

EDUCATIONS IN THE CONTEXT OF FIFE BANDS AND CANDOMBLÉ

EDUCAÇÕES NO CONTEXTO DAS BANDAS DE PÍFANOS E DO CANDOMBLÉ

EDUCACIÓN EN EL CONTEXTO DE LAS BANDAS DE PÍFANOS Y DEL CANDOMBLÉ

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ABSTRACT: This work aims to discuss educational practices in the context of the fife bands and candomblé. The theme is linked to the research we are currently developing in the doctoral course in education at the Federal University of Sergipe. This writing takes as references the narratives of the pifeiro⁵ Vanildo Franco and the babalorixá⁶ Walter Ti'Ogun, starting from the understanding that it is not only in the school that one learns, because we agree that education also happens outside of it. This is a qualitative approach, supported by oral history through semi-structured interviews. The discussion carried out is referenced in decolonial studies in a critical perspective that enchants and frees. As a result, we noticed that in the analyzed educational processes, curiosity, observation, repetition, play and affection are the main categories that promote enchantment in the pifeiros and candomblecistas.

KEYWORDS: Bands of pífanos. Candomblé. Decoloniality. Education.

RESUMO: Este trabalho objetiva discutir as práticas educativas no contexto das bandas de pífanos e do candomblé. O tema vincula-se às pesquisas que ora desenvolvemos no curso de doutorado em educação da Universidade Federal de Sergipe. Esta escrita toma como referências as narrativas do pifeiro Vanildo Franco e do babalorixá Walter Ti'Ogun, partindo do entendimento de que não é somente na escola que se apreende, pois concordamos que a educação acontece também fora dela. Trata-se de um trabalho de abordagem qualitativa, com o suporte da história oral por meio de entrevistas semiestruturadas. A discussão realizada está referenciada em estudos decoloniais, numa

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⁵Someone who plays the fife.

⁶Babalorixá or pai-de-santo is the priest of Afro-Brazilian religions.

perspectiva crítica que encanta e liberta. Como resultados, percebemos que nos processos educativos analisados a curiosidade, a observação, a repetição, a brincadeira e o afeto são as principais categorias que promovem encantamento nos pifeiros e nos candomblecistas.

PALAVRAS-CHAVES: *Banda de pífanos. Candomblé. Decolonialidade. Educação.*

RESUMEN: *Este trabajo tiene como objetivo discutir las prácticas educativas en el contexto de las bandas de pífanos y el candomblé. La temática está vinculada a la investigación que hemos desarrollado en el curso de doctorado en educación de la Universidad Federal de Sergipe. Este escrito toma como referencias las narraciones del pifeiro Vanildo Franco y del babalorixá Walter Ti'Ogun, partiendo del entendimiento de que no es sólo en la escuela donde se aprende, porque estamos de acuerdo en que la educación también ocurre fuera de ella. Se trata de un enfoque cualitativo, con el apoyo de la historia oral a través de entrevistas semiestructuradas. La discusión es referenciada en estudios decoloniales, en una perspectiva crítica que encanta y libera. Como resultados, notamos que en los procesos educativos analizados la curiosidad, la observación, la repetición, el juego y el afecto son las principales categorías que promueven el encantamiento en los pifeiros y candomblecistas.*

PALABRAS CLAVE: *Banda de pífanos. Candomblé. Educación. Decolonialidad.*

Introduction

The discussion we propose starts from the understanding that there is not only one type of education and that it is outside the classroom where we learn the most, as Brandão (2013) and Illich (1985) tell us, respectively. In this sense, in order to discuss some popular educational practices that constitute the subjects that experience the knowledge and actions related to the fife bands⁷ and *candomblé*⁸, this work dialogues with two experiences, one in the musical context, lived by the musician Vanildo Franco, and the other in the religious field, lived by the *babalorixá* Walter Nunes de Souza.

To theoretically ground the work, considering that the fife bands and *candomblé* are not part of the colonial project of power that standardizes ways of being, knowing, living and relating to the sacred, we seek to establish dialogues between what the collaborators tell us in their narratives and what some progressive thinkers who aim at the liberation of subjects from a critical and decolonial education propose. That is why we are looking at the education processes mentioned above, so that, through them, we can understand how Freire (2019, 2020, 2021), Brandão (2013), Rufino (2021), Hooks (2020) works in practice, Santos (2010),

⁷Rustic flute traditionally made of bamboo. Contains six holes for fingering and one for blowing.

⁸Candomblé is an Afro-Brazilian religion derived from traditional African cults, which worship Orixas, Inquices and Voduns.

Caputo (2012), Arroyo (1987), and other thinkers who teach us how to transgress through studies focused on popular education and criticism of the education model that, instead of liberating, imprisons, domesticates bodies and minds.

Candomblé is a religion that emerged in Brazil with the presence of enslaved Africans who carried in their bodies and memories their knowledge, values, pains, beliefs, and faith. According to Silva (2005), Candomblé developed, among other factors, because of the need that black groups had "[...] to reelaborate their social and religious identity under adverse conditions of slavery and later of social helplessness, having as reference the religious matrices of African origin." (SILVA, 2005, p. 52).

The religious practices of Candomblé develop from the cult of *Orixás*⁹, *Inquices*¹⁰ and *Voduns*¹¹ belonging to the Ketu, Angola and Jeje nations, respectively, also including entities such as *caboclos*¹² and sailors from the Brazilian religious system. It is, therefore, a synthesis of West African religious traditions, with influences from other religious traditions (SANTOS, 2010, p. 30).

The fife bands, in turn, are groups of rural popular culture¹³, found in almost all states in the Northeast, whose activities are traditionally linked to events of popular Catholicism. This expression suffers variations as to its formation. In the Sertão Paraibano, for example, it is composed of two fife drums, a zabumba, and a war box.

Having presented the two themes in focus, we invite you to follow with us through the narratives of the collaborators who, with the support of oral history, gave us the narratives highlighted below.

In Ceará, popular education loosened knots and freed Vanildo Franco to critically fly through the enchanted world of the fife.

[...]I hear a lot from the masters that each person has his own way of playing, each person has his own repertoire. Some know more the religious repertoire and others the forró repertoire, more festive. (FRANCO, 2022, our translation)

⁹ Gods worshiped in the Ketu Candomblé nation.

¹⁰ Gods worshiped in Brazil by the Candomblés of the Angola nation in Brazil.

¹¹ Gods worshiped in the Jeje Candomblés in Brazil.

¹² Entities present in a wide range of religions of African matrix in Brazil. In Candomblé they coexist with African deities - Orixas, Inquices, Voduns - and have their public festivals.

¹³ Popular Culture, in this text, is being understood as "[...] a series of heterogeneous knowledges that constitute the knowledge of the people" (GOMES; PEREIRA, 1992, p. 73).

Vanildo Franco stands out in the fife scene in Ceará. He was born in the rural area of Guaramiranga. When he was twelve years old he tried out the fife for the first time, when, in the mid 90's, a non-governmental organization arrived at the rural community Linha da Serra and, based on the practice of Yoga, children's choral singing, and workshops of puppet theater and fife playing, implemented at the school a popular project of environmental education that involved teachers and students.

The workshop leader responsible for the fife classes brought with him a musical background influenced by the traditional pife players from the Cariri region of that state, aiming at teaching and learning through contact, observation, playing, repetition, and by the practice of playing in a group. According to Vanildo Franco, before anything else they experimented and learned from nature. Thus, the forest became a school and the plants and animals became teachers from whom the students learned. For Illich (1985), this right to learn from the world is cut off when we attend school under the claim that it is the only place where we can learn. Such a view denies that the most important things in our lives are learned in our daily lives in community, with family, friends, in leisure, that is, in what the author calls the educational web (ILLICH, 1985, p.25). It was exactly like this, as Vanildo Franco reveals, that happened on the way to the "nature school", where the kids also learned from each other, through games. Even more, they learned from plants, rivers, trees of all kinds, animals, insects, stones, and people. This is a model of school that inhabits Rufino's dream (2021), in which, besides learning from nature and through play, one learns through dialogue and through the freedom of being able to practice asking questions much more than giving answers.

About play, specifically, Rufino says that not playing is of interest to the world project implemented by the colonial logic, which, without poetry, subordinates the child to an adult-centric mode, robbing from him the opportunity to use the body, weave shares, feel affection, and live the community. Thus, rebellion and non-conformity before the cruelty of this world that doesn't smile are more than necessary, and a good strategy to practice play as an expression of freedom is to hope with

[...]body dribbling, laughter, hiding, miraculous inventions, bодоques, water bladders, armies of dirty feet and broken thumbs on cobblestones are always welcome to help untie the knots in bodies that have become accustomed to remaining tense and in readiness for battle (RUFINO, 2021, p. 71).

The body dribbling, the laughter, the broken fingers on the forest trails, and the army of children with dirty feet from the project implemented in the Linha da Serra community

made it possible to enchant the children by Yoga, by puppet theater, by choral singing, and in Vanildo, especially, by the culture of the fife, opening trails of freedom, affection, dedication, empathy, respect, criticality, love, surrender, and more curiosity.

If the children had been tied only to the formal education of the "cement school", maybe Vanildo would even be an educator nowadays, but maybe he would be one more stuck to the curriculums and methodologies that serve as fuel for the strengthening of the education project that promotes social flatness and favors those who say no to poetry and smiles. Perhaps, at the present time, he would be in a classroom where the most important thing would be the answers and not the questions, where laughter would be repressed, where there would be no time and space for play, where the schoolyard would not be seen as a place for teaching and learning.

And, even though the world constitutes us all the time, it might feed the idea that the place for children to learn is in the school model that controls bodies and minds passively bombarded with prescribed, simplified, and decontextualized knowledge of the reality and the yearnings of their community. A school that does not recognize knowledge and methodologies capable of promoting the learning of those who are curious and enjoy constant search, as happens in the context of popular culture, where one learns and teaches more by orality, repeating, keeping in touch, practicing effectively, observing and imitating. About this "method", based on his experiences, Franco (2022) clarifies that:

[...]Through observation you learn by imitating, imitating the masters, imitating the position of the fingers, the way of blowing, paying attention to the melodies, memorizing and playing along. Making mistakes the first times, but then getting the others right, and we did this a lot, you know, listening, memorizing, observing, imitating, and in this way we learned the songs.

Vanildo's experience in the fife workshops made him believe in a school model where theoretical studies are not detached from practice. As he explained, it makes no sense to memorize numbers, words and formulas without the students having the opportunity to see and feel up close the applicability of the contents in a natural environment, with the community, seeing the effects in people's lives, as it happened for him that, in a "simple workshop" of playing and building fife drums, he learned about ecology, biology, mathematics, physics, social coexistence, culture and artistic activities. In his case, music was the river that flowed into a sea of other knowledge. Vanildo Franco pointed out that

[...]Besides leaving the four walls, the school also needs to take the community inside it. To take the popular knowledge of the farmers, the craftsmen, the masters of popular culture, because they know and experience this content on a daily basis. In this case, theory and popular knowledge go together and constitute human beings with much more support and references to deal with the real world (FRANCO, 2022).

Vanildo's participation in the fife workshops brought out the artist and educator that he is. Two years into the project, he experienced the role of monitor and coordinator of the knowledge sharing activities. At first he was confused by the situation of teaching something of which he was still an apprentice. He reflected and came to the conclusion that he would teach by the same method he teaches and learns until today, that is, by the "masters' methodology". So, in practice, his apprentices played and exercised their ears, their eyes, and their ability to repeat his movements.

Paulo Freire (2019, p. 83) reminds us of the importance of educators and students being epistemologically curious, because, as he asserts, without the curiosity that moves us, we can neither learn nor teach. Knowing this, Vanildo Franco's curiosity drove him on the road to Cariri (Ceará) to have direct contact with the master *pifeiros* (traditional pife players) and to better understand the processes of musical knowledge transmission. The contacts with the traditional bands also made him realize that the repertoire of the masters was much broader than he had imagined. As he mentioned: "The traditional repertoire is a gigantic collection of melodies that they incredibly keep in their memory, and only they play."(FRANCO, 2022). To start learning so much music, he heard from Master Raimundo: "*Meu fie, é só caçar nas oiças!*". That is, to pay attention, listen and repeat (SANTANA; LUCINI, 2019).

Vanildo Franco, from his experiences, realized that besides the moments in which they practice profanity, making parties, celebrating weddings, births, baptisms, the rain, the harvest, the abundance etc., one of the main bases of support of the fife band is the popular religiosity. According to this musician, for the *pifeiros*, practicing popular Catholicism is the establishment of direct contact with the divine, which is also revealed through nature. In the religious context, the fife band shortens the path between the concrete and the divine, and in this sacred walk, full of songs played during masses, renewals, accompaniments, consecrations, the *pifeiros*, attentive and sensitive to what comes from the outside, capture the melodies that reach them through their ears and introduce them into their repertoire.

Walking in the opposite direction to those who deny the embrace of fife bands, besides being an educator, Vanildo Franco became a researcher and luthier. The awakening to the

profession of instrument making also happened during the mentioned popular education project, for, even without any experience, the kids also learned with the practice of dealing with tools and building instruments. Today, in his courses, Vanildo makes a point of socializing his knowledge and opening the sensitive's parabolas to experiment and learn more wherever he goes (BRAGA; LUCINI 2021; MORAES JÚNIOR; OLIVEIRA, 2021; SANTOS; RIOS, 2021).

The fife workshop also awakened the composer Vanildo Franco and, with the end of the popular environmental education project, this educator/luthier/pifeiro continued walking and playing in his community, until, in 2001, he was invited to join the Dona Zefinha band, enabling Vanildo to take the fife language to other corners of Brazil and the World. Let's see what he says about this stage experience:

[...]There I can put my songs out there for people to know, and I experiment with the fife and percussion. It is a very good experience. For me, it is very nice because we have the opportunity to take it to other places, through my participation in the band, you know? So we have been to several places in Europe, Latin America, and I play the fife and percussion, right? (FRANCO, 2022).

For Vanildo, the music of the fife bands deserves more prominence. Hence, in 2018, with his friend Guilherme Cunha, he cogitated the creation of a study group through which the two could teach how to play the fife. They announced the "good news" and it worked. Soon 30 people showed up. The *Pifarada Urbana* project was born. As he explained:

Pifarada Urbana is the group that we work with using the methodology of the Mestres, right? Which is this thing of playing, observing, you know? Imitating. To go after and understand, to exercise the ear, to practice artistic generosity, in this case musical generosity, and it is this method that we use; [...] anyone who wants to, even without any musical knowledge, can participate. So we have a very simple methodology that if the person can make one or two notes on the fife, he/she will already participate in a presentation, because we can put those two notes that he/she makes into an arrangement and he/she will participate. From then on, they will stimulate themselves and will study and deepen, you know? (FRANCO, 2022).

The people who participate learn how to make their own fife and attend the weekly meetings, held on Sunday mornings at Parque Rio Branco. The classes are free, there is no age restriction, and those who show up without a fife, even if they win one from the project, learn how to make one. For Vanildo, disseminating the fife drum has a very strong symbolic meaning, because it was through the fife that he had access to a world he didn't know. As he explained, the fife is much more than an instrument with seven holes, it is a signature. It

symbolizes authenticity, artistic greatness, and the identity of a people. This provokes in Vanildo a need to show to the world the greatness of this instrument and the ancestral music its players make. A kind of music that, so implicated by the natural environment where its traditionally rural players live, finds in the birds, the rain, the wind, the dog, the jaguar, the acauã, the caburé owl, the river, the forest, and the faith every motto for melodies that turn us inside out and harmonize us with nature, with things, with people, and with the sacred. All this makes Vanildo understand the importance of young people getting to know this universe. As he pointed out, "this tik tok generation of today doesn't have much knowledge of their cultural identity and of what we are." (FRANCO, 2022).

This reality contributed a lot for Vanildo to start acting much more as an educator than as a musician, and to invest in the *Pifarada Urbana* with the hope of awakening in people, through the fife, the power of our cultural identity. This educator, of decolonial practices, is aware of the importance of the work he promotes in the quest to free people, as he emphasizes, from this Eurocentrist view that "[...] all that is good is what comes from outside, and that, in fact, we have to disconnect ourselves from that, because that was something implanted and imposed on us for various reasons and in various ways." (FRANCO, 2022) In his evaluation, the universe of the fife bands, loaded with ancestral wisdom, and the fife, specifically, with all its grandiosity, are tools capable of bringing out in people the ontological need for freedom. For our conversation, Vanildo Franco called Paulo Freire to remind us that all education has to be liberating, has to be questioning. The educator pointed out that in a certain way he takes some of this Freirean freedom to his students, since his methodology is based on the same one he used when he started learning how to play and manufacture fife, thus reproducing the traditional method.

To conclude his reflections, Vanildo pointed out that sitting, absorbing, living together, participating in a renovation, witnessing a fife band playing, spending a day at a master's house, eating with him, talking, listening to his stories and playing with him makes you learn much more by listening, observing and repeating instead of trying to theorize (BRAGA; LUCINI, 2021).

Educational practices in candomblé: The *terreiro*¹⁴ (yard) and the making of education

What we learn, we teach. Just like they did with us. Walter Nunes Souza (2022).

In the city of Cajazeiras - Paraíba, the practice of Candomblé is representative. Among the active Ilês is the one led by *babalorixá* Walter Ti'Ogun, who, as he told us, had his first contacts with the sacred when he was still a child. At the invitation of an aunt from an umbanda house, Walter, his siblings and other children of the family attended the *erê*¹⁵. Everything they saw resulted in the playing of caboclos and orixás. Being from a family of musicians, the role of *ogã*¹⁶ was reserved for him, so he beat improvised drums, while the others rotated and played at incorporating the entities (FEITOSA, 2021).

The enchantment for what they saw and learned naturally guaranteed the presence of the boys in the rituals open to the community. Valdemir was the first to decide to join the religion. Thus, he was initiated, made his way and became a Pai-de-Santo (Father of Saints). Consequently, Walter experienced on a daily basis his *barracão*¹⁷ and started to learn things that he didn't have access to. According to his account, the more traditional umbanda houses do not usually promote teaching through workshops, for example. There, everything is learned through observation and repetition. But the boy's curiosity never missed an opportunity to question. In this movement he ended up marrying the great-granddaughter of a mother-of-saint, and lived in her house for nine years. During this period his repertoire of questions about symbologies, dances, touches and songs increased, so that his knowledge about the sacred expanded significantly.

At that time, Walter, still a simple admirer, was already visiting candomblé houses and presenting himself as "ogã". Once, when he was getting ready for the *feitura*¹⁸ in his brother's house, incorporated¹⁹ during a ritual. He explained to us that in Umbanda it is very common for people to incorporate at the time of their orixá. But, in this case, specifically, the incorporation happened at the time of *Oxalá*,²⁰ by the end of the ritual. At that moment, his brother's *pai-de-santo* noticed that his incorporation had characteristics of a type of *ogum*²¹ of

¹⁴ Place where candomblé services are held.

¹⁵ Ibeji in the Ketu nation, Vunji in the Angola and Congo nations, the orixá child, the deity of play, of joy.

¹⁶ Generic nomenclature for various male roles within a Candomblé house, is chosen by the Orixá.

¹⁷ Space in the *terreiro* where public festivals are held.

¹⁸ Initiation into the cult of the orixás represents a rebirth, a new beginning.

¹⁹ In Afro-Brazilian religions this is the moment of the trance, when the orixá comes to his or her son or daughter.

²⁰ African deity connected to creation, both of the world and of beings.

²¹ Orixá associated with war and fire, represented as a warrior.

the Keto candomblé. Thus, Walter was oriented to join a keto candomblé house so that his religious life could move forward.

When talking about the reasons that led him to enter candomblé, besides those already mentioned, Walter said that it happened as follows:

[...]I fell in love and continue to fall in love every day through the rituals that I learn, the things that I see happening, the goals that we reach, and with time I realized that to love candomblé is also to fight for our survival, because by not knowing the religion many people have prejudice and we have seen a lot of violence against the people of the saint, So it is necessary that we make love for the orixás a way to defend ourselves through our attitudes and activities inside and outside the terreiro, we belong to an ancient religion that has gone through a lot of violence, so it is necessary to take care so that candomblé can continue to exist, so that we and whoever wants to belong to candomblé have the right to have our religion, I think that this is a fight that should be embraced by the candomblé people. (SOUZA, 2022).

The reference to love as a way to defend who we are brings us back to Bell Hooks' (2020) proposition when she traces love as a political will, when it assumes its potentiality through the action of confronting what subalternizes us, since according to the author we should: "To begin by always thinking of love as an action, rather than a feeling, is a way of making anyone who uses the word in this way automatically assume responsibility and commitment". (HOOKS, 2020, p. 55).

Walter, thus, followed the guidelines and decided *serrasgado*²² in candomblé. This happened in September 2010, by the hands of *babalorixá* Jackson Ricarte, spiritual leader of *Ilê Axé Runtó Runbôci* (The Well that Never Dries Up). The new candomblecist²³ paid all his obligations²⁴ and, in 2019, at *Ilê Axé Odé Tá Ofã Si Iná* (Case of the hunter who shoots his arrow into the fire), located in João Pessoa, the state capital, by the hands of *babalorixá* Mano de Oxóssi²⁵ received the *decá*²⁶ and the title of *pai-de-santo*.

We asked him to tell us more about the teaching and learning processes related to candomblé and he explained that in this context, traditionally, everything is totally based on observation. There is no holy book. He, in particular, as we talked about at the beginning of the text, started in his childhood. Later, already initiated, he was lucky enough to participate

²² Initiation ritual in Candomblé that symbolizes birth.

²³ Name given to the followers of Candomblé.

²⁴ These are rites performed after the initiation to strengthen the bonds established between the initiates and their orixás, aiming at a path of growth in the *terreiro*.

²⁵ Orixá of the forest who has under his domain the bow and arrow, the provider.

²⁶ Ritualistic position, granted by a candomblé priest.

in a candomblé workshop at Pai Jackson's shack, taught by an *alabê*²⁷ coming from the capital. For him, this was the beginning of breaking patterns in the house's pedagogy, because these workshops allowed access to theoretical knowledge, since in candomblé one learns by observation, obeying the right time to learn. Spiritual growth occurs gradually, respecting the levels of the initiate's journey, starting as a *iaô* and moving up to a janitor or *babalorixá*. In this religion, the one who is in the initiation phase is considered a newborn, and a newborn is not taught everything. When Walter was an *iaô*²⁸, it was father George who taught him names in Yoruba, prayers and chants, things one learns in *rancor*.²⁹ Walter mentioned that the learning continues with the leaving of the *rancor*, but, for this, it is important to help in the tasks that the elders perform, because when you help the elders, you learn, for example, how to cook for each saint, how to perform the cleaning rituals with the specific leaves of the *orixás*. That is why it is important to help people who are open to learning. However, according to Walter's account, in many houses of tradition people say: "I learned it *na baixa*".³⁰

You have to be quiet, observing, and then put into practice what you have observed. If you do something that you shouldn't have done, you will certainly get a write-off, because it's not time to do it yet. But, if you don't do anything, you'll also get a write-off for not having learned anything yet (SOUZA, 2022).

In this way, each one slowly learns what they can and cannot see, know and do. When you are a *rodante*³¹, for example, at initiation you already receive a position. Men can be *ogã* and women *ekedi*³². It is often said that these people are born great and can already have access to everything. However, despite being great, respect for hierarchy is fundamental. At any degree level, those who graduate first must be respected by those who graduate later. As I said, even if both are, for example, *iaôs*.

According to Walter's account, even when someone becomes a *babalorixá*, the learning process continues. The *babalorixá* starts to have access to all the liturgies, is constituting himself each day, learning with the elders, by the restlessness and curiosity allowed by the pedagogy of the *terreiro*, meeting the natural impulse of incompleteness. For

²⁷ *Ogã* responsible for the ritual ringing, feeding, conservation and preservation of the sacred musical instruments of the candomblé.

²⁸ *Filhos – de -santo* who have already been initiated.

²⁹ Restricted access environment where ritualistic ceremonies take place.

³⁰ Learning by being scolded when you want to do something you can't do yet, or when you can do something you don't know because you didn't watch carefully when it was being done by an older person in the *terreiro*.

³¹ Person who incorporates the *Orixá*.

³² Female position in the hierarchy of Candomblé in Brazil; they do not enter trance, as they need to be 'awake' to meet the *Orixá's* needs. They are chosen by the *Orixá*, and for the *Orixá*.

Paulo Freire (2019, p. 82-83), an education that denies formative practice inhibits and hinders curiosity, which, even subject to limits, should be in full exercise, because, as he explains, without the curiosity that moves us, that makes us restless and inserts us in the search, we neither learn nor teach. Furthermore, for him, curiosity is a right we have, and we should fight for it.

Speaking again about the children, Walter reminded us that when one becomes a *Pai-de-Santo* the *candomblé* family increases. Because the *pai-de-santo* has his biological children and the *filhos - de -santo*³³ also have their children. In this way, they live with him all the time and end up reproducing what many did as children, that is, they play and ask the whys of things. Thus, they learn about the *orixás* and the meanings of the rituals, going against the scarcity of poetry imposed by the colonial logic, whose world project "[...] invests in the domination and alteration of the ways of using the body, invoking memory, feeling affection, living the community and weaving sharing, play as an expression of the freedom of being is an act of decolonization" (RUFINO, 2021, p. 70).

Despite this natural involvement of children with religion, they are only initiated when they grow up, and if they decide to join. In this case, they have an advantage over those who don't come from an *axé* family.³⁴, since they already have a great deal of knowledge. To Walter Nunes Souza,

“Children are curious by nature. They ask and we explain. Consequently, our children go through the same process as we did, learning through love, curiosity, and repetition through play” (SOUZA, 2022).

In this regard, Caputo (2015) shows that in the *terreiro* there is an educational network where one learns in a cooperative, shared way, and presents distinctions between the learning that happens in the *terreiro* and in school: "In school, only the teacher is the leader who passes it on to everyone. And the students don't pass it on to the others who have lost. Here everyone passes to everyone [...]" (CAPUTO, 2015, p. 782). "In school it's a lot of theory [...] we get a lot of things, but we don't practice [...]. Not here. Here, we learn and practice at the same time [...]" (CAPUTO, 2015, p. 783), which denotes a doing education from a community and pedagogical dynamics where orality plays a fundamental role.

³³ A person initiated into *Candomblé*.

³⁴ Term used in *Candomblé* and Afro-Brazilian religions, meaning people of the same *axé*. *Família de santo*.

According to Walter, the *pai-de-santo* shows his children what can be taught and learned. "If you feed a baby with a plate of *pirão*³⁵ he dies, so you have to start with *mingau*³⁶. When you get stronger, eat couscous and then eat the "*pirão*" (SOUZA, 2022).

Closing our interview/conversation he recalled that in the houses he attended the teachings were not denied to him. With the *pais-de-santo* he learned simple things and more profound ones. Besides the observation and the will to teach of the mentioned *pais-de-santo*, Walter pointed out that another source of knowledge in contemporary times are the works of researchers who write about candomblé, in such a way that reading is also a form of learning.

A few more considerations

One of the questions that is always asked is: are Candomblé *terreiros* (yards) and fife players' communities places of education? The answer is yes! The yard and the fife bands are worlds of learning and teaching that take place continuously, that strengthen us, not only in the religious sense, but also constitute us as people who circulate through various spaces, interacting and giving meaning to the relationships that we establish from the social, relational, professional, affective point of view, in the creation of bonds, interpersonal relationships, and attitudes towards the world beyond the gates of the terreiro and the pífano makers' houses.

Like Brandão (2013) and Freire (2020), we believe that the making of education happens in places where coexistence is processed and relationships between people are established; the terreiro and the fife communities have a shared educational network with distinct ways to build the process of teaching and learning. The way we do our teaching is linked to experience, we don't separate knowing from doing, it is another way of learning that brings us closer to what we learn, linked to our own relationship with nature, with the community. This process occurs through experiences, experiences, words, movements, actions, behaviors, observations, repetitions, games, and teachings directly from the elders. Learning, in this way, "[...] means to become, over the organism, a person, that is, to accomplish in each individual human experience the passage from nature to culture.. (BRANDÃO, 1984, p. 18).

³⁵ Manioc flour porridge seasoned with beef, fish or chicken broth.

³⁶ Cooked food, of creamy consistency, made with milk and sugar, thickened with cereals or various flours (oatmeal, cornmeal, cornmeal, rice, etc.); porridge, baby food.

It is an educational process based on the dissemination and valuation of our cultural knowledge that comes from our ancestry, through orality, and having as references learning from observation and constant repetition and imitating our elders, We learn and practice concomitantly, making mistakes, redoing and getting it right, and it is a progressive process, considering the learner's initiation time according to the hierarchy, and always with our elders, and there is no teacher or specific moment for it to happen. Learning requires time and involvement with the communities' daily activities, since sharing can happen at any time and place, and, as Freire (2020) tells us, with each other mediated by the world, as well as in informal conversations where we activate our listening and watching attentively to learn, Thus, considering the meaning of an educational process that has daily life and our cultures as educational and constitutive floors of our reality, "in a social movement in which (everyone) participates, in which they make and educate themselves" (ARROYO, 1987, p. 18), that echoes in our own lives. 18), which echoes in our ways of understanding and interpreting the world.

In our spaces, we develop teaching and learning processes of the knowledge that constitutes our culture, crossed by tradition, by our ancestry and by our civilizing values³⁷, that express the foundations of our social, cultural, historical, affective, religious, ethical, and ancestral composition. Our education is ancestral, focused on a conception of the world and of nature where we are linked to the diversity of life forms, to the cycles of existence, to living in community and sharing, which have been bequeathed to us by those who came before us, who are among us and with those yet to come, who guide our actions, reflections, feelings, and turns where we move and affirm ourselves as saint people, as *pifeiros*, giving meaning to our way of living, to our becoming.

Education in these spaces is also an education of resistance, since we learn and preserve our community-based values and resist the colonial plot that for centuries tries to deny, make invisible, and exterminate our knowledge and our existence, developing a set of educational practices in which our teaching and learning reverberate not only in the spaces of fife and candomblé, but in all the other places where we go, crossing here, in this case, our teaching as teacher educators, not disrespecting the distinctions between these environments, and highlighting that this coming together derives from the fact that we are part of these communities.

³⁷ Corporeidade, Oralidade, Musicalidade, Ludicidade, Circularidade, Religiosidade, Memória, Ancestralidade, Cooperativismo, Energia Vital, e Territorialidade. In: Projeto A COR DA CULTURA. **Valores Civilizatórios**. Rio de Janeiro, 2013. Available at: <http://www.acordacultura.org.br/oprojeto>. Access on: 14 Jun. 2021.

In our communities we provide an education that can be considered "[...] as a force for battle and healing" (RUFINO, 2021, p. 6), sensitive to the diversity of existing knowledge, people, and ways of thinking that mobilize us to keep telling the world that we exist, that there are other ways of conceiving life, an education "[...] committed to the diversity of existences and social experiences [...]" (RUFINO, 2021, p. 12), enabling the acceptance and constituting belonging, wishing and hoping, like Freire and Hooks, the strengthening of an educational action that considers communitarianism as one of the forces of reaction and opposition to contemporary oppressive relations.

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