

DESENVOLVENDO O TALENTO MUSICAL NA EDUCAÇÃO BÁSICA
DESARROLLANDO EL TALENTO MUSICAL EN LA EDUCACIÓN BÁSICA
DEVELOPING MUSIC TALENT IN BASIC EDUCATION

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RESUMO: A educação musical e a atenção especializada aos estudantes com talento estão previstas pela Lei nº 13.278/16 e pela Lei 13.234/15, ambas com origem na Lei nº 9394/96. Porém, muitos estudantes brasileiros não têm acesso à educação musical e, tampouco, a atenção educacional especializada. Se a disciplina de música fosse implementada em todas as escolas, como acontece com educação física e artes, muitos estudantes poderiam se beneficiar desse ensino, ser identificados e desenvolver suas potencialidades. Por isso, o objetivo deste ensaio teórico é levantar uma discussão a respeito da importância do ensino de música e do desenvolvimento do talento musical, para que esse assunto possa ser cada vez mais discutido e, talvez, possa mobilizar gestores da educação básica e do ensino superior para a relevância dessa modalidade de ensino para o desenvolvimento humano e, no caso do talento musical, qualidade de vida e oportunidade para aqueles que o manifesta.

PALAVRAS-CHAVE: Educação. Educação Especial. Educação Musical. Talento musical.

RESUMEN: *La educación musical e la atención especializada a los estudiantes con talento están previstas por la Ley nº 13.278/16 y por la Ley 13.234/15, ambas con origen en la Ley nº 9394/96. Sin embargo, muchos estudiantes brasileños no tienen acceso a la educación musical ni tampoco, la atención educativa especializada. Si la disciplina de música se implementa en todas las escuelas, como sucede con educación física y artística, muchos estudiantes podrían beneficiarse de esa enseñanza, ser identificados y desarrollar sus potencialidades. Por eso, el objetivo de ese ensayo teórico es levantar una discusión acerca de la importancia de la enseñanza de música e del desarrollo del talento musical para que ese asunto pueda ser cada vez más discutido y, talvez, pueda movilizar a los gestores de la educación básica y de la enseñanza superior para la relevancia de esa modalidad de enseñanza para el desarrollo humano y, en el caso del talento musical, calidad de vida y oportunidad para aquellos que lo manifiestan.*

PALABRAS CLAVE: *Educación. Educación Especial. Educación Musical. Talento musical.*

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ABSTRACT: *Music education and the specialized attention to the talented students are provided by the Law 13.278/16 and Law 13.234/15, both stemming from the Law 9394/96. However, many Brazilian students have no access to music education, neither a specialized educational service. If the music subject were implemented in all schools, as happens with physical education and arts, many students could benefit from this teaching, be identified and develop their potentialities. That is why this theoretical essay aims to discuss about music teaching and the development of music talent, so this subject can be increasingly discussed and, perhaps, can mobilize managers of basic and higher education for the relevance of this modality of education for human development and, in the case of musical talent, quality of life and opportunity for those who manifest it.*

KEYWORDS: *Education. Special Education. Music Education. Music talent.*

Introduction

The Brazilian Legislation considers students with high abilities or gifted public target of Special Education as set forth in Law n° 9394/96. Specifically, Art. 59 - A, which was included by Law 13.234/15, ensures that

[the] government should institute a national register of students with high skills or giftedness enrolled in basic education and higher education, in order to foster the implementation of public policies aimed at the full development of the potential of this student (BRASIL, 1996).³

In the sole paragraph of Art. 59 - A, the legislation guarantees the early identification of students with high abilities or giftedness and, for its attendance, counts on the Art. 60, sole paragraph of the Law of Guidelines and Bases (LDB, Portuguese initials) of Education, whose wording was made from Law n° 12.796/13 which

[the] public authorities will adopt, as a preferred alternative, the expansion of care for students with disabilities, global developmental disorders and high skills or giftedness in the regular public-school system, regardless of the support to the institutions provided for in this article (BRASIL, 1996).⁴

At the time of this writing, the Ministry of Education, through public consultation, has been discussing changes and reformulations regarding the National Policy for Special Education. Even in the face of changes and alterations, students with high skills or giftedness

³ [o] poder público deverá instituir cadastro nacional de alunos com altas habilidades ou superdotação matriculados na educação básica e na educação superior, a fim de fomentar a execução de políticas públicas destinadas ao desenvolvimento pleno das potencialidades desse alunado (BRASIL, 1996).

⁴ [o] poder público adotará, como alternativa preferencial, a ampliação do atendimento aos educandos com deficiência, transtornos globais do desenvolvimento e altas habilidades ou superdotação na própria rede pública regular de ensino, independentemente do apoio às instituições previstas neste artigo (BRASIL, 1996).

continue to compose the public of special education, including, in case of approval of the law, the inclusion of early students⁵.

Among the students with high skills or giftedness, and even early ones, are those considered talented in the field of music. For this reason, just like students with high skills or giftedness in academic fields, students in creative-productive arts need tracking to identify, evaluate and provide an educational response to develop.

In Brazil, the legislation includes the teaching of music. This guarantee is provided for in Art. 26 § 6 of Law 9394/96 with wording given by Law nº 13.278/16 that “[the] visual arts, dance, music and theater are the languages that will constitute the curricular component of that deals with paragraph 2 of this article” (BRASIL, 1996). Referring to article 2 “Art teaching, especially in its regional expressions, will be a compulsory component of basic education” (BRASIL, 1996).

Although LDB treats artistic languages as mandatory, there is a problem in interpreting the law. According to Amanto (2006), visual arts professionals have always been the majority in Brazilian Basic Education, a remnant that can be considered historical. Another problem is that the law does not make explicit the specific training of teachers emphasizing polyvalence in the arts, even though it is not explicit in the writing of the law. Still Fonterrada (2008) argues that the 30 years without music education caused the departure of the meaning and importance that this discipline contemplates as the contribution to the human formation of students.

Art education is compulsory as well as educational attention to students with talent under Brazilian law. Although art is a discipline in law, in practice, in many schools, it is reduced to setting up activities for Mother's Day, Fathers, Parties, and Graduation artistic endings at the end of the school year or restricted to the visual and plastic arts.

If music education were implemented in all elementary schools as well as all artistic languages, many talented students and their peers could be developing to their full potential. However, this is not an easy task because it will require government investment to train specialist teachers, curriculum changes to include the music discipline in order to develop musical potentialities and resources such as appropriate rooms, instruments and other needs that enable the discipline of music education. It would be something similar to physical education discipline. How many physical educators did not identify children with sports talent and referred them to specialized centers? These teachers discovered the potential of their talented

⁵ Are considered precocious children those with accelerated development and rapid internalization of knowledge compared with their age peers (TERRASSIER, 2011).

students at the time of PE. The activities provided by the discipline allowed them to be tracked in some way. How many talents could the music discipline help develop?

In this perspective, how much are the Brazilian government and the school community interested in investing in human formation through music? What is the space that musical talent occupies in school and in society? Is developing people's talent important to Brazilian society? Does the Brazilian school also have as purpose, to develop the artistic capacities and potentialities, as well as the academic ones? And what would be the place of musical and artistic capacities and potentialities in the Basic Education curriculum and in the Pedagogical Political Plans? Should we think of music education and talent even in times of crisis?

Development

Although there is a law that guarantees the teaching of music in elementary schools, such teaching is not effective and common to school environments throughout Brazil. Each region has variations regarding this type of education, which can be considered contradictory, as in the case of the State of São Paulo, for example. The guidance contained in the curriculum makes it clear that music teaching should take place from the 6th to the 3rd year of high school, in the public-school system. However, in private schools, in practice, this teaching is in the period from kindergarten to elementary school, early years, as a compulsory subject. However, changes are taking place in high school, at the time of writing this article, so it is not possible to conclude how Music Education will be facing this restructuring.

Another problem, in addition to the mismatch between legislation and discipline in school practice is the dependence on public policies, economic and decision making by school administrations, Secretaries of Education and Teaching Directories so that music education can be effective (FONTERRADA, 2008). Without the support of these management and economic aid fronts, it is difficult to speak of an effective music teaching that considers musicalization not as an activity, but as a discipline in the curriculum.

Synchronization between legislation, curriculum, and the educational organization of states, cities, and funding would be critical because “there is a difference between music orientation and education” (GORDON, 2015, p. 07). Orientation usually occurs at the heart of family, friends, neighborhood, etc. That is, it is an informal orientation, which can be obtained without any systematization. Music Education, on the other hand, is based on a formal systematized structure based on concepts that aim to develop students' musical, creative and

affective musical skills. In addition, it is a discipline that requires appropriate structure and resources, such as classroom-grade musical instruments.

Brazil is still in the fight stage for a Musical Education for all (AMATO, 2006; FONTEERRADA, 2008; PENNA, 2008; ILARI, 2013). This concern is not only focused on Brazil, but researchers from Latin America have been concerned with a Music Education for all (BATRES; GAINZA, 2015). In this context, another concern arises in relation to students with Musical talent, a public of Special Education, because the delay in the accomplishment of the music discipline leave out many students, among them those with talent.

We are born with equal rights before the law, but that does not mean we are born equal. [...]Part of these differences lies in their potential for learning and understanding music. However, they all have an equal right to reach the maximum level of which they are musically capable (GORDON, 2000, p. 63).⁶

Regarding people with musical talent, Renzulli (2016, p. 32) characterizes them as follows: “[...] some learners demonstrate remarkable performance or superior potential for academic, creative, leadership or artistic mastery when compared to their peers”. This high performance may appear from preschool to universities, inside and outside formal educational centers. Depending on the talented subject's social relationships, available resources, possibilities for “engagement”, “opportunities”, “encouragement” from family and friends, and socio-emotional conditions, their development may be smooth and favorable or chaotic (RENZULLI, 2014; 2016). Musical talent without proper support for its development can cause great problems and even suffering for the subject who manifests it.

The manifestation of musical talent differs between people and is linked to the constitution of their personality (RUBINSTEIN, 1967). It will not reveal itself completely, but because it is ambiguous, it will manifest itself in different directions and perspectives. Musical talent, as well as deficiencies, “[...] very obviously depends on social conditions” for its development to occur (RUBINSTEIN, 1967, p. 714). Therefore, it is essential that public policies are directed to all people allowing greater access to those with social disadvantages and those affected by some special educational need. Therefore, it is necessary to reflect what are the characteristics or attributes that compose the musical talent as a construct? And, how can Music Education contribute to this special education audience from an inclusive perspective?

⁶ Nascemos com direitos iguais perante a lei, mas isso não significa que nascemos iguais. [...] Parte dessas diferenças reside no seu potencial para aprender e compreender música. No entanto, todas têm igual direito a atingir o nível máximo de que são musicalmente capazes (GORDON, 2000, p. 63).

Musical talent can manifest early in children when compared to other areas of human knowledge (GARDNER, 1993). Based on the theory of multiple intelligences, musical intelligence is characterized by the ability of a subject to learn musical elements, specifically the ability to discern core elements such as "pitch/melody", "rhythm" and "timbre" and, in the case of composers, the "creative and interpretive capacity" (GARDNER, 1993). To identify two paths would be possible, psychometric tests focusing on discerning pairs of sounds and rhythms, even those of creativity such as Torrance (1976) and observable practical activities (HAROUTOUNIAN, 2002).

For Winner (1996, p. 16), musical talent is composed of three characteristics: "precocity", "insistence on disentangling alone" and "thirst for knowledge". The "precocity" is the rapid progress that a child can present in a certain area of knowledge. They internalize knowledge before their peers because learning becomes easy. They are autonomous and seek for themselves what they need to know. The adult becomes a mediator/counselor at this time so that these children can have access to techniques and resources needed for their development. Finally, "the thirst for knowledge" is conceptualized by the author as "[the] favorable combination of an obsessive interest in a given domain and the ability to learn easily [...]" (WINNER, 1996, p. 17). From the author's perspective, performance allows us to identify these talented children whether they are performers or composers. The result of its production and the process also allow such observation and analysis.

For Teplov (1966) musical talent consists of "[...] a qualitatively original combination of skills that depend on the ability to successfully practice musical activities" (TEPLOV, 1966, p. 25, authors' translation⁷). For Teplov (1966) musical talent consists of "[...] a qualitatively original combination of skills that depend on the ability to successfully practice musical activities" (TEPLOV, 1966, p. 25). In this theoretical conception, six characteristics contribute to the identification. They are: "sense of height", "intensity", "time/duration" and "consonance/chords", as well as "musical memory" and "rhythmic sense".

Gordon (2000; 2015) theorizes that musical talent is composed of musical aptitude, which is defined as the "measure of a student's potential to learn music" (GORDON, 2000, p. 63). For the author one of the entryways to the musical universe is the ability to discern sounds and rhythms. He has developed a series of standardized tests for the full extent of basic education because, for him, music teaching and the practice of hearing (*audiation*) must begin early in the child's school life. There are subjects who, due to their economic, social conditions

⁷ "[...] combinaison qualitativement originale d'aptitudes dont dépend la possibilité de pratiquer avec succès l'activité musicale" (TEPLOV, 1966, p.25).

and other impairments may present at different levels of aptitude, but if exposed to musical learning will have the chance to raise their level of aptitude (GORDON, 2000).

As a way of identifying and tracking the musical aptitude levels of children and young people, Gordon (2000; 2015) created tests based on the Psychophysical method of peer comparison. The obtained results designate the students who are above, the average or below and thus, in the face of the results it becomes possible to develop each student starting from the baseline of each one, that is, each student can be attended at measure of your musical educational need. Tests, in this case, are starting points for music educators to think about their curriculum plans.

Haroutounian (2002) defined musical talent as a spark that allows unleashing creative processes and those linked to performance. For her talent can be understood as “aptitude”, “intelligence”, “performance”, “creativity” and as “giftedness”, ie, for the author they could be considered almost as synonyms. The author discusses these terminological and conceptual possibilities due to the conflict that some of these terms can cause, especially when they are treated by the music field. For Haroutounian (2002) talent as a spark reflects the talented subject's aesthetic experience, musical memory, expressiveness in making music, and the ability to interact with sounds and rhythms by transmitting it to others, the public. For Haroutounian (2002), musical talent requires metaperception beyond the development of interpretation. The talented subject, for the author, would be the one who has the motivation to learn music and the desire to overcome the next challenge.

For Kirnarskaya (2004) the musical talent begins in the expressive ear, which, for the author, is configured in the ability to grasp and understand the sound or rhythmic event. Gradually the potential will be revealing and progressing for this, for Kirnarskaya (2004) the talented subject in composition and performance is the one who presents, besides the expressive ear, the rhythmic sense, analytical ear, architectural ear and the productive-musical ability.

According to Kirnarskaya (2004, p. 76),

The expressive ear is a psychological mechanism of perception and decoding of the content parameters of music, based on music's psycho-physiological properties – timbre and tempo, dynamics, articulation and accentuation – and also on the general direction and contour of melodic – rhythmic movement

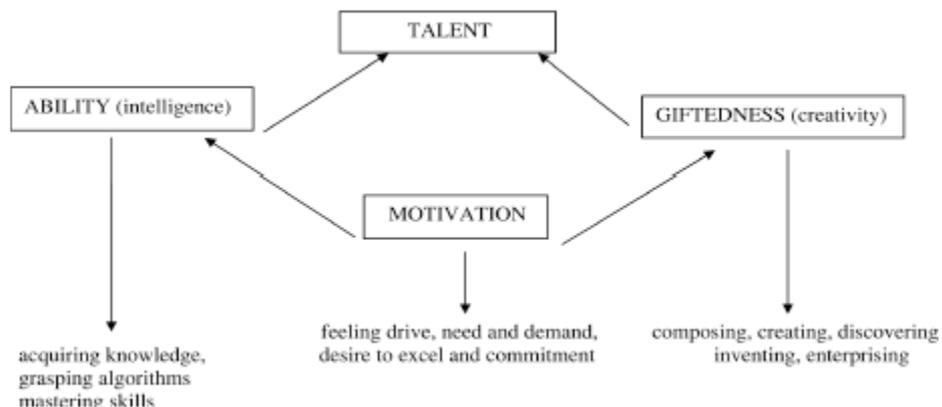
Rhythmic sense, in Kirnarskaya's (2004) perspective, is the structural component of musical talent and connects with movement. Rhythm is the logical core of music and is responsible for organizing sounds in terms of metric units and rhythmic cells.

The Analytical Ear, for Kirnarskaya (2004, p. 170), “[...] is the operational center of musical talent, responsible for the learning of a musical language”.

The architectural ear and the productive-musical ability for Kirnarskaya (2004) are considered the internal logic of the control of musical elements, that is, musical consciousness. Through this ear associated with creativity, the talented subject becomes able to control musical elements by extracting from music what he has planned and wishes to accomplish. It is the conscious use of musical elements.

Figure 1 is an example of the definition of musical talent in Kirnarskaya's (2013) theoretical perspective.

Figure 1 – Basic concepts for defining Musical Talent



Source: Kirnarskaya (2013, p. 118).

By observing the diagram of Kirnarskaya (2013) it is possible to find as an indicator of musical talent intelligence characterizing the ability to learn the musical elements. As another indicator, the creativity (Giftedness) to compose, improvise and interpret the song. Finally, the motivation to get involved with music.

In short, for Renzulli (2014; 2018), the talented subject in different areas, such as music, will present “above average skill”, “task engagement” and “creativity”.

Above-average ability includes both general (e.g. verbal and numerical reasoning, spatial relations, memory) and specific (e.g. chemistry, ballet, musical composition, experimental design) performance areas [...]. Commitment to the task represents a nonintellectual set of traits consistently found in productive creative individuals (e.g. perseverance, determination, willpower, positive energy) [...]. Creativity is that set of traits that

encompasses curiosity, originality, inventiveness and a willingness to challenge convention and tradition (RENZULLI, 2018, p. 27).⁸

Knowing the properties and attributes that make up musical talent allows us to identify the phenomenon and understand it throughout its structure. In its complexity, musical talent can manifest itself in different ways and perspectives, moreover, it may not present itself completely, but gradually. There are children who may express their talent for music as a result of the presence of musicians in the family or among close friends. These can provide the necessary opportunity for the child to manifest his talent. There may be children and young people who are motivated and dedicated to making music. They will work hard and train for hours to achieve the desired result. However, there will be those who, for lack of education and opportunity, will not be able to express their talent for music. Therefore, knowing the construct and its attributes becomes something important for those who intend to act in the process of tracking and developing musical talent.

For Guenther (2012, p. 63) "finding and developing human potential as early as possible is part of the current context of hope in man, not in machines, to confront the problems of human life". In the case of music, therefore, to provide new aesthetic, interpretative, compositional and so on, it will be necessary to invest in talented subjects and provide them with critical elements to rethink the conditions imposed by the music market, that is, the dictatorship imposed by the media. Music education could contribute to the stimulation of critical thinking about artistic life and its consequences. Not only would the talented person benefit, but so would all the students.

In addition to the exploration that can occur around the talented person in music, for Solomon (1987), talented subjects resemble people with disabilities due to isolation situations arising from the misunderstanding and amazement they cause in people. Both generate a family demand that forces restructuring around them so that development demands and their needs can be met. In particular, it is worth highlighting the financial expenses and access to specialized professionals. Both family and school tend to feel lost and helpless when these people reach their families and later to school.

We help the disabled in their quest for a better, more humane world; we must approach genius in the same spirit. Commiseration impedes the dignity of the disabled; Resentment is a parallel obstacle for people of enormous talent. Both

⁸ A habilidade acima da média inclui tanto as áreas de desempenho geral (por ex. raciocínio verbal e numérico, relações espaciais, memória) e específicas (por ex., química, balé, composição musical, design experimental) [...]. O comprometimento com a tarefa representa um conjunto não intelectual de traços encontrados consistentemente em indivíduos criativos produtivos (por ex., perseverança, determinação, força de vontade, energia positiva) [...]. Criatividade é aquele conjunto de traços que engloba a curiosidade, originalidade, inventividade e uma disposição em desafiar a convenção e a tradição (RENZULLI, 2018, p. 27).

commiseration and resentment are manifestations of our fear of people who are radically different from us (SOLOMON, 1987, p. 383).⁹

The talented subject is not entirely resolved in his or her abilities and potential. On the contrary, due to the “dyssynchrony” provoked by his talent, this person may present adaptive problems in collective environments such as family and school, besides generating a demand for his parents due to your interests and desire to learn or create. Generally being talented is not the problem, but the variables generated by talent. Therefore, these people are considered special education public due to the demand generated by talent (ILARI, 2013).

For all that was mentioned about the construct, the fact of talent, it is necessary to highlight the need for teacher training, which would be essential, but unfortunately, it has faced different problems, as discussed by Dorziat (2016). One is the lack of investment in initiatives aimed at teacher training (DORZIAT, 2016), including those for music education. In the case of music many courses have been closed or reformulated. Many universities can often be observed with a class model that does not respond to the demands of higher music education. Classes in music courses, such as the instrument class, are taught individually or in small groups, they differ from courses such as health, exact and even human courses, among others, including the very music department as unattractive financially to college managers. Most of the remaining music colleges are State and/or Federal. Some private institutions have chosen to reformulate the structure of the course or have closed their courses claiming lack of funds or low profitability on the part of these courses. In addition, the hiring of music educators in municipal, state and federal tenders is low compared to professionals trained in arts education. The legislation itself places a greater emphasis on the plastic arts than other artistic languages, such as music.

Given this, how can a teacher of the common room, or visual arts, or teacher of the performing arts, draw up a lesson plan in the field of music and vice versa? Also, if there are any talented students in music, how will you think about supplementary curriculum adaptation based on, for example, the Enrichment Model, or how will you refer the student to institutions or projects specializing in music education? How can they stimulate the student with musical talent in their own school or classroom from intra-school projects? Even if there is an uneducated music educator at school, how can you plan a music class from an inclusive perspective?

⁹ [n]ós ajudamos os deficientes na busca de um mundo mais humano e melhor; devemos abordar a genialidade com o mesmo espírito. A comiseração impede a dignidade das pessoas deficientes; o ressentimento é um obstáculo paralelo para as pessoas de enorme talento. Tanto a comiseração quanto o ressentimento são manifestações de nosso medo de gente que é radicalmente diferente de nós (SOLOMON, 1987, p. 383).

Working with music education, talent and special education, as well as interdisciplinary, requires training from undergraduate to postgraduate levels. It will not be enough to know music, nor be trained only in Pedagogy or Psychology, or have specialization in special education and music education. The current music educator will need to be trained transversely and continuously.

Therefore, opting for different policies in teacher education means thinking them differently, radically questioning Education, in order to grasp it in its essence, as an issue that belongs to the school, but involves beyond it (DORZIAT, 2016, p. 85).¹⁰

Children, year by year, are coming different and bringing to school specific demands and educational needs. Therefore, the education of musicians and teachers in music education needs to be better thought out by legislators, specifically by representatives of the Ministry of Education. As long as music is seen as entertainment and a resource for parties and school events, and while music lessons are conducted by untrained people, including in special education, talented students and their peers will be marginalized from the benefits of music education.

Thinking Brazil, the school, for many Brazilians, has been the only point of access to culture and development, precisely because basic education is compulsory. It is not advocating an exclusive music education for talented students, but an education that, as a starting point, allows the development of musical talent for all Brazilian students who are in public and private basic education.

Final considerations

Music education in Brazil is still on the fringes of the curriculum and reality of many public and private schools. Universities and colleges with the music course have closed or restructured their activities due to financial reasons and little demand from students, something that may be related to the little stimulus that is offered to music studies regarding vocational training and artistic career, actually in Brazil.

Since Heitor Villa Lobos, schools in Brazil have been gradually moving away from the discipline of music education. The misconception that a professional trained in arts education

¹⁰ Portanto, a opção por políticas diferentes na formação de professores significa pensá-las de modo diferente, questionando radicalmente a Educação, para poder apreendê-la na sua essência, como uma questão que é da escola, mas que envolve para além dela (DORZIAT, 2016, p. 85).

can teach all artistic languages has a distortion, stemming from capitalism, which has long advocated the erroneous idea of polyvalence. It is not a current phenomenon to train more artists than other professionals in other languages. This residue comes from the first teacher training courses discussed by Amanto (2006; 2007). Public tenders for hiring teachers for basic education are an example. There are cities and states that hire specialist professionals, but in many other places, usually only those trained in visual arts or arts education are hired to teach all content, including content not in their training.

Therefore, it will be necessary for education legislators and managers of the Municipal Secretaries of Education and Teaching Directories, as well as the private education systems that include Basic Education, to recognize the importance of this knowledge for the integral formation of the human being. While this does not happen, it is necessary to continue mobilizing music educators to spread this knowledge, pedagogues, to support the professional experts, not only in the field of music, but in other artistic languages. The collaborative work between specialists and pedagogues leads to the complementation of the educational work, which the child and youth need to go through.

If music were not important Japan, China, Korea, Cuba, Singapore, Portugal, Hungary, Finland, Colombia, United States, Portugal and other countries would not be investing in their Basic Education networks in this modality of human knowledge. Why does a country as musical as Brazil not invest in the development of capabilities and, in the case of the theme of this article, in the development of musical talent?

Great talents suffered from the difficulty of access to musical learning. They were done informally, such as Luiz Gonzaga, Milton Nascimento, Pixinguinha, etc. How long will Brazil lose its talents to other countries and to the media trade?

Brazil has had great musicians such as Villa Lobos, Tom Jobim, Elis Regina and Camargo Guarnieri and has Chico Buarque, Ronaldo Miranda, Nelson Freire, Caetano Veloso, Cesar Camargo Mariano and many others. How many have not passed or are going through the school invisibly? How many professionals did not have difficulties to achieve their music training? How many of these artists were not misunderstood by society's unpreparedness in dealing with their musical talent? How long will society be conniving with the savage exploitation by the media?

Because it is compulsory, Basic Education welcomes a diversity of subjects, among which are those who will stand out as talented in music. Therefore, when thinking about a society that strives for diversity and inclusion, it is not possible to accept that musical and artistic talents are wasted or silenced, especially those in a situation of social and economic

vulnerability. After all, the Brazilian Constitution has the right to education, and music is one of the knowledges that compose it.

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