

Arts, Linguistics, Literature and Language Research Journal

Acceptance date: 27/06/2025

ART, SUBJECTIVITY AND MUSIC: HOW TO PROFESSIONALIZE A MUSICAL CAREER

Israel Tenório Brito



All content in this magazine is licensed under the Creative Commons Attribution 4.0 International License (CC BY 4.0).

Abstract: This article addresses the challenge faced by Brazilian musicians in dealing with the subjectivity inherent in musical art and the need for professional objectivity in order to enter the market. It discusses the relevance of creativity and how it should be worked on through structured musical education, highlighting its importance in training professionals capable of transforming music into a profitable and sustainable career.

Keywords: Challenge, subjectivity, creativity, musical objectivity, market.

INTRODUCTION

This study aims to analyze the importance of professionalization in a musical career, emphasizing structured educational practices and objective methodologies that can guarantee sustainability and profitability for artists. It also aims to highlight the value of music education as a significant, although not exclusive, complement to the professional development of musicians.

Music is an intrinsic expression of the human being, acting as a reflection and catalyst of emotions, identity and culture. According to Schafer (1991), the experience of sound is fundamental to understanding the world around us. In Brazil, a country with strong cultural diversity, music is one of the most powerful elements of national identity, reflecting multiple influences and representing a significant economic force. Authors such as Wisnik (1989) emphasize the complexity of this Brazilian cultural fusion and its growing relevance in the globalized industry. Professional development in music, therefore, not only enhances individual talents, but also generates broad economic and social benefits, contributing to the development of the creativity inherent in the human condition.

In addition, professionalization requires musicians to understand how the market operates, integrating administrative, strategic

and commercial practices into their artistic routine. This includes an understanding of music consumption trends, digital promotion tools and the efficient construction of an artistic image.

Another important point is the artists' ability to balance authenticity with market demands. Successful musicians often demonstrate the ability to maintain their musical identity while responding to public expectations, adjusting their creations according to the needs of the market, without compromising the essence of their art.

METHODOLOGY

This research is characterized as a bibliographical review, of a qualitative nature, whose objective is to critically analyze academic production on musical careers. The review was conducted in systematic stages to ensure the comprehensiveness and quality of the sources selected.

The selection of sources followed the criteria of relevance to the topic, methodological quality of the studies, relevance of the journals and frequency of citation of the works. Works that were not directly related to the research question were excluded.

A BIT OF HISTORY AND CONTEXT

Music arrived in Brazil with the Portuguese colonizers and enslaved Africans, creating a unique cultural mix that developed with local indigenous influences. Over the centuries, this mix has led to distinct styles such as samba, choro, baião and bossa nova, each reflecting different aspects of Brazilian identity (Vianna, 1995). In today's global scenario, there is a growing universalization of music, where digital platforms and the internet enable a wide and immediate dissemination of music produced in the country, favouring the exponential growth and professionalization of Brazilian artists.

A historical analysis shows that the professionalization of music in Brazil began to gain more strength and recognition in the second half of the 20th century, mainly with the development of Brazil's recording industry (REQUIN; COSTA, 2018) and the emergence of music festivals and cultural movements such as Tropicália and Bossa Nova. These movements allowed musicians like Tom Jobim, Chico Buarque and Elis Regina, whose careers boosted a more professional view of music, breaking with the idea that it was just a pastime.

In addition, the influence of the media in the 21st century has been crucial in strengthening the Brazilian music market. The popularization of social networks, digital platforms such as Spotify and YouTube, and television events such as musical realities have increased the visibility of artists and opened doors to new forms of professionalization, allowing independent artists to reach large audiences without necessarily depending on major record labels or traditional media.

ACADEMIC LIFE AS A MUSICIAN VERSUS NON-ACADEMIC SUCCESS

Formal music education offers a solid framework of technical, historical and cultural knowledge and is supported by authors such as Brito (2003) and Swanwick (2003), who argue that this educational approach promotes a more conscious and consistent professional insertion. However, countless success stories in the music industry are independent of this academic path, based on constant practice, intuitive talent and effective self-promotion strategies. A clear example of this are artists like Tim Maia and Anitta, who built significant careers without necessarily going through formal institutions, highlighting the power of passion and self-education in music.

A study carried out in the city of Belo

Horizonte-MG (Silva, 2022) found that 51.05% of musicians had completed higher education in some area of knowledge. Of these, 32.37% have a degree specifically in music. In other words, less than a third, and this metric may be even lower in regions of Brazil where formal education is known to be lower.

Academic training allows musicians to delve deeper into theoretical, historical and critical knowledge of music, facilitating their work in areas such as music production, composition and teaching, allowing them to remain in the field for longer (Silva, 2022). Thus, both academic and non-academic approaches offer different paths to achieving professional success in today's music scene, although those with higher education in music tend to remain in their area of training. However, non-academic methodologies often involve direct experimentation with different musical genres and the efficient use of digital media. These alternative methods allow artists to explore the market quickly, adapting to contemporary trends and establishing direct connections with their target audience.

Music still has a challenging connection with subjectivity, preventing talented artists from objectifying and selling their art according to the demands of the modern market, streaming tools can help with pricing by giving parameters such as hits, likes and monetization through algorithms (Machi, 2018).

Individuals who study music from an early age show significant benefits in fine motor coordination, improved brain functions such as memory and logical reasoning, as well as improved social and communicative skills. These advantages are positively reflected in these individuals' capacity for social and professional success, expanding opportunities both within and outside the strictly musical environment (MALLMITH et al., 2021).

CONCLUSION

Brazilian musicians are faced with reconciling the subjectivity inherent in musical art with the objectivity needed to perform professionally in the contemporary market. It should be emphasized that creativity, which is fundamental to artistic expression, must be stimulated through a structured musical education, which not only develops technical and cognitive skills, but also prepares the musician to deal with the commercial demands of the market.

The historical trajectory of music in Brazil shows that professionalization gained momentum especially from the second half of the 20th century, driven by cultural movements, festivals and the strengthening of the recording industry. In the 21st century, the influence of digital media and streaming platforms has revolutionized the scene, expanding the reach of artists and creating possibilities for professional insertion and sustainability, including for independent musicians.

The coexistence of different paths to musical success: academic training, which offers a solid theoretical and technical basis, and non-academic practices, which value experimentation, intuitive talent and the strategic use of digital media. Although less than half of Brazilian musicians have a degree, and only a third are specifically trained in music, both profiles contribute to the diversity and richness of the music market. However, musicians who opt for an academic background benefit from a more in-depth technical and cultural understanding, generally having more stable careers and varied educational and professional opportunities. On the other hand, artists who achieve success without formal training demonstrate the power of determination and innate talent. Both face challenges such as financial instability, market pressure and the constant need to adapt. However, regardless

of the path chosen, constant dedication, artistic authenticity and an understanding of the market are critical factors for success.

Music, despite its strong connection with subjectivity, can and should be professionalized to ensure the sustainability of an artistic career. Early music education brings significant benefits not only for technical development, but also for cognitive and social functions, expanding the opportunities for social and professional success for Brazilian musicians.

Thus, the balance between art and the market, subjectivity and objectivity, academic tradition and digital innovation, is the essential path to the effective and lasting professionalization of musical careers in contemporary Brazil.

ABOUT THE AUTHOR

Israel Tenório Brito is a Brazilian musician, composer, vocalist and instrumentalist, born in Natal, Rio Grande do Norte. With an academic background in Social Sciences, English Language and Education in English and Portuguese, he stands out for his artistic and educational career. Founder of the band Kruyssen, a pioneer in Christian progressive rock in the Northeast of Brazil. Over more than two decades, Israel has accumulated awards and recognition, including shortlisting for the Latin Grammy in 2019, the Hangar Music Award and the “Notables” award in the USA. His compositions and music videos have exceeded one million views on digital platforms, and he is recognized as one of the best guitarists in Rio Grande do Norte. In addition to his musical career, Israel is an educator and mentor to young musicians, with experience in album production, touring and events. He is also a voting member of the Latin Recording Academy and holds professional licenses as a musician in Brazil.

REFERENCES

SILVA, Jonas Henrique de Souza. O trabalho dos músicos em Belo Horizonte: da satisfação à permanência na ocupação e desigualdades. 2022. Tese (Doutorado em Música) – Universidade Federal de Minas Gerais, Escola de Música, Belo Horizonte, 2022

WISNIK, J. M. (1989). O som e o sentido. São Paulo: Companhia das Letras.

VIANNA, H. (1995). O mistério do samba. Rio de Janeiro: Jorge Zahar Editor.

MARCHI, Leonardo de. Como os algoritmos do YouTube calculam valor? Uma análise da produção de valor para vídeos digitais de música através da lógica social de derivativo. 2018. Programa de Pós-graduação – UERJ, Rio de Janeiro, 2018.

BRITO, T. (2003). Educação musical e profissionalização. São Paulo: Edusp.

SCHAFER, R. M. (1991). O ouvido pensante. São Paulo: Unesp.

SWANWICK, K. (2003). Ensinando música musicalmente. São Paulo: Moderna.

REQUIN, L.; COSTA, R. H. C. (2022). “O mercado define isso”: estrutura e adaptação na dinâmica do trabalho de músicos brasileiros na transição do século XX ao XXI. Rio de Janeiro: Universidade Federal Fluminense.

MALLMITH, Decio de Moura; SONNTAG, Dian Cristiano; MACIEL, Juliano Alves;

ZILIOTTO, Rodrigo; MELLO, Wuilliam Sérgio Born. Música em sala de aula e a sua importância para as crianças das séries iniciais do ensino fundamental. *RAAM – Revista Acadêmica Alcides Maya*, Porto Alegre, v. 3, n. 1, p. 1-12, jun. 2021. Disponível em: <https://raam.alcidesmaya.com.br/index.php/RAAM/article/view/310/301>. Acesso em: 13 jun. 2025.