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RESEARCH ARTICLE

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MUSICAL EDUCATION TODAY: (RE) AFFIRMATION OF CREATIVE PRACTICES IN MUSIC TEACHING

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ABSTRACT

In this article, we discuss the importance of reaffirming music teaching in educational spaces, ensuring its permanence within the scope of regular school. Thus, our primary objective here is to present the relevance that Murray Schafer, Marisa Fonterrada and Alicia Peñalba teach about the use of “creative” educational-musical practices for the teaching of music as an element that enhances human, cognitive, critical, emotional, political development and social. This way of teaching music, supported by “creative” practices in classrooms, brings possibilities to innovate music teaching and, thus, break and / or overcome the traditionalism that has always prevailed in this field. The central engine of our discussions is the need to reinvent music teaching in the face of the hegemony of the cultural industry, proposing diversified practices that encourage creation and enjoyment, which can break with traditional music teaching and the practice of market consumption that the commercial repertoire forms in the listeners. It is necessary to encourage the creation of diverse experiences considered unique in the face of the massive process that only reproduces ready and socially legitimized models. Thus, it is urgent to invest in creative practices different from the current ways of teaching music at school.

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INTRODUCTION

In this article, we discuss the importance of reaffirming the teaching of music in educational spaces, ensuring its permanence within the scope of regular school. Thus, the primary objective here is to present the relevance of using “creative” educational-musical practices for music teaching (FONTEERRADA, 2015, p. 19) as an element that enhances human, cognitive, critical, emotional, political development and social. This way of teaching music, supported by “creative” practices in classrooms, brings possibilities to innovate music teaching and, thus, break and / or overcome the traditionalism that has always prevailed in this field. This methodological proposal for music teaching is in line with the conceptions of Peñalba (2017), Fonterrada (2015), Penna (2014), Schafer (2011, 2009), Bastian (2009) and other

researchers and musical educators who position themselves in the same direction: to introduce musical experiences arising from active methods in music education¹ in which students can experience and actively participate in the development of knowledge. When proceeding to a study on the path of music in the educational panorama, it is possible to highlight that it has always figured with relative importance, without, however, asserting itself as a mandatory subject².

¹By active methods in Music Education, we understand as the set of music teaching proposals developed in the early twentieth century, with a view to expanding the relationship between man and music through a musical experience compacted with the cultural context. Such as, for example, the methods created by Carl Orff, Émile Jaques-Dalcroze and Zoltán Kodály.

²In Brazil, with the enactment of Law no. 11.769 / 2008, the mandatory nature of music at school was established, after more than forty years of absence and

The use of musical diversity in classrooms works, in large part, as an auxiliary methodology that allows the teacher to smooth the routine of school activities. In general, however, little adherence and contribution is granted to research related to the social and political influence of this activity in the training of students. In this way, it is possible to identify that part of the teachers - because they are influenced by the current curricular policies, which largely absorb the mass culture and government educational policies that do not value music teaching - still apply these musical experiences as a kind of adornment and / or just for the entertainment of students, relegating music to a secondary role, without valuing the transformative potential that it exercises in teaching and learning and in socio-affective relationships. In Brazil, in the first two decades of the 21st century, it is still possible to identify the “absence” or an irregular permanence in the music teaching and all the arts in the school universe, a fact that is considered irreparable damage to the training of young students.

Peñalba (2017, p. 116) warns of a “global crisis” that music education faces today. This Picture it is intensified in the context of neoliberal society, in which, one perceives the disrepute and the secondary importance of music teaching, and is reflected in the field of public education policies. In Brazil, the proposal of the National Common Curricular Base (BNCC) foresees the preponderance of disciplines such as Portuguese, mathematics and foreign language in a mandatory way, shifting other disciplines - arts, philosophy, sociology - to the flexible part of the curriculum. Thus, BNCC builds a conceptual rhetoric that considers the importance of art for the subjects, however, it does not operationalize it in relation to the curriculum. Even considering such unique knowledge for human formation and educational practice, as stated by BNCC itself, its status and importance are totally incompatible with its permanent situation of invisibility in public schools.

Paradoxically, the document portrays

Art contributes to the development of students' creative and expressive autonomy, through the connection of rationality, sensitivity, intuition and playfulness. It is also a driver of the expansion of the subject's knowledge related to himself, to the other and to the world. It is in learning, research and artistic practice that the perceptions and understandings of the world expand in the realm of sensitivity and interconnect, in a poetic perspective in relation to life, which allows subjects to be open to perceptions and experiences, through the ability to imagine and reframe daily life and routines (BNCC, 2018, p. 474).

In the field of legitimizing this value attributed to art and its concrete implementation, however, there is a paradox, when, in its realization, there is a depreciation of the value of art and its languages, in particular, of music, as well as of its practice in the curricula of the national public school, a fact that causes indignation, but also to mobilize to see if research into new practices are expressed as lines of escape from this truth in order to promote new contexts and realities. Studies by Fonterrada (2015, p. 16) confirm that music education in brazilian basic education is “almost non-existent”, remaining in school in the form of circumstantial projects and rare

exceptions, not exercising equanimity with the other curricular disciplines. Thus, it is imperative to have times and spaces that allow the experience of “creative” practices that promote changes in attitudes that are essential to integrate music into the curriculum and thus promote a musical curriculum culture in schools. It is therefore necessary to proceed with a change of *habitus* enabled to create a cultural rooting that enters the training of students and ensures their stability in public schools (KACZAN, 2017). In such circumstances, the studies of Peñalba (2017, p. 116) point out strong arguments in defense of the permanence of music and its teaching:

No obstante, en una lectura en profundidad se pueden entresacar algunos conceptos o ideas fundamentales para la defensa de la música en la Escuela como son: el carácter innato de la música en el ser humano; la música como experiencia global; el desarrollo parejo entre música y lenguaje (y cómo sin la música el lenguaje no podría desarrollarse); la contribución de la música al desarrollo personal, social y la calidad de vida; la música como generadora de identidad y la identidad como forma de conocimiento; el desarrollo creativo y por último, la capacidad emocional y de empatía desarrollada por la música.

From an individual and collective perspective, music education is shown to be a necessary instrument for the integral development of the student, being also relevant for the critical and emancipatory training of the subjects, for an autonomous life in society and, mainly, in order to consolidate planetary citizenship. The latter, already mentioned by Morin (2011) as an indispensable condition for the survival of humanity, must go beyond the cognitive dimension and contribute to reducing the condition of social vulnerability, since music is capable of expanding the senses and cognition, promoting interaction and critical sense, in addition to assisting in socio-affective development.

In search of promoting dialogue, theoretical and critical considerations are made here regarding the value of “creative” and innovative musical practices and the possibilities of propositional repercussions in the formation of more critical and socially emancipated subjects.

This happens against a teaching model proposed by the current Brazilian educational policies, which obey the neoliberal primer for dismantling the public education system, which is already exclusive at its core. Schools thus tend to insert subjects in schools, but within them they reproduce processes of social exclusion (BOURDIEU, 1992), as not everyone has access to culture and, much less, a familiarity with cultural elements. For Bourdieu (2003), certain dispositions acquired over time are necessary for people, in their entirety, to live intensely this love for art. The intention of the Poitiers Philosopher is to unveil the social conditions of access to culture. In his perspective, “[...] culture is not a natural privilege, but it would be necessary and it would be enough for everyone to have the means to take possession of it so that it belongs to everyone.” It points out that the “cultural need” is something produced at school, the result of education, pointing out the school role in the formation of a broad general culture. One of its main theses is to assert that the school helps in transmitting the codes of erudite culture, and will transform inequalities in relation to culture into successful inequalities within the school environment.

The basis of the thinking now expressed is, therefore, in the defense and commitment of society and the school, when proposing other perspectives for the teaching of music in public educational institutions, since this component conforms to the pedagogical content and path that enhance the emergence of restless and socially engaged subjectivities, capable of breaking with the state of alienation and subordination to the logic of the market.

CREATIVE MUSIC TEACHING PRACTICES: WAYS TO BE BUILT: We analyze here the possibility of adapting music teaching as a curricular possibility in public schools. From this perspective, the need to reinvent this teaching of music is also understood, proposing diversified practices that encourage creation and enjoyment, which can break with traditional music teaching and with the logic of market direction that the commercial repertoire forms in listeners.

It is necessary to encourage the creation of diverse experiences considered unique in the face of the massive process that only reproduces ready and socially legitimized models. Thus, it is urgent to invest in creative practices different from the current and equivocal modalities of teaching music at school.

To explore the vast terrain of music education and “tune the world”, as warns Schafer (2011, p. 22), it is necessary to embark on the experimentation of listening to sounds as a new way to incorporate essential changes in educational practices-musicals in the fluent educational reality.

As taught by Schafer (2009, p. 17), “we need to learn to listen”. There is an urgent need to listen, to rediscover paths, to unravel the secrets of “tuning the world”. This proposal becomes a way of reaffirming music as a promoter of experiences “harmonizing the sounds of the world about us.” This is because, according to Schafer (2011, p. 23), the general acoustic environment prints significant marks, which shape lifestyles and behaviors. It is an indicator of social conditions and can “[...] tell us a lot about the trends and the evolution of this society.”

The example of this can be read through the “soundscape” in the artistic panorama of contemporary Brazilian society, conveyed by the mainstream media that expresses a “misery” of musical culture (SAFATLE, 2015, p. 01), and necessarily imposes the urgency a broad cultural background, ready to bring about a change in the *status quo* established in current historical circumstances.

As indicated by Fischer (1987, p. 57),

Only art can do these things. Art can elevate man from a state of fragmentation to a state of integrity, totality. Art empowers man to understand reality and helps him not only to endure it but to transform it.

This transforming role of music education is recognized by official documents of entities linked to the fight for human rights, studies in the area of Music Education, being identified by Peñalba (2017, p. 122), when in his research he shows that, for through music one can collaborate to improve the

[...] atención, memoria, habilidades sociales, emocionales, físicas y comunicativas de niños con necesidades

educativas especiales. Los beneficios que la música puede aportar a nivel terapéutico son extrapolables al ámbito educativo, en el que nos deberíamos preocupar más por el bienestar físico, emocional y social de nuestros alumnos como prioridad con respecto al dominio de contenidos puramente académicos. El fin último de la educación es formar personas, ciudadanos que puedan vivir en sociedad, personas críticas y sensibles, creativas e imaginativas.

Based on these purposes, the implementation of creative educational-musical practices constitutes the appropriate alternative to teaching music in schools, enabled both to strengthen the scope of music education and to foster greater interaction of music with other languages of art. In this way, it is considered that the possibilities brought by experiments, experiences and involvement in different musical practices in music education are essential to the promotion of knowledge, allowing students to critically awaken the reality of their current social insertion.

According to Penna (2014, p. 26), the defense of creative music teaching in Brazil materialized in the 1960s, with a group of music educators and composers - theoreticians of the current of renewing classical music. They sought to bring children and young people closer to music through “creative acts” and proposed a new feature for music teaching, which, for Lopes (1990, p. 1), refers to

New poetics and new formalities that completely subvert the logic of traditional writing that is now insufficient and narrow to the needs created by works that play with materialities and conceptual models that are unprecedented.

For now, this discussion inaugurates a moment in the musical scope and offers teachers different possibilities for their teaching. Thus, they were suggested by renowned artists - such as Schafer, (2009) and Fonterrada, (2019) - different ways of organizing sounds, such as “in series, in blocks, masses, textures”, with significant relevance for the creative participation of the performer and musical interpreter. These proposals were implemented, by these professors, in projects and academic studies and in classrooms, aiming to move away from the “traditional procedures” to, in this way, encourage “spontaneity and creativity”. It constitutes a different way of playing new musical sounds that distance themselves from the standard of music called tonal³ echoing; for some, however, in a strange way, because they are not familiar with these organizational principles, sounds that fulfill the function of opening innovative possibilities in this area.

These practices, called “creative practices”, were significant to expand the sound material and point out new paths and resources that were being incorporated into the daily practice of musical teaching, reconfiguring the space of teaching (PENNA, 2014). Thus, we can cite expressions of this new teaching practice based on the inventive exploration of various sound materials proposed in a “music workshop”, also recognized as a “sound laboratory” or “sound experimentation” (PENNA, 2014, p. 27).

In the conception of Fonterrada (2015, p. 17), the ideas of these authors were important for the student to learn “[...] to

³For a better understanding of the term “tonal music”, see Tonal Harmony (KOSTKA; PAYNE, 2008).

listen, to experience music and to try his own ideas in his musical proposals”, and, thus, “[...] to develop the ability to use musical language autonomously, to improve listening, self-awareness and critical spirit.”

In Fonterrada's reasoning (2015, p. 19),

The procedures in general used in creative practices and in Free Improvisation encourage listening, decision making, the development of autonomy, the recognition of oneself and the other, through proposals that prioritize musical invention and improvisation; in addition, its practical and musical character attracts participants who, in general, are frightened when faced with the technician character found in many music classes.

Schafer (2009) considers musical creation (free improvisation) indispensable for teaching music, which is why he criticizes traditional teaching, which, in his opinion, emphasizes repetition and does not stimulate creative thinking, making teaching proposals at school become an instrument that reproduces routine and repetitive practices. For this reason, Fonterrada (2015, p. 17) considers that

Creative practices seem more suitable for introducing music teaching in schools as well as for strengthening their practice. In addition to promoting an interaction between music and other languages of art.

In this sense, the relevance of this teaching proposal centered on creative educational-musical experiences rests on the fact that it is understood that it enables, *a priori*, a formation of the sensitivity and cultural elevation of the students. When music education is ensured in school spaces, something even greater can be thought and produced, such as, for example, the promotion of a musical culture in which engagement, inclusion, critical thinking and the development of motor, psychic and social skills necessary for the training of students. As a result of this observation, it is necessary to recognize how important it is to affirm the position now taken, to defend creative educational-musical practices that enhance and promote the possibility of developing a musical *habitus* as an element that contributes effectively to the insertion and active social participation of the subjects, as well as possibilities for elevating social criticism, citizenship, emancipation and inclusion - in addition to, of course, awakening possibilities for the constitution of a musical *habitus* that contributes to the human constitution of *subject-becoming*.

Music education and the formation of a musical habitus:

And *ipso*, the discussions that have just taken place about the teaching of music and its possibility of favoring the formation of a musical *habitus* inevitably refer to the role that the school assumes in the current political, economic and social context. This, an institution created in and for society, made for consumption, has the primary function of socializing literate culture and propagating the cultural legacy socially constituted in the course of history. The examination carried out by Bourdieu (2001), related to the production, distribution and access to cultural and symbolic goods, including those developed in the school universe - an area that is now privileged in the analysis - considers culture to be a fundamental dimension in understanding of the logic that establishes the cultural domain in a social hierarchy. The school is the main reproducer of this relation of dominance

that is not explicit, because, in the current historical circumstances, the school system, which *a priori* should include, is the same reproducer of the conditions of subordination and exclusion. Several of the mechanisms at the heart of the education system in general help to reinforce the requirement of exclusion and social selectivity to which students, for the most part, have long been subject. The school, when operating with support in the system of appropriation of cultural symbols originating in the student's family daily life, formed into a “matrix forming a *habitus*” developed with support in historical circumstances - concrete life history of students, groups or institutions social - it will be able to fulfill its function involving only those who have a previous social competence, understood as a precondition for the learning and formation of a cultural *habitus*.

It is a *sine qua non* condition to know the mechanisms of reproduction and social exclusion (BOURDIEU, 1992) and, thus, through the development of a musical culture different from the socially expressed as standard, suggest the establishment of musical competence as a pedagogical phenomenon oriented, which demands to break with the instituted social structures.

In this way, the school needs to act, aiming to operate to constitute this previous skill in the school period, giving new meaning to learning and favoring a global performance, fulfilling its essential function, configured in preparing active and socially engaged subjects, thus establishing in students a new school *habitus*. Meaning, then, to form autonomous subjects with a critical conscience that perceives the structural logic of the system, in the context of a broad cultural process.

In its formal aspect, the *habitus* is defined as a “property” of the various agents or social groups, that is, “[...] a structured structuring structure [...] that organizes practices and the perception of practices.” (BOURDIEU, 2007, p. 57). This definition transports thought to a theoretical path in which Bourdieu defines the bases of this concept. In Maton's view (2018, p. 75), in turn, *habitus* is a property

[...] “structured” by our past and current circumstances, such as family upbringing and educational experiences. It is “structuring” in the sense that our *habitus* helps to shape our current and future practices. It is a “structure” because it is systematically ordered, and not random or without any pattern. This “structure” is composed of a system of dispositions that generate perceptions, appraisals and practices.

On the other hand, *habitus* is shaped by the real conditions of existence that necessarily produce the set of values and beliefs agreed upon in its framework; a “cultural capital” in an “incorporated state” (BOURDIEU, 1998, p. 71, 79). The social formation of this cultural *habitus* in the school universe promotes a culture capable of transcending a series of “[...] deeply rooted dichotomies that shape the ways of thinking about the social world.” (MATON, 2018, p. 73). Indeed, the acquisition of culture becomes essential for the integral development of subjects and human formation. In this context, the paradigm is the defense of the idea that access and the experiences of musical practices contribute to the constitution of a musical *habitus* - basic in the establishment of an “incorporated cultural capital” (BOURDIEU, 1998, p. 72) - ready to promote greater autonomy to the knowing subjects.

Music education in the school environment constitutes a possibility path for the development of a “social competence”, which leads to a wealth of meanings, promoting the integral development of the subjects. When music education is introduced into the school routine, a culture develops in young people, in which they become “culture creators” (BASTIAN, 2009, p. 35-53). In the specific area of music education, this mechanism operates against what is proposed today in neoliberal society, since in this model of society access to cultural goods is not equally diffused and socialized to all, without distinction. The possibility of propositional musical experiences lived in school contexts becomes significant for the “refinement of interpretation schemes” (BOURDIEU; DARBEL, 2003, p. 71-74), which collaborate for the increase in the formation of a diverse cultural habitus proposed by society in general.

Thus, Penna teaches that (2014, p. 31):

[...] the understanding of music, or even sensitivity to it, is based on a culturally shared pattern for the organization of sounds in an artistic language, a pattern that, socially constructed, is socially apprehended - through experience, through daily contact, through familiarization, although it can also be learned at school.

Penna's understanding (2014, p. 33) is corroborated, when she defends the argument that, when promoting musical education in the school universe, established means that allow students to appropriate concepts, developing and expanding

[...] the instruments of perception necessary for the individual to be sensitive to music, to apprehend it, receiving the sound / musical material as significant. For nothing is significant in the void, but only when related and articulated to the framework of accumulated experiences, when compatible with the developed perception schemes.

The understanding that the practice of music education promotes specific human skills and potentialities, which are fundamental to their life in society, is also safeguarded, as well as promoting cognitive development, broadening logical-mathematical reasoning, increasing the power of concentration and changes the way you act and interact in today's multicultural world.

Music is attributed the possibility of expanding cognitive, relational, motor, social and affective capacities. In addition, it promotes the development and learning of subjects and can, in a more direct instance, contribute to overcoming the many contemporary educational challenges: difficulties in concentration and learning, disinterest in school activities, dropout, indiscipline, among others obstacles evident in the school environment.

Such reflection leads to the understanding that changes in school attitudes and practices are indispensable to guarantee the teaching of music in the curriculum and the possibility of establishing a musical culture that implies an education that promotes the formation of omnilateral subjects.

AS A CONCLUSION

Although it seems commonplace to reaffirm the importance of music and all the arts as promoters of individual development that act in the collective, it is necessary to give voice to the

speech that intones the note in defense of the inclusion of music in the curriculum of public schools, and, with it, music, making new possibilities sound, reinventing the school and, more specifically, teaching music.

Some considerations expressed in this writing need to be highlighted: the inexorable urgency of establishing music as a mandatory subject in the curriculum and, thus, granting it its real value; the possibility of promoting creative practices, with the objective of establishing a *habitus* that can favor a broad musical culture, different from that established by the structures of domination imposed by the society that operates the logic of the market. Thus, treading new paths and establishing a specific place for the teaching of music in the curriculum of Brazilian public schools is a task that occupies a central place in the hierarchy of problems, since, in our view, the current established form delegitimizes and secondaryizes their inclusive and socializing potential. However, the aspects raised here are the result of an economic policy that is aligned with the interests of multilateral organizations and that aim at all costs to commercialize educational processes. In this case, a critical reflection on such strategies is becoming increasingly imperative at the present time. Because we know that the absence not only of teaching music in schools, but of all languages: Visual Arts, Dance and Theater is an irreparable damage to human training and that, if there was a greater investment and more commitment to development from the educational process, aiming at promoting citizenship, we could minimize the chaotic and violent social situation that we encounter every day through the humanizing potential of the arts. Undoubtedly we see humanity in this century to distance itself even more from a project of emancipation, which can transform, or even be able to critically understand the full meaning of existence.

The depreciation of the value of art and its languages, in particular of music, and its possibilities of practices in the curricula of public schools, cause indignation, but also mobilize the production of research - as reported here - causing new practices that are dissidents, understood as fugue lines promoting other subjects. Even today, despite so many changes in educational legislation, an important gap remains for the teaching of music in training spaces, which translates into the need for agents in the area to reaffirm proposals that require the due space and time for Music Education as legitimate area of knowledge. Therefore, inserting “creative” educational-musical practices into the universe of public schools is extremely important to form restless subjectivities and engaged in the attempt to promote effective social transformation. Indeed, the value of creative practices in music education is reaffirmed as an effective possibility for a transformation of the educational reality and the reinvention of a school culture.

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