four orientations of the Brazilian (auto)biographical movement (Passeggi, 2011a; 2011b). Firstly, it considers autobiographical narrative to be an anthropological phenomenon. It is interested in the process of individualization and socialization of each person, each human being, questioning how we become who we are. In the second orientation, it uses narratives as a source and also as a quali-

tative methodology, which inquires into social practices, not only to produce some knowledge about the practices, but above all, to understand how individuals make sense of them. The third orientation tells us to use narratives as a research-formation device, thus orienting the subject as the person most interested in the knowledge they themselves produce (Souza, 2006 a). The fourth orientation concerns and studies the nature and discursive diversity of the writings (graphs) of life (bios).

Following Passeggi (2015, p. 84), there is the proposition that the studies developed with autobiographical narratives, in their approaches and by networks of researchers, which are increasingly wide-ranging, allow us to conceive an epistemology of the South, that is, post-colonial, which is based on a narrative revolution, against the mere biographical illusion. Thus, autobiographical narratives, analyzed in the last decade (in dissertations and theses), interviews that break with all positive dichotomies, that intertwine reason and emotion, subject and object of reflection, that fit into the processes of interpreting experience, and thus attribute meaning to life.

The work of biographization, through which the person who narrates becomes an author and moves towards awareness, resistance and emancipation, would be linked, as Bruner (1998, 2014) suggests, to a narrative way of thinking (literary, historical, circumstantial), as opposed to a paradigmatic (logical-scientific), objective way. Therefore, the production of knowledge that results from this narrative way of thinking would be fundamental to the constitution of an epistemology of the South (Santos, 2009), which is still emerging, as opposed to an epistemology of the North, which is hegemonic, colonial, dogmatic and exclusionary (Passeggi, 2017, p. 11).

The knowledge that humans construct in their autobiographical narratives, about themselves and also about their social historical context, as Franco Ferrarotti (2013, p. 25) states, “can only be a global, holistic knowledge”.

In this sense, biographical methodology, autobiographical methodology and cultural studies are located in a common place, beyond disciplines and their subdivisions.

That they are neither interdisciplinary, nor multidisciplinary, nor transdisciplinary, but post-disciplinary. In other words, it's necessary to look for heuristic and methodological tools in the places where they can be found, i.e. social history, philosophy, the arts, etc. social and cultural anthropology, ethnography, ethnomusicology, psychology, psychoanalysis, as well as literature, poetry and the arts.

The studies in which Ferrarotti (2013, 2014) conceives of life stories from a critical perspective are in line with these epistemopolitical, post-colonial and post-disciplinary stakes underlying the (auto)biographical movement in education, which we believe need to be increasingly explored, investigated and enriched, in the sense that the results of research in this area can provide the services they should in human studies, promoting, as the author suggests, democracy and the socialization of knowledge, convinced that the construction of knowledge in (auto)biographical research is only done with the other and with respect for the other, never by the researcher alone. (Passeggi, 2017, p. 15)

In order to better understand the Brazilian (auto)biographical movement, we can see two important periods: the first saw the emergence of autobiography and life stories in education, which rapidly emerged in the 1990s, and a second period of expansion and diversification of research topics, which began in the 2000s. In Passeggi's text (2017, p.12), the names and studies of the authors who marked the history of this methodology are listed below.

Some studies published on the use of life stories and autobiographical narratives as a scientific research methodology in Brazil allow us to state that this movement was initially centered on a specific area: teacher training. We would like to highlight the studies by Bueno, Chamlian, Sousa and Catani

(2006), as they retrace the characteristics of the period from 1985 to 2003. We also refer the reader to the works of Souza (2006 b), Souza, Sousa and Catani (2008); Stephanou (2008), on the period 1996-2006; Souza, Passeggi, Delory-Momberger, Suárez (2010), focusing on cooperation networks, and more recently Souza (2014) and Mignot and Souza (2015).

The studies show, based on summaries of theses, master's dissertations, articles and published books, that the aforementioned approach has contributed to the renewal of research in the field of Didactics, about teacher training in Brazil, and has increased interest in issues related to the teaching profession and its identity as a knowledge professional.

In the 1990s, there was what could be said to be an inaugural moment in education, which began with the productions/research developed by the Teaching, Memory and Gender Study Group (GEDOMGE), formed in 1994 at the Faculty of Education of the University of São Paulo (FEUSP). The studies were inspired by the socio-historical movement of life stories in education (Machado, 2000, p.1242). It thus becomes the first affiliation of the (auto)biographical movement in education in our country. It is largely seen as a contribution from the pioneers of life stories in education, which emerged in the 1980s in Canada and Europe, within the context of continuing education for adults. These include studies by Gaston Pineau (1983, 2005); Pierre Dominicé (2000), Marie-Christine Josso (2010) in the French-speaking world and Antônio Nóvoa (1992, 1995) in the Portuguese-speaking world.

In Passeggi (2017, p. 17) we find interesting records about the ethical principles of research with life stories:

The guiding ethical principle of life story research is that narratives of experience, far from communicating what is already known, are true processes of self-discovery and reinvention. The heuristic and autopoietic dimension of this reflection would make it

possible to transform implicit knowledge into knowledge. And in the permanent process of interpreting and reinterpreting events in order to make sense of experiences, the person who narrates reworks the historical process of their learning and reinvents themselves. It is in this sense that we can conceive of the use of life stories, or autobiographical narratives, as teacher training processes.

One of the great legacies of life stories in training for the (auto)biographical movement is precisely the paradigmatic modeling of research-in-training, proposed by the pioneers of life stories and above all by Gaston Pineau (2005). It is part of the third orientation of the autobiographical movement, to which we referred above. For Bueno, Chamlian, Sousa and Catani (2006, p. 393) state that this “perspective on research and training that they advocate has had little resonance in Brazil”. In fact, this perspective has emerged mainly since the 2000s (Passeggi, 2000) and by a few research groups in Brazil, which have focused on training memorials⁷ (Passeggi, Barbosa, 2008; Barbosa, Passeggi, 2011). This university autobiographical genre has been taken up again as a training-research device, with the aim of establishing the teacher as the main stakeholder in the knowledge they produce about themselves, for themselves, albeit from the perspective of an institutional injunction (Barbosa and Passeggi, 2011). This goes in the direction of overcoming the applicatoinist view of education, marked by the theory-practice dichotomy, and conceiving it in a more dynamic way, giving those undergoing training the possibility of becoming more reflective about their own practices in the classroom and more autonomous in their decisions. This interest in teacher training based on the writings of pedagogical experience is one of the main areas of research, and the works of Paulo Freire (1992, 1997) are a source of inspiration for those working with adult education and its emancipation.

Barrett, M. S., & Stauffer, S. L. (2009) make an interesting point in their book *Narrative Inquiry in Music Education: Troubling Certainty*, when they state that we are living in a good time in the social sciences research scenario, as narrative has taken a place in the “scenario” of academic research. He says that the growing interest in stories and life stories as a process and product (as a field text and a research text) can be attributed to the methodological and conceptual turns, including linguistic and cultural ones, that have taken place in humanity in recent decades.

A NEW COMPASS: BRINGING SOME OF ORFF’S NARRATIVES, WHICH ARE VALUABLE FOR EDUCATION TODAY

By bringing into this work some quotes from Carl Orff’s (auto)biographical narratives, we intend to value the speech and voice of a music educator from the last century, who became eternal for his compositions and his musical pedagogy. Let’s see what he tells us:

All my ideas about elementary music education are not new. I’ve simply adapted pre-existing concepts to our times, giving them a new lease of life. That’s why I don’t feel like the creator of something new, but like a relay runner, the bearer of an ancient treasure. That must be the role of my continuators because when the idea lives on, it doesn’t end with life, and -continuing to live- means evolving over time and through the ages. The elementary always means a new beginning. Everything that is modern becomes old with the passing of time; the elemental has no time and exists throughout the earth. Therein lies enthusiasm and hope. I’ve done my job, now it’s up to you to do yours. (Orff, 1963, p. 57).

Orff’s narrative text, described above, shows his wisdom, pedagogical humility and self-knowledge. With him, and in this (auto)biographical text, we are also challenged today to do our work as teachers in the best possible way. Taking into account all the knowledge

that has been produced before us and that has brought us to the present moment. When he says, "...I don't feel like I'm creating something new...". He highlights the importance of reading, researching and recognizing the work of those who came before us. But in order to have access to past knowledge, it was necessary to record this knowledge, often passed on through (auto)biographical narratives.

Orff brings us wonderful life lessons through his life dedicated to music education. In the text above, he says that "when the idea lives on, it doesn't end with life". For him "... staying alive means evolving over time and through the ages". This fragment of his thought reverberates like sound waves of wisdom to this day. Many educators have adopted his ideas of transforming their students' lives through music. Today's educators follow his teachings, which have evolved over time and with new discoveries of musical instruments and ways of using his pedagogical tripod suggested: music, language and movement. Orff, in fact, became a music educator who inspires.

CONSIDERATIONS: WRITING NEW

The aim of this work is to recognize and analyze some emerging pedagogies, including the Orff - Schulwerk pedagogy, devised by music educator and composer Carl Orff, who has been the fruit of much research in education today. He also brings us an important lesson in his narrative described below

My school work is intended to offer stimuli to be structured in a continuous and independent way, so it will never be definitively finished, but always in the process of development and constitution, always in movement (Orff, 1964, apud Bona, 2011).

In agreement with Orff, it is understood that always being in a continuous movement of creating, recreating, knowing and recognizing is part of life. It is part of the training of a teacher-researcher, who needs to be constantly updated. The fact of being able to write, reflect and take part in such an important event as the International Congress of (Self) Biographical Research (CIPA) is wonderful, it is part of Autopoiesis (Maturana, 1998). It gives us the certainty that we are joining the ranks of researchers who are joining so many other educators, researchers who are also on the road to continuing their education and self-education.

Among the emerging pedagogies and research methodologies is autobiographical writing, which is increasingly gaining ground in educational research in Brazil and abroad. Reading, investigating and reflecting on this methodology is a real pleasure. It puts us in tune with high-level intellectual production and makes us open our eyes to so many autobiographical stories that we didn't know were educational and fascinating.

In trying to close this work, which is not intended to end "anything", but to leave open thoughts about autobiographical research and music education with a look at Carl Orff. We put ourselves in the role of learner, of time, of educational possibilities and of (auto)biographical narratives.

At this point, there is also a need to encourage new investigations in education, to observe new ways of life, whether in music education or not, but that new investigations are supported by the methodological and epistemic basis of autobiographical narratives and that they are based on democratic roots. May we be able to practice what we have learned in our reading and reflections so that education is increasingly strengthened by good educational research.

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