

EDUCAÇÃO MUSICAL SEGUNDO UMA PERSPECTIVA SOCIOCULTURAL: REFLEXÕES TEÓRICAS E PRÁTICAS

EDUCACION MUSICAL DE ACUERDO CON UNA PERSPECTIVA SOCIOCULTURAL: REFLECCIONES EÓTMAS Y PRÁCTICAS

MUSIC EDUCATION FROM A SOCIOCULTURAL PERSPECTIVE: THEORETICAL AND PRACTICAL REFLECTIONS

Helen Silveira Jardim de OLIVEIRA¹

RESUMO: Este artigo pretende compartilhar um recorte de um dos capítulos da tese intitulada “Ensinar e aprender música: negociando distâncias entre os argumentos de alunos, professores e instituições de ensino”, estudo de caso qualitativo cujo objetivo foi investigar discursos apresentados por estudantes, docentes e coordenadores de duas instituições situadas no município do Rio de Janeiro: o Colégio Pedro II e a Escola de Música de Manguinhos. As questões centrais foram: por que aprender e por que ensinar música? Essas nos remeteram à heterogeneidade dos indivíduos bem como às peculiaridades das ações didático-metodológicas dos referidos locais, fato que nos impeliu a construir um capítulo que focalizasse a perspectiva sociocultural da Educação Musical a partir dos conceitos de culturas, multiculturalismo, dos pressupostos e das diretrizes do ensino de música e da relação música e sociedade. Acredita-se que o arcabouço apresentado sirva de subsídio às discussões contemporâneas relativas ao ensino e aprendizado de música.

PALAVRAS-CHAVE: Educação musical. Perspectiva sociocultural. Ensino de música. Aprendizado de música. Reflexões teóricas.

RESUMEN: *Este artículo pretende compartir un recorte de uno de los capítulos de la tesis titulado "Enseñanza y aprendizaje de la música: negociación de distancias entre los argumentos de los estudiantes, profesores e instituciones educativas", un estudio cualitativo de caso cuyo objetivo era investigar Discursos presentados por estudiantes, profesores y coordinadores de dos instituciones ubicadas en la ciudad de Río de Janeiro: el Colegio Pedro II y la Escuela de Música Manguinhos. Las preguntas centrales eran: ¿Por qué aprender y por qué enseñar música? Estos se referían a la heterogeneidad de los individuos, así como a las peculiaridades de las acciones didácticas-metodológicas de estos sitios, hecho que nos obligó a construir un capítulo que se centró en la perspectiva sociocultural de la educación musical desde el Conceptos de culturas, multiculturalismo, suposiciones y pautas de la enseñanza musical y la relación entre la música y la sociedad. Se cree que el marco presentado servirá como subvención a los debates contemporáneos sobre la enseñanza y el aprendizaje de la música.*

¹ Federal University of Rio de Janeiro (UFRJ), Rio de Janeiro – RJ – Brazil. Professor of the Postgraduation Program in Music of UFRJ. Leader of the Research and Study Laboratory in Mathematical Education in Earlier Years (LEPEMAI CPII). PhD in Education by UFRJ. Master's Degree in Music by UFRJ. ORCID: <<http://orcid.org/0000-0002-3738-9529>>. E-mail: prof_helen@yahoo.com.br

PALABRAS CLAVE: *Educación musical. Perspectiva sociocultural. Enseñanza musical. Aprendizaje musical. Reflexiones teóricas.*

ABSTRACT: *This article aims to share a clipping of one chapter of the thesis entitled “Ensinar e aprender música: negociando distâncias entre os argumentos de alunos, professores e instituições de ensino”, a qualitative case study whose purpose was to investigate speeches presented by students, teachers and coordinators of two institutions located in the city of Rio de Janeiro: Colégio Pedro II and the Music School of Manguinhos. The central issues were: Why learn and teach music? Those questions referred to the heterogeneity of individuals as well as to the peculiarities of the didactic and methodological actions of those sites. That fact impelled us to build a chapter focused on the sociocultural perspective of Music Education based on the concepts of cultures, multiculturalism, assumptions and guidelines of music teaching and the relations between music and society. We believe, that the framework presented can nourish contemporary discussions relating to the teaching and learning of music.*

KEYWORDS: *Music education. Sociocultural perspective. Music teaching. Music learning. Theoretical and practical reflections.*

Introduction

The purpose of this article is to share a clipping from one of the thesis chapters entitled “*Ensinar e aprender música: negociando distâncias entre os argumentos de alunos, professores e instituições de ensino*”², defended in the Postgraduation Program in Education of the Federal University of Rio de Janeiro (UFRJ) with some updates.

This research consisted of a qualitative case study (YIN, 2010; MOREIRA; CALEFFE, 2008) and aimed to investigate the nature of the arguments presented by students, teachers and coordinators of two institutions: the Pedro II High School and the School of Music. Manguinhos, both located in the municipality of Rio de Janeiro. Although concluded in the year 2014, it is believed that the framework presented here will serve as a subsidy to contemporary discussions concerning the teaching and learning of music.

The central questions examined in the research were: why learn and why teach music? These eventually lead us to the sociocultural differences of these spaces, their speakers and auditoriums, as well as the peculiarities of the didactic-methodological actions developed in these environments of teaching and learning music. Broadly speaking, “speakers” are those who give speeches aimed at persuading an audience and “auditoriums” are the set of people whom

² Teaching and learning music: negotiating distances between the arguments of students, teachers and educational institutions

the speaker wishes to influence with his argument (PERELMAN; OLBRECHTS-TYTECA, 2005; LEMGRUBER; OLIVEIRA, 2011).

According to Penna (2010, p. 13), music can be understood “as an essentially human activity of meaning creation and as a culturally constructed language of dynamic character”. Based on the quotation, we observe that there are numerous musical manifestations produced by the immensity of existing cultures in society that must be considered in the process of teaching and learning music.

To the extent that some form of music is present at all times and in all social groups, we can say that it is a universal phenomenon. However, music is performed in different ways, materializes differently, according to the historical moment of each people, each group (2010, p. 22).³

If music were a universal language, surely all music would have meaning for individuals, regardless of culture, which is not believable, so we agree that it is an element of universal character (PENNA, 2010; QUEIROZ, 2004 , 2005), that is, it has a scope and is capable of affecting and provoking some kind of reaction in any person.

In addition, Penna (2010, p. 30) states that: “Being an artistic language, culturally constructed, music - together with its principles of organization - is a historical and social phenomenon”. And more:

[...] the comprehension of music, or even the 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 learned - through experience, through daily contact, by familiarization - although it can also be learned at school (2010, p. 31).⁴

If music is a historical and sociocultural phenomenon, we can say that, consequently, its teaching and learning are also. Thus, music lessons can be understood in different ways, including a dynamic place of cultures that coexist, sometimes converging, sometimes diverging, sometimes merging. We believe that this process, in our thought provoking and challenging, mobilizes the teacher to know a little more about the student's reality and to recognize the importance of valuing and incorporating elements from the students' socio-cultural context in the classes.

³ Na medida em que alguma forma de música está presente em todos os tempos e em todos os grupos sociais, podemos dizer que é um fenômeno universal. Contudo, a música realiza-se de modos diferenciados, concretiza-se diferentemente, conforme o momento da história de cada povo, de cada grupo (2010, p. 22).

⁴ [...] a compreensão da música, ou mesmo a sensibilidade a ela, tem por base um padrão culturalmente compartilhado para a organização dos sons numa linguagem artística, padrão este que, socialmente construído, é socialmente aprendido – pela vivência, pelo contato cotidiano, pela familiarização – embora também possa ser aprendido na escola (2010, p. 31).

By opting for a reflection on Music Education from a sociocultural perspective, we are reinforcing a fundamental characteristic of speakers and auditoriums: heterogeneity (PERELMAN, 2004; 2005). This heterogeneity is expressed in many ways, because differences are intrinsic elements of the human being.

Diversity is a feature of life. The tendencies of its recognition, the laws, the social organizations, the merits and demerits of justice change, but the human being does not change in his essential and rich perspective of differentiating himself, not being equal to the other (or not being the other) (ALVARES; AMARANTE, 2016, p. 17).⁵

In the first section of the article, we will begin by addressing the concepts of culture and multiculturalism. Then, in the second section, we will focus on assumptions and guidelines for teaching music from a sociocultural perspective. In the third section, we will discuss the relationship between music, society and culture and their consequences for Music Education and deepen the reflections articulating the concepts of culture and multiculturalism to Music Education and some categories of argumentation theory. Finally, in the fourth section, we will present understandings and discuss “principles” that involve conceptions of Music Education under a sociocultural approach, bringing theoretical and practical perspectives and rescuing concepts and authors that were mentioned earlier and others that added to this debate.

Thinking about cultures and multiculturalism

Santos *et al.* (2011) understand that culture involves a universe of representations which music integrates. For these authors in the area of Music Education, culture is understood as a practice with uniqueness performed within groups:

[...] the notion of culture in contemporary times refers to any and all human production, “a set of representations that manifest themselves in discourses, images, artifacts, codes of conduct and narratives, socially produced in relations permeated by power” (VEIGA-NETO, 2002, p. 177). Therein lies music, understood as the social practice of subjects in a context in which individuals, groups and culture are related. Therefore, massive and singular experience (2011, p. 226-227).⁶

⁵ A diversidade é uma característica da vida. Mudam as tendências de seu reconhecimento, as leis, as organizações sociais, os méritos e deméritos da Justiça, mas o ser humano não muda em sua essencial e rica perspectiva de se diferenciar, de não ser igual ao outro (ou de não ser o outro) (ALVARES; AMARANTE, 2016, p. 17).

⁶ [...] a noção de cultura na contemporaneidade diz respeito a toda e qualquer produção humana, “um conjunto de representações que se manifestam em discursos, imagens, artefatos, códigos de conduta e narrativas, produzidas socialmente em relações permeadas pelo poder” (VEIGA-NETO, 2002, p. 177). Aí se encontra a música, entendida como prática social de sujeitos em um contexto em que se relacionam indivíduos, grupos e cultura. Portanto, experiência massiva e singular (2011, p. 226-227).

Blacking (2007), author of the area of ethnomusicology, when dealing with the concept of culture, presents the following considerations:

The concept of culture is an abstraction sketched to describe all patterns of thought and interaction, “an organized system of signifying symbols” (GEERTZ, 1975, 46), which persists in communities over time. The musical instruments and the transcriptions or scores of the music played on them are not the culture of their creators, but the manifestations of this culture, the products of social and cultural processes, the material result of the “capacities and habits acquired by man as a member of society” (2007, p. 204).⁷

We realize that the authors, in addition to showing that culture involves symbolic representation, also highlight its concrete manifestations. The authors cited consider that cultural manifestations are forged in social relations. Based on them we understand that the concept of culture is dynamic, as we believe that society continually changes over time, although previous traits persist.

Another fact to consider is that although the authors use the term singular (culture), we conceive the concept in a plural sense (cultures), since we admit the presence of several segments and various cultural expressions in the same society.

Santos *et al.* (2011) consider that power permeates social relations. Thus, to reflect on culture is also to reflect on values and on the power relations that are established from these values. Based on this understanding, we can inquire about the ideal values that underlie the curricula, and it is fitting to reflect on the relevance of valuing or not the cultural peculiarities.

Besides the concept of culture, other concepts are being approached in the literature of the areas of Education and Musical Education, expanding the possibilities of apprehending and understanding the cultural diversity, among them, the one of multiculturalism. We aim to bring some contributions on the subject in order to apply them to reflections on music lessons.

According to Oliveira, Canen and Franco (2000, p. 115), there are numerous possibilities for defining multiculturalism.

At a broader level, multiculturalism could be defined as the condition of societies characterized by the plurality of cultures, ethnicities, identities, cultural, socioeconomic and cultural patterns, encompassing the ways in

⁷ O conceito de cultura é uma abstração esboçada para descrever todos os padrões de pensamento e interação, “um sistema organizado de símbolos significantes” (GEERTZ, 1975, 46), que persiste nas comunidades ao longo do tempo. Os instrumentos musicais e as transcrições ou partituras da música neles tocadas não são a cultura de seus criadores, mas as manifestações desta cultura, os produtos de processos sociais e culturais, o resultado material das “capacidades e hábitos adquiridos pelo homem enquanto membro da sociedade” (2007, p. 204).

which the various fields of knowledge incorporate awareness of this diversity in their formulations, representations and practices.⁸

We emphasize that in addition to having different definitions for the concept of multiculturalism, every concept is inevitably polysemic. It is worth noting that each of the apprehensions and interpretations of this term reflects a worldview, that is, a differentiated, culturally conditioned understanding.

We consider that a Music Education with *multicultural potential* should be open to the cultural tensions present in the classes. For example, according to an understanding of education with multicultural potential, each student understands the music class from certain values and meanings and with certain goals in his or her life; Therefore, we consider that the voice of the students is valued, that is, that their intentions regarding the classes are also heard.

It is worth clarifying that the term *multicultural potential* is presented by Canen, Arbache and Franco (2001) and indicates a world view that, although not multiculturally explicit, is aware of diversity, differences.

Although we are using the term multiculturalism, it should be pointed out that there are authors who prefer to adopt the term interculturalism. On this subject, Canen (2007, p. 92) highlights:

[...] some point out that interculturalism would be a more appropriate term, as the prefix 'inter' would give a view of cultures in relation, whereas the term multiculturalism would mean the mere fact that a society is composed of multiple cultures, without necessarily bringing the dynamism of shocks, relationships and conflicts arising from their interactions.⁹

On the subject, Penna (2010), author of the Music Education area, adds that:

Studies on the different conceptions of multiculturalism in Brazil reveal positions that move towards a multi/intercultural perspective, proposing a “semantic analysis” of the multi-, pluri-, inter- and trans- prefixes, trying to clarify the conceptual conflict of terms. [...] The change of name is justified by the meaning of the prefix inter-, which expresses the sense of interaction, exchange, reciprocity and solidarity between cultures, and dialogue is essential in this perspective. In this sense, interculturality advances towards new possibilities of relationship between subjects and between different groups, seeking to promote the recognition of cultural differences and, at the

⁸ Em um nível mais abrangente, multiculturalismo poderia ser definido como a condição das sociedades caracterizadas pela pluralidade de culturas, etnias, identidades, padrões culturais, socioeconômicos e culturais, abrangendo as formas pelas quais os diversos campos do saber incorporam a sensibilização a esta diversidade em suas formulações, representações e práticas.

⁹ [...] alguns apontam que o interculturalismo seria um termo mais apropriado, na medida em que o prefixo ‘inter’ daria uma visão de culturas em relação, ao passo que o termo multiculturalismo estaria significando o mero fato de uma sociedade ser composta de múltiplas culturas, sem necessariamente trazer o dinamismo dos choques, relações e conflitos advindos de suas interações.

same time, establishes a critical, interactive and dynamic relationship between them (2010, p. 88).¹⁰

It is worth clarifying that regardless of the prefix chosen, what matters is the attitude that is adopted in relation to different cultures. Therefore, we agree with Penna: “conception is more important than the designation adopted. Thus, we keep the use of the term multiculturalism as preferential, even for the 'tradition' of its use in the field of art” (PENNA, 2010, p. 89).

Addressing the emergence of the multicultural movement, Gonçalves and Gonçalves e Silva (2002, p. 43) consider that: “Multiculturalism is born in the confluence of conflicts and exchanges between different groups on the fringes of society and those who consider themselves hegemonic”. These authors also explore other aspects related to cultural conflicts:

multiculturalism as a movement of ideas results from a kind of collective consciousness, for which the orientations of human action would oppose all forms of cultural centrisms, that is, ethnocentrism. In other words, its starting point is the plurality of cultural experiences that shape social interactions in their entirety (GONÇALVES; GONÇALVES; SILVA, 2002, p. 14).¹¹

In other words, these authors consider that the multicultural view is opposed to ethnocentric views and has as its starting point the cultural multiplicity, thus enabling engagement in multicultural policies.

They further add that the multiculturalist phenomenon began in countries where heterogeneity is considered a "problem" for the construction of national identity (in the sense of unity). Multiculturalism appears as the guiding principle of the actions of culturally dominated minorities who have been denied the right to retain their cultural characteristics.

Based on Canen (2002; 2007), it is possible to conceive multiculturalism from three points of view: liberal or folkloric, critical or intercultural critical, postmodern or postcolonial. We will clarify each one below.

¹⁰ Estudos sobre as diferentes concepções de multiculturalismo no Brasil revelam posições que se encaminham para uma perspectiva multi/intercultural, propondo uma “análise semântica” dos prefixos multi-, pluri-, inter- e trans-, tentando esclarecer o conflito conceitual dos termos. [...] A mudança de designação é justificada pela significação do prefixo *inter-*, que expressa o sentido de interação, troca, reciprocidade e solidariedade entre as culturas, sendo, o diálogo, imprescindível, nesta perspectiva. Nessa medida, a interculturalidade avança na direção de novas possibilidades de relação entre sujeitos e entre grupos diferentes, buscando promover o reconhecimento das diferenças culturais e, ao mesmo tempo, estabelece uma relação crítica, interativa e de dinamicidade entre elas (2010, p. 88).

¹¹ o multiculturalismo enquanto movimento de idéias resulta de um tipo de consciência coletiva, para a qual as orientações do agir humano se oporiam a toda forma de centrismos culturais, ou seja, de etnocentrismos. Em outros termos, seu ponto de partida é a pluralidade de experiências culturais, que moldam as interações sociais por inteiro (GONÇALVES; GONÇALVES; SILVA, 2002, p. 14).

Liberal or folkloric multiculturalism involves the conception of a harmonious society, with cultural diversity visualized in exotic terms. It also has an essentialist view, that is, cultural diversity is recognized, but no critical reflection is made on how it occurs within social relations. “From this perspective, multiculturalism is reduced to an addendum to the regular curriculum, defined as the commemoration of special dates [...] and so on.” (CANEN, 2002, p. 63).

In critical multiculturalism or critical intercultural perspective, the focus of the discussion lies on the questioning of the construction of identities and differences. There is a perception that this construction is not neutral or innocent, that is, not being removed from power relations (CANEN, 2007).

Postmodern or postcolonial multiculturalism has as its central concept hybridism or hybridization. According to this perspective, there are multiple marks that form a hybrid individual and each one does not harbor a single fixed essence, but a dynamic identity that is permanently built and reconstructed. On this subject, Canen (2007, p. 95) adds:

Souza Santos (2001) warns that postcolonial critical multiculturalism discusses “differences within differences”, rejecting the idea that the plural identities that constitute society are static, one, indivisible. Indeed, in this view, there would be no 'pure' identity types: cultural syntheses make us all constituted in hybridism.¹²

To value students' knowledge and to consider them in curricular terms is to understand that the classroom is a multicultural environment. Thus, we identify with the postcolonial multiculturalist perspective, because we believe that cultural syntheses occur all the time in the process of music lessons: syntheses between speakers and auditoriums and also between auditoriums.

We believe that the multiculturalist view in music lessons must overcome the mere realization of cultural differences. We also understand that we should not just be questioning how such differences are constructed, but rather perceive and learn to deal with individuals who influence and are culturally influenced, forming cultural hybrids. Based on Souza Santos (2001), we consider that if we are constituted in hybridism, it would be inconsistent to state that there is cultural purity in the case of pedagogical work.

¹² Souza Santos (2001) alerta que o multiculturalismo crítico pós-colonial discute as “diferenças dentro das diferenças”, recusando a ideia de que as identidades plurais que constituem a sociedade sejam estáticas, unas, indivisíveis. De fato, nesta visão, não haveria tipos identitários ‘puros’: as sínteses culturais fazem com que todos sejamos constituídos no hibridismo.

Assumptions and guidelines for the teaching of music from a sociocultural perspective

Freire (2011) is one of the authors of Musical Education who initially sought to understand music in its insertion in society. Over time his thinking shifted to the postmodern conception due to the greater theoretical-methodological flexibility, the possibility of relativizing concepts and the appreciation and confrontation of different opinions.

Regarding cultural differences, Freire addresses some aspects of the postmodern scientific paradigm of thinking valued by recent research in the field of music education that are convergent and in line with the multicultural look. Thus, we can relate some characteristics of postmodern pedagogy, applied to Music Education, described by the author:

[...] the legitimation of differences, focusing on different creative techniques, different sonorities and musical systems, with frequent use of ethnographic approaches [...] the appreciation and expansion of the concept of culture, according to a pluralist approach, granting greater space for exchanges and reworkings of musical characteristics and the daily experiences of students, relativizing the points of view and listening. [...] emphasis on teaching methodologies that highlight the student's musical experiences and the exchanges between informal, non-formal and formal music teaching [...] processes, valuing the perceptions and testimonials of all actors involved in an educational process, including students or non-literate people, considered as valid reports [...] (FREIRE, 2011, p. 13).¹³

Regarding music, the author makes some assumptions. The first of them is based on Read (1982): “[...] art and society are inseparable concepts, which leads to the statement that music and society are also” (2011, p. 21). The author adds that besides art and society being inseparable, it would be impossible to admit the existence of a society without art, or an art without meaning.

Thus, based on Freire and Read, we believe that if music is one of the instances of society, bearer of historical, political and cultural characteristics, we cannot glimpse the musical education distanced from these characteristics either.

The second assumption made by the author, based on Cassirer (1977) and Read (1981; 1982), is that art is also a form of knowledge and allows a peculiar interpretation of the world, thus differing from scientific thinking. Making an appropriation of this assumption to music,

¹³ [...] a legitimação das diferenças, focalizando diferentes técnicas de criação, diferentes sonoridades e sistemas musicais, com uso frequente de abordagens etnográficas [...] a valorização e a ampliação do conceito de cultura, segundo um enfoque pluralista, concedendo maior espaço às trocas e reelaborações de características musicais e às experiências do cotidiano dos alunos, relativizando os pontos de vista e de escuta. [...] ênfase em metodologias de ensino que dão destaque às experiências musicais do aluno e às trocas entre processos informais, não-formais e formais de ensino de música [...] a valorização das percepções e depoimentos de todos os atores envolvidos em um processo educacional, inclusive dos alunos ou de pessoas não-letradas, considerados como relatos válidos [...] (FREIRE, 2011, p. 13).

we can understand that it also provides the generation of specific knowledge and a different world view.

The third assumption by Freire (2011, p. 22), based on Fischer [n.d.] and Read (1982), reveals that: “the mission of art is to help understand and transform man and the world, the which makes it inseparable from a political conception, understood here as transformative action”. In other words, the author treats music as a political artifact that has the potential to transform man and society. According to Freire, music contributes to awareness and the construction of critical knowledge, providing the individual with an ethical improvement.

Sekeff (2007, p. 169) also has an understanding of education that coincides with Freire's (2011) perspective when he states that “it is in the arts that germinating articulations of liberating practices and citizenship consciousness”. It is noteworthy that, in our view, not only the arts can enable this process, but also other areas of knowledge. According to the author, music supports the creation of an individual but also a collective conscience, promoting, among other elements, the citizenship awareness of the student.

Therefore, it is not necessary to underestimate its capacity as a matrix of knowledge nor its power of expression and mobilization, since, as a product and reflection of society and a historical moment, music is an active function in the future of humanity (SEKEFF, 2007, p. 171).¹⁴

According to Freire, the same assumptions that can be used when reflecting on education can also be directed to Music Education. Education, like art, at first influences and is influenced by society, that is, there is a dialectical relationship between them. Education is also an essential instrument and catalyst for change in both the individual and society.

Regarding education, the assumptions assumed also appear in a dialectical approach, as they consider education articulated with the historical-concrete environment, that is, as an element (determined and determinant) of a process of multiple potentially important social relations. in the process of transformation of man and society (FREIRE, 2011, p. 186).¹⁵

This author proposes seven principles or guidelines for the teaching of music, which were inspired by the dialectical conception of education. The author points out that they do not follow a sequence or hierarchy: “1) historicity; 2) knowledge creation; 3) preservation of

¹⁴ Não há, pois, que subestimar sua capacidade como matriz de conhecimento nem seu poder de expressão e mobilização, uma vez que, como produto e reflexo da sociedade e de um momento histórico, música é função atuante no dever da humanidade (SEKEFF, 2007, p. 171).

¹⁵ No que concerne à educação, também os pressupostos assumidos transparecem numa abordagem dialética, na medida em que consideram a educação articulada com o ambiente histórico-concreto, ou seja, como elemento (determinado e determinante) de um processo de relações sociais múltiplas, potencialmente importantes no processo de transformação do homem e da sociedade (FREIRE, 2011, p. 186).

knowledge; 4) critical reflection and theoretical elaboration; 5) current practice; 6) political implication; 7) aesthetic expression” (2011, p. 187). We will briefly discuss each principle (or guideline) according to the author.

Historicity encompasses past, present and also future social relations that already manifest themselves in music in the present. These relationships are in constant dynamism. Commitment to this principle implies an understanding that art is not alienated and that its content does not stabilize without relation to time and space. The principle of historicity makes us think that there is no universal music, a kind of model to be followed, but music from different historical periods that circulate between societies and are in a process of continuous transformation.

Making and thinking music, from the principle of historicity is, above all, to be aware of music today, but not of “serious” music, derived from the European tradition, because contemporary history houses multiple conceptions of music [...], conceptions contradictory and coexistent, which cannot, on such a basis, be excluded. But it is also to account for the music of the past, not as an ideal parameter for thinking and making music, but as a significant element of a history that one does not want to erase, but to understand and apprehend (FREIRE, 2011, p. 188).¹⁶

The second principle, the creation of knowledge, as well as the historicity, considers that all musical manifestation occurs in continuous, permanent movement, undergoing changes throughout history. The constant creation of knowledge means that there is no immobilization of content, also encouraging a constant reflection on what is produced or reworked. “Creating knowledge permanently does not mean to exclude or disregard past knowledge and content, but it does not mean to stop at it” (FREIRE, 2011, p. 189).

The third principle, the preservation of knowledge, which is also related to the previous ones, points to the awareness that there is a cultural collection produced by humanity that will always be renewed from the critical reflections and permanent recreation promoted by society. That is, preserving, in this case, is not associated with the ideas of immobilization or crystallization. Preserving knowledge does not mean, for example, uncritically reproducing musical repertoires, but revitalized with new looks. Freire adds that

¹⁶ Fazer e pensar música, a partir do princípio de historicidade é, sobretudo, dar conta da música hoje, mas não da música “séria”, derivada da tradição europeia, pois a história contemporânea abriga múltiplas concepções de música [...], concepções essas contraditórias e coexistentes, que não podem, a partir de tal princípio, ser excluídas. Mas é também dar conta da música do passado, não como parâmetro ideal para o pensar e o fazer música, mas como elemento significativo de uma história que não se quer apagar, mas compreender e apreender (FREIRE, 2011, p. 188).

Preserving knowledge also does not mean preserving a privileged type of knowledge, but guaranteeing spaces for all types of knowledge - from popular to scholar, from folk to mass culture [...] is to look at the contents and repertoire of the knowledge from past and present, preserving the historicity and dynamics they carry, recognizing their spatial, temporal and cultural references in order to be able to critically analyze them and generate new content and enriched repertoires (FREIRE, 2011, p. 190).¹⁷

The fourth principle, which refers to critical reflection, seeks to open space to question the limits, truths, values and worldviews so that there is permanent possibility in education for reworking, revaluation and reinterpretation of facts and phenomena. This critical questioning can generate transformation and social awareness about theories and practices, understood by the author as inseparable. According to Freire (FREIRE, 2011, p. 191): “Permanent critical reflection and theoretical elaboration, as a principle, implies in conceiving knowledge, practical or theoretical, as transitory, as permanently unfinished, subject to permanent recreation”.

The fifth principle, current practice, is committed to the musical modalities that are present and hybridizing in the contemporary world. This process of mixing, in many situations, causes conflicts and contradictions, generating new knowledge.

In this sense, the "serious" music of the previous centuries has its space guaranteed, since the historical consciousness of man turned his eyes to the music of the past and sought to relearn it. Above all, it is not necessary to make it the center of the teaching process, to the detriment of other conceptions of music, especially those produced in the context of our time. Contents, repertoires, techniques, training would all be committed to current practice and would have to house the multiplicity of musical manifestations and reflect on them (FREIRE, 2011, p. 193).¹⁸

The author adds that current practice is expressed through actions that can be individual or collective. For example, the practice of a musician does not end with the reproduction of a musical work, because he can reach an artistic peak creating/re-creating such work, employing feelings, meanings and senses in a peculiar way. Thus, this principle, besides encompassing the totality of musical practices (from different eras, cultures and musical systems), embraces the totality of the artistic act as unfinished.

¹⁷ Preservar conhecimento não significa, também, preservar um tipo privilegiado de conhecimento, mas garantir espaços para todos os tipos de conhecimento – do popular ao erudito, do folclórico à cultura de massa [...] é debruçar-se sobre os conteúdos e repertórios do passado e do presente, preservando a historicidade e a dinâmica que eles carregam, reconhecendo seus referenciais espaciais, temporais, culturais de modo a poder analisá-los criticamente e gerar novos conteúdos e repertórios enriquecidos (FREIRE, 2011, p. 190).

¹⁸ Nesse sentido, a música “séria” dos séculos anteriores tem seu espaço garantido, desde que a consciência histórica do homem voltou seus olhos para a música do passado e buscou reaprendê-la. Não cabe, sobretudo, torná-la o centro do processo de ensino, em detrimento das outras concepções de música, principalmente as que são produzidas no contexto de nossa época. Conteúdos, repertórios, técnicas, treinamentos, todos estariam comprometidos com a prática atual e teriam que abrigar a multiplicidade de manifestações musicais e refletir sobre elas (FREIRE, 2011, p. 193).

The principle of political implication (sixth principle) involves a perspective of transformation of man and society in which he is inserted. According to this principle, the individual is able to build his own story.

In this sense, education and politics would be inseparable, so the teaching offered by the school has a political role to play. Freire addresses the politicization of content, that is, during the pedagogical work the contents should be criticized and socially contextualized, giving the same renewed meanings. The global understanding of a phenomenon, fact, or musical system is not by isolation, but by the insertion in the totality of relationships that permeate or permeate them.

And finally, we have the seventh principle that refers to aesthetic expression, that is, to the sensitive experience that art provides to man, ensuring that he has a full development. Art, according to the same author, is knowledge (READ, 1981; FISCHER, n.d.) generated by aesthetic experience that does not exclude the implicit social dimension:

[...] one must consider that aesthetics presupposes choice, and choice presupposes values; and values only exist in interaction with culture, that is, with society. To account for the aesthetic dimension is to account for the social relations in which aesthetic conceptions are inserted, is to account for the dynamism of these conceptions, in the totality of which they are part. [...] Commitment to aesthetics is a commitment to social relations in their entirety, to the movement of these relations and to the movement and to the transformation of their own aesthetic conceptions, resulting from the contradictions inherent in the contexts in which they are inserted (FREIRE, 2011, p. 196).¹⁹

We consider that these principles are current and allow a flexible teaching of music regardless of time and space. They point to a greater relationship between Music Education and society and to the appreciation of present cultures, not in a passive but active, critical, and conscientious way. We emphasize that to understand music as one of the instances of society is to conceive of Music Education also as one of the constituent links of this society.

Relating music, society and cultures

¹⁹ [...] é preciso considerar que estética pressupõe escolha, e escolha pressupõe valores; e valores só existem em interação com a cultura, ou seja, com a sociedade. Dar conta da dimensão estética é dar conta das relações sociais em que as concepções estéticas se inserem, é dar conta do dinamismo dessas concepções, na totalidade de que fazem parte. [...] Compromisso com a estética é compromisso com as relações sociais em sua totalidade, com o movimento dessas relações e com o movimento e com a transformação das próprias concepções estéticas, decorrentes das contradições inerentes aos contextos em que se inserem (FREIRE, 2011, p. 196).

By reflecting more on the characteristics of society, which is dialectically related to music, we reinforce that, if we have the understanding that societies are plural, it is inconsistent to conceive of a Musical Education that is not sensitive to this fact because plurality also reveals itself in cultural terms. Each society has a musical framework that exerts different impacts in each context according to the aesthetic, artistic and cultural aspects present in it.

Taking this plurality into account, Queiroz considers that there is a relationship between music, society and culture, understanding music as a sociocultural phenomenon.

Music transcends the structural and aesthetic aspects as a system established from what the society itself performs as essential and significant for its use and function in the context it occupies. This perspective has led to important reflections in the field of music education, leading us to understand that a significant teaching of music should understand this phenomenon not only as artistic expression, but mainly as a representative manifestation of cultural systems that determine what man perceives, think, like, listen, feel and do (2005, p. 50).²⁰

The understanding of music as a cultural manifestation, adopted by Queiroz, is inspired by studies from ethnomusicology. Based on studies in this area, the author conceives that Music Education should be a space for values formation and it should not only “relate to culture, but, above all, compose its characterization, that is, develop a teaching of music as culture” (2004, p. 100, author' highlights).

We recognize that Musical Education has much to gain by dialoguing with the area of ethnomusicology, due to the relationship that music has with culture and the values produced by it.

[...] contemporary music education has been concerned to value, understand, share and dialogue with music from different contexts, providing an interaction between the teaching-learning processes of music within the school with the other processes experienced in the individual everyday world of music. In this sense, music education has approached and appropriated the field of study of ethnomusicology in order to make its praxis more meaningful and contextualized with the different musical worlds that confront and interact within the schools, specific or not, that are dedicated. to the teaching of music (QUEIROZ, 2004, p. 102).²¹

²⁰ A música transcende os aspectos estruturais e estéticos se configurando como um sistema estabelecido a partir do que a própria sociedade que a realiza elege como essencial e significativo para o seu uso e a sua função no contexto que ocupa. Essa perspectiva tem conduzido importantes reflexões no campo da educação musical, levando-nos a compreender que um ensino significativo de música deve entender esse fenômeno não só como expressão artística, mas, principalmente, como manifestação representativa de sistemas culturais determinantes do que o homem percebe, pensa, gosta, ouve, sente e faz (2005, p. 50).

²¹ [...] a educação musical contemporânea tem se preocupado em valorizar, entender, compartilhar e dialogar com músicas de diferentes contextos, proporcionando uma interação entre os processos de ensino-aprendizagem da música dentro da escola com os demais processos vivenciados no mundo cotidiano do indivíduo. Nesse sentido a educação musical tem se aproximado e se apropriado do campo de estudo da etnomusicologia com o intuito de

Queiroz reiterates, through other words, the dialectical interaction between music and culture, as well as the importance of bringing this understanding to Musical Education, thus approaching Freire's (2011) conception:

To think of music as socially and culturally contextualized human expression is a fundamental factor for establishing educational actions that may have relevant consequences in the society and in the lives of the people who constitute the educational universe, considering that each medium determines what is or is not important and what may or may not be understood as music. [...] Thus, it is evident that music as a culture is defined from its social interrelationships, and also defines important aspects for the identity characterization of a particular society (2005, p. 54-55).²²

From the contributions of Freire and Queiroz about music and how it relates to society and culture, we realize that while Freire conceives music as one of the links, ie, one of the instances of society, which society having cultural elements that characterize it, Queiroz emphasizes the understanding that music can be considered as culture, defined through the relationship of the individual with society.

Although Freire's view points to the inseparability of music and society, and Queiroz and Sekeff's suggest that society and music are, to some extent, independent instances (society - the medium - would determine what music is or is not), we do realize that the authors have some convergences and point out interesting and possible ways and that can also integrate the discussions promoted by Music Education.

Following the same sociocultural perspective pointed by Freire (2011) and Queiroz (2004, 2005), Santos *et al.* (2011) state that the choices, musical practices and distinct ways of using music characterize social groups. This means that we can have auditoriums that are characterized by the kind of music they enjoy, perform, or adhere to. It is worth noting that the kind of music that can unite certain auditoriums can also alienate others.

Music is one of the ways of producing cultural identities. People get together socially through musical practices. Musicological studies have already helped us to understand that music is a “total social fact” (MOLINO n.d., p. 114), and that it is very proper to speak of *music*, each culturally defined (HERNDON; MCLEOD, 1980). The uses that social groups make of music are the most

tomar a sua práxis mais significativa e contextualizada com os distintos mundos musicais que se confrontam e interagem dentro das escolas, específicas ou não, que se dedicam ao ensino da música (QUEIROZ, 2004, p. 102).

²² Pensar a música como expressão humana contextualizada social e culturalmente é fator fundamental para estabelecermos ações educativas que possam ter consequências relevantes na sociedade e na vida das pessoas que constituem o universo educacional, tendo em vista que cada meio determina aquilo que é ou não importante e o que pode ou não ser entendido como música. [...] Dessa forma, fica evidente que a música como cultura é definida a partir de suas inter-relações sociais, sendo também definidora de aspectos importantes para a caracterização identitária de uma determinada sociedade (2005, p. 54-55).

varied and there is always a value attributed to it by the subjects who live and recognize it (SANTOS *et al.*, 2011, p. 224, author' highlights).²³

We add that each musical manifestation is the expression of one or more identities, which identities relate to a world of meanings. In this sense, we understand that Music Education can play a role of mediation and awareness between the identity of the individual and the music practiced by him. On the subject, Queiroz (2004, p. 105-106) states that

Music in and as a culture represents a strong and complex source of meaning, being an intrinsic part of each subject's experience, acting as one of the essential factors for the expression of man in his social interactions. It is the role of music education to enable ways for the relationship between man and music to be meaningful, contextualized with the goals of each individual and their sociocultural reality.²⁴

Starting from the conception that there are multiple musical manifestations generated by distinct groups, Queiroz considers that it would not be coherent to say that music is a universal language, but that it constitutes a universal vehicle, an instrument of universal proportion. That is, even using the word music in the singular, its apprehension, in cultural terms, is plural (music).

Music, thought in relation to culture, could be considered as a “universal” vehicle of communication, in the sense that there is no news of any cultural group that does not use music as a means of expression and communication (NETTL, 1983). It is important to note that with this statement we are not conceiving music as a “universal language”, as such a conception would be erroneous, given that each culture has particular ways of elaborating, transmitting and understanding its own music, (dis) organizing the music codes that constitute it (QUEIROZ, 2005, p. 101).

We admit, therefore, that it is impossible to comprehend, uniquely and in its entirety, the musical languages of each culture, since each one is endowed with specificities. However, even with this limitation, it is up to Music Education to provide interaction with music from different contexts, both to expand the musical universe of students and ourselves as teachers.

²³ A música é um dos caminhos de produção de identidades culturais. As pessoas se agrupam socialmente através das práticas musicais. Estudos musicológicos já nos ajudaram a entender que a música é um “fato social total” (MOLINO s/d, p. 114), e que é muito próprio falar em *músicas*, cada qual definida culturalmente (HERNDON; MCLEOD, 1980). Os usos que os grupos sociais fazem da música são os mais variados e sempre há um valor a ela atribuído pelos sujeitos que vivem daquela prática e nela se reconhecem (SANTOS *et. al.*, 2011, p. 224, grifo das autoras).

²⁴ a música na e como cultura representa uma forte e complexa fonte de significados, sendo parte intrínseca da experiência de cada sujeito, atuando como um dos fatores essenciais para a expressão do homem em suas interações sociais. Cabe à educação musical o papel de possibilitar caminhos para que a relação entre o homem e a música se efetive de forma significativa, contextualizada com os objetivos de cada indivíduo e com a sua realidade sociocultural.

Penna's thinking is also compatible with Queiroz's that music is a universal phenomenon, as it is culturally constructed. She notes that

Precisely because music is a cultural language, we consider familiar that kind of music that is part of our experience; precisely because being part of our experience allows us to become familiar with its principles of sound organization, which makes it a meaningful song for us. On the other hand, we usually “find strange” music that is not part of our experience (PENNA, 2010, p. 23).²⁵

Thus, we can reflect that if music is not being understood as a universal language, consequently, the teaching and learning processes and the teaching methodologies used are not universal. We consider that they should be consistent with each cultural situation and with the “multiple contexts in which music is taught, learned and lived” (QUEIROZ, 2004, p. 104).

We consider that before Music Education contemplates different educational approaches, it should be concerned with the approach of different contents, so that there is a richer, broader and more consistent construction of musical knowledge. In short, we argue that teachers consider the many didactic-methodological possibilities without discarding the variety of musical contents.

Sociocultural conceptions of Music Education: looks at theory and practice

After reflecting on the categories of the previous sections, we continue our reflections by discussing in more detail some aspects related to the conception of Music Education from a sociocultural perspective in the following paragraphs.

Queiroz (2003, p. 3) presents us with a fundamental role of education in the following quote: “[...] education could and should be the main and most important way to stimulate the cultural awareness of the individual, starting with the recognition and the appreciation of 'local culture', because to recognize one's own culture is to know oneself”. We consider, based on the author, that this cultural awareness will always be dynamic, in permanent transformation, and that it is essential that Music Education contributes to the awakening of this awareness.

Eurocentric matrix music has long been considered of ideal universal value, while other music has not always been valued. This appreciation has been reviewed by many music

²⁵ Exatamente porque a música é uma linguagem cultural, consideramos familiar aquele tipo de música que faz parte de nossa vivência; justamente porque o fazer parte de nossa vivência permite que nós nos familiarizemos com os seus princípios de organização sonora, o que a torna uma música significativa para nós. Em contrapartida, costumamos “estranhar” a música que não faz parte de nossa experiência (PENNA, 2010, p. 23).

educators in light of recent theoretical trends that emphasize cultural plurality, but there is still a way to go. On the subject, Queiroz states that

Music as a cultural phenomenon is one of the richest and most significant expressions of man, being the product of the experiences, beliefs, values and meanings that permeate his life. [...] music as culture creates diversified worlds, musical worlds that are established not as universes and territories differentiated by geographical lines, but as distinct worlds within the same territory, within the same society and/or even within the same group (2005, p. 52-53).²⁶

We note, in Queiroz's quote, that the different and significant musical expressions of individuals create different musical worlds: worlds that oppose, dialogue, and often hybridize. When we reflect on these worlds, we have a macro view, emphasizing, for example, differences between Brazilian and foreign students. However, these musical worlds are distinguished in the same society, in the same group, that is, in the same auditorium. Therefore, we as educators must be sensitive to this fact.

Integrated into school practice, cultural diversity, which also translates into musical diversity, can and should be an instrument for better dialogue and coexistence with the similarities and cultural differences existing in the educational environment. Thus, we understand that Music Education should consider the differences between speakers and auditoriums and the existence of various musical accents, discourses and universes, accepting them not in a naive way, but taking a critical look at them.

Understanding the need for an education that encompasses the different “universes” of a culture and the different discourses and “musical accents” present in each reality, Brazilian music education has focused its attention on the different musical universes of our country, seeking inter-relating broader, “plural” aspects of music teaching with particularities that shape our musical identity. Identity that distinguishes us by its plural dimension, of distinct universes, which characterize the different musical worlds of Brazil, making this country a cultural/musical context that has songs of different meanings, uses and functions, symbolizing the identity diversity of a culture, Brazilian culture (QUEIROZ, 2004, p. 99).²⁷

²⁶ A música como fenômeno cultural constitui uma das mais ricas e significativas expressões do homem, sendo produto das vivências, das crenças, dos valores e dos significados que permeiam sua vida. [...] a música como cultura cria mundos diversificados, mundos musicais que se estabelecem não como universos e territórios diferenciados pelas linhas geográficas, mas como mundos distintos dentro de um mesmo território, de uma mesma sociedade e/ou até dentro de um mesmo grupo (2005, p. 52 e 53).

²⁷ Compreendendo a necessidade de uma educação que abranja os diferentes “universos” de uma cultura e os distintos discursos e “sotaques musicais” presentes em cada realidade, a educação musical brasileira tem focado sua atenção sobre os diferentes universos musicais do nosso país, buscando inter-relacionar aspectos mais abrangentes, “plurais”, do ensino da música com particularidades que configuram a nossa identidade musical. Identidade que nos singulariza pela sua dimensão plural, de universos distintos, que caracterizam os diferentes mundos musicais do Brasil, tornando este país um contexto cultural/musical que possui músicas de diferentes

It is important that music lessons incorporate aspects from students' cultures (from the cultural worlds) in a meaningful and relevant way in order to gain their adherence to the classes. We consider adherence, in this case, an active participation, a reception to the proposals that can contribute to the construction of students' musical knowledge.

On this subject, Queiroz states, based on Blacking (1995), that

[...] the social context generates motivating aspects for the musical experience, being an intrinsic characteristic of music within its cultural system [...] Thus, we will be fleeing from the fragile and superficial musical culture, often consolidated within of music lessons in formalized institutions. Culture that creates “little songs” and “musical jokes” without any real meaning for its practitioners, thus generating their disinterest and neglect of music lessons (2005, p. 54).²⁸

To consider cultural diversity is to work with situations that are as close as possible to the reality of the students. For this to happen, we understand that the knowledge of the audience is fundamental in the educational process, because it will bring elements for the argumentative process to happen satisfactorily. Knowing the auditorium, it will be possible to promote the distance negotiation advocated by Meyer (2002) in a better way. Meyer argues that there is a distance between speaker and auditorium that can be expanded or narrowed. According to himself, “*rhetoric is the negotiation of the distance between individuals on a question*” (2002, p. 268, author' highlights), that is, something is in question because it is open to question.

Meyer recognizes the multitude of aspects that permeate the existing differences between speaker and audience. Therefore, we can infer that distance negotiation can be considered a process that is simultaneously heterogeneous, singular and arduous. Heterogeneous because speaker and auditorium are people with different characteristics. Unique, because it does not occur the same way between individuals, being an odd moment. It is arduous, because there is often personal exhaustion in moments of debate and discussion (OLIVEIRA; OLIVEIRA, 2018, p. 209).²⁹

significados, usos e funções, simbolizando a diversidade identitária de uma cultura, a cultura brasileira (QUEIROZ, 2004, p. 99).

²⁸ [...] o contexto social é gerador de aspectos motivadores para a experiência musical, sendo uma característica intrínseca à música dentro do seu sistema cultural [...] Assim, estaremos fugindo da cultura musical frágil e superficial consolidada, muitas vezes, dentro das aulas de música em instituições formalizadas. Cultura que cria “musiquinhas” e “brincadeirinhas musicais” sem qualquer significado real para os seus praticantes, gerando consequentemente, desinteresse e descaso dessas pessoas para com as aulas de música (2005, p. 54).

²⁹ Meyer reconhece a multiplicidade de aspectos que permeia as diferenças existentes entre orador e auditório. Logo, podemos depreender que a negociação de distâncias pode ser considerada um processo que é simultaneamente heterogêneo, singular e árduo. Heterogêneo pelo fato de orador e auditório serem pessoas com características distintas. Singular porque não ocorre da mesma maneira entre indivíduos, sendo um momento ímpar. E árduo, pelo fato de haver, muitas vezes, desgaste pessoal nos momentos de debate e discussão (OLIVEIRA; OLIVEIRA, 2018, p. 209).

Articulating, at this moment, Musical Education and multiculturalism, we present the contributions of Penna (2010), who defends a multicultural perspective in relation to music teaching. The author understands art through a broad concept and proposes to include the various artistic manifestations present in music lessons.

Multiculturalism in art education implies a broad conception of art, capable of embracing multiple and differentiated artistic manifestations, and the same is true in the specific field of music education. A broad conception of music is, on the one hand, a necessary condition for music education to meet the multicultural perspective. On the other hand, the conception of multiculturalism contributes to the broadening of the conception of music that guides our educational posture (PENNA, 2010, p. 90).³⁰

We realize in many situations that music that is not part of our sociocultural environment is viewed with strangeness. We do not want to open a discussion here about the productions coming from the music industry and its influence on the masses, but to observe that, for various reasons, we make musical choices and that they are not neutral.

The teacher is not neutral in his choices either! What we propose is that there is an opening for them to be shared, discussed and resignified. Using the terminology of the theory of argumentation, what we are advocating is that it is present in music lessons not only the choice of the speaker (in this case, the teacher), but also that of his auditorium (group of students). Finally, we argue that existing cultural plurality is part of a dialogical relationship.

If, as teachers, we stick to our personal standards, stuck to our own liking, or simply to the indications of some textbook, because our tendency will be to disregard, disqualify and devalue the student's experience - his music, his dance, your artistic practice, anyway. On the contrary, the possibility of seeking and building the necessary paths for intercultural dialogue begins with the willingness to look at the student and to accept their cultural practices. And these practices can mean much more than just a matter of personal taste, concerning the stories of different groups, in their struggles for the right to their specificity and their own values (PENNA, 2010, p. 100).³¹

³⁰ O multiculturalismo no ensino de arte implica uma concepção ampla de arte, capaz de abarcar a múltiplas e diferenciadas manifestações artísticas, e o mesmo se coloca no campo específico da educação musical. Uma concepção ampla de música é, por um lado, uma condição necessária para que a educação musical possa atender à perspectiva multicultural. Por outro lado, a concepção da multiculturalidade contribui para a ampliação da concepção de música que norteia nossa postura educacional (PENNA, 2010, p. 90).

³¹ Se, como professores, nos mantivermos presos a nossos padrões pessoais, presos a nosso próprio gosto, ou simplesmente às indicações de algum livro didático, pois nossa tendência será desconsiderar, desqualificar e desvalorizar a vivência do aluno – a sua música, a sua dança, a sua prática artística, enfim. Pelo contrário, a possibilidade de buscar e construir os caminhos necessários para o diálogo intercultural inicia-se com a disposição em olhar para o aluno e acolher as suas práticas culturais. E essas práticas podem significar bem mais do que mera questão de gosto pessoal, dizendo respeito às histórias de diferentes grupos, nas suas lutas pelo direito a sua especificidade e a seus valores próprios (PENNA, 2010, p. 100).

We also perceive an approximation of multiculturalism with the theory of argumentation and the issues of Music Education, according to a sociocultural understanding, when we propose to persuade subjects to move away from intolerance, to change their attitudes, to start reflecting on the cultural differences present in the school space.

In addition to the previously mentioned aspects, Freire, based on Giroux and Simon (1995) raises some questions to be reflected by the teachers, being convergent with the considerations of Penna (2010) and also with the multicultural conception.

- 1) What relationship do my students see between the work we do in class and the lives they lead outside the classroom?
- 2) Would it be possible to incorporate aspects of students' lived culture into school work without simply confirming what they already know?
- 3) Would it be possible to do so without trivializing the objects and relationships that are important to students?
- 4) And would it be possible to do so without discriminating against certain groups of students as marginal, exotic, and "others" within a hegemonic culture? (2001, p. 72).³²

The author also argues that we should make the inclusion of students' cultures in music classes, respecting each one of them, as they reflect musical manifestations of their daily lives, their experience.

Certainly the questions raised by the author do not have simple and closed answers, but touch on nodal points of the discussions undertaken by studies in the area of Music Education today.

Queiroz (2004; 2005) brings us some perspectives for a conception of comprehensive Music Education, which, in our view, are closely related to the heterogeneity of the auditoriums (PERELMAN; OLBRECHTS-TYTECA, 2005; LEMGRUBER; OLIVEIRA, 2011) and also with Freire's (2011) considerations. We dare to say that the contributions of this author could be seen as possible answers to the questions that Freire presented to us earlier.

He considers that recognizing students' experience is fundamental, but we must not forget that our commitment as educators is to broaden students' musical knowledge. That is, he proposes that there be a permanent dialogue between the culture of the teacher and the students,

³² 1) Que relação meus alunos veem entre o trabalho que fazemos em classe e as vidas que eles levam fora da sala de aula?

2) Seria possível incorporar aspectos da cultura vivida dos alunos ao trabalho de escolarização, sem simplesmente confirmar aquilo que já sabem?

3) Seria possível fazê-lo sem banalizar os objetos e relações que são importantes para os alunos?

4) E seria possível fazê-lo sem discriminar determinados grupos de alunos como marginais, exóticos e "outros" dentro de uma cultura hegemônica? (2001, p. 72).

but emphasizes that taking as a starting point for the pedagogical work elements that students bring from their reality does not mean staying in it.

Queiroz also warns us that the sociocultural context cannot be considered as initial, just to encourage students, because it does not bring subsidies to offer their own “adequate” musical formation. The knowledge brought by students should and can contribute to a broad musical education. It will be up to the teacher, to promote the necessary adaptations and insertions, because

[...] musical education is expected not only to conform to the cultural system of a society, but to interfere with it, enabling the autonomy of its subjects to configure new conceptions of music and their relationships. Starting from the cultural reality of students does not mean staying in it. It is important that new options and discoveries be offered for music to be experienced, (re) created and (re) lived musically, meaningful to each actor's own life experience involved in the process of music education (QUEIROZ, 2004, p. 105).³³

Still according to the author, “disabling” the repertoires to be worked on is a constant challenge, that is, there is no better and worse music or song to be used: we must realize what kind of content (contribution) each one can provide to promote the music learning. “Disappointing” the repertoires, we thus have an opening for music of various types and musical systems without restricting students' knowledge and musical/aesthetic enhancement.

To consider music as a sociocultural phenomenon means to understand music as something that inserts the artistic-musical practice in a more complex network of systems, where it takes much more than music, as a sound phenomenon, to characterize a representative expression present in the cultural universe of its musicians. practitioners. This perspective leads us to new directions for music education. Directions that lead us to broader paths that recognize the lack of a single song and value the distinct and varied musical manifestations (QUEIROZ, 2005, p. 62).³⁴

We realize that through dialogue, the appreciation of the present musical cultures - with the objective of building and expanding the musical knowledge - and the deselitization of the

³³ [...] espera-se da educação musical não somente uma conformidade com o sistema cultural de uma sociedade, mas sim uma interferência neste, possibilitando a autonomia dos seus sujeitos para configurar novas concepções de música e suas relações. Partir da realidade cultural dos alunos não significa ficar nela. É importante que sejam oferecidas novas opções e descobertas para que a música seja experimentada, (re)criada e (re)vivida de forma musical, significativa para a própria experiência de vida de cada ator envolvido no processo de educação musical (QUEIROZ, 2004, p. 105).

³⁴ Considerar a música como fenômeno sociocultural significa entendê-la como algo que insere a prática artístico-musical numa rede de sistemas mais complexa, onde é preciso muito mais que música, enquanto fenômeno sonoro, para caracterizar uma expressão representativa e presente no universo cultural dos seus praticantes. Essa perspectiva nos conduz a novos direcionamentos para a educação musical. Direcionamentos que nos levam a caminhos mais abrangentes, que reconhecem a inexistência de uma única música e valorizam as distintas e variadas manifestações musicais (QUEIROZ, 2005, p. 62).

repertoires it is possible to incorporate aspects of the students' culture without trivializing what they consider important, removing the discrimination in relation to certain groups of students, because all will have a voice, inserting them, therefore, in the educational process as auditoriums and as speakers.

In this way, we can ensure students a satisfactory and consistent experience in the Music Education process by providing space for their everyday music in class. In this sense, we believe that the elements brought by Queiroz (2004; 2005) answered some questions previously raised by Freire (2001).

We note that often, due to lack of time, pressure from a stricter curriculum and even methodological difficulties, ie, the unpreparedness of educators to deal with sociocultural differences in the classroom, we disregard the questions raised by Freire. Conducting a music class from a more homogeneous perspective would be an “easier” way to go; However, conducting homogeneous classes with heterogeneous audiences generates several difficulties that should be considered, since

[...] the students constitute, as has been said, heterogeneous audiences, either because they come from different social backgrounds from the one in which the teacher is inserted, or for religious, ethnic-racial or other reasons. Therefore, their life stories are not erased when they enter the classroom, leading them to “measure” teachers in terms of their very different knowledge, beliefs, values, habits and attitudes. The confrontation between what students think and are and what is indicated to them by teachers as the right way of being and acting is thus inevitable (OLIVEIRA, 2011, p. 93).³⁵

Another consideration we can present is that if we admit the existence of a cultural diversity that is also revealed in musical terms, we must have several teaching strategies. Therefore, it is essential to establish a dialogue between the different educational levels (formal and informal) that work with Music Education.

Just as we understand musical diversity, we need to understand that a diversity of strategies for teaching music is needed. In this sense, we have much to learn from the informal processes practiced in the different spaces and contexts of society, not in order to transplant them to formal institutions, but in order to understand different relationships and teaching situations from them. and music learning (QUEIROZ, 2004, p. 102).³⁶

³⁵ [...] os alunos constituem, como foi dito, auditórios heterogêneos, seja porque são oriundos de meios sociais diversos daquele no qual se insere o professor, seja por razões de natureza religiosa, étnico-racial ou outras quaisquer. Assim sendo, suas histórias de vida não são apagadas quando entram nas salas de aula, levando-os a “medir” os docentes em termos de conhecimentos, crenças, valores, hábitos e atitudes muito diferentes. O confronto entre aquilo que os estudantes pensam e são e o que lhes é indicado pelos professores como modo correto de ser e de agir torna-se, assim, inevitável (OLIVEIRA, 2011, p. 93).

³⁶ Da mesma forma que entendemos a diversidade musical, necessitamos entender que é necessária uma diversidade de estratégias para o ensino da música. Nesse sentido, temos muito que aprender com os processos

Like Queiroz (2004; 2005), Penna (2010) defends the valorization of the expansion of the students' cultural universe, conceiving the dialogue as a necessary principle for this to happen and also for the exchange of experiences.

[...] the conception of music and art that underlies our pedagogical practice becomes broad enough to embrace multiplicity, indicating dialogue as a practice and principle for dealing with diversity. Dialogue as a principle is based on a dynamic conception of culture, which understands it as 'living', in constant process (PENNA, 2010, p. 93).³⁷

Conceiving dialogue as a principle also converges with Lemgruber and Oliveira (2011) approach in the fields of argumentation and education. Dialogue is the element that facilitates the negotiation of the distances between the different cultures that are present in music classes.

Dialogue, as a pedagogical strategy that aims to break with homogenizing and monocultural postures (generally valuing a Eurocentric culture), should be aware that it can generate both agreements and disagreements, because students, in their formative process, live with different educations: family, religious group, neighborhood community, etc. In view of this, they are made to choose, to make decisions regarding what to follow (OLIVEIRA, 2011, p. 93).³⁸

Queiroz (2004, p. 106), who also mentions the importance of dialogue, adds that it should be done within an understanding that there are different meanings and meanings in relation to music that are in line with each group and/or cultural context:

[...] the different musical worlds and the different processes of music transmission in each society make us realize that music education is facing a plurality of contexts, which have multiple symbolic universes. In this way, only by creating plural strategies and understanding music as having value in itself, but also bringing other meanings, we can think of a true dialogue between music education and culture. A dialogue that goes beyond verbal discourse and fits into the musical discourse of each group and/or social context.³⁹

informais praticados nos diferentes espaços e contextos da sociedade, não no intuito de transplantá-los para as instituições formais, mas sim com o objetivo de, a partir deles, entender diferentes relações e situações de ensino e aprendizagem da música (QUEIROZ, 2004, p. 102).

³⁷ [...] a concepção de música e de arte que embasa a nossa prática pedagógica torna-se suficientemente ampla para abarcar a multiplicidade, indicando o diálogo como prática e princípio para lidar com a diversidade. O diálogo como princípio baseia-se numa concepção dinâmica de cultura, que a entende como 'viva', em constante processo (PENNA, 2010, p. 93).

³⁸ O diálogo, como estratégia pedagógica que vise a romper com as posturas homogeneizadoras e monoculturais (geralmente valorizadoras de uma cultura eurocêntrica), deve atentar para o fato de que poderá gerar tanto acordos quanto desacordos, pois os alunos, em seu processo formativo, convivem com diferentes educações: a da família, a do grupo religioso, a da comunidade de bairro, etc. Em vista disso, são levados a escolher, a tomarem decisões com relação ao que devem seguir (OLIVEIRA, 2011, p. 93).

³⁹ [...] os diferentes mundos musicais e os distintos processos de transmissão de música em cada sociedade nos fazem perceber que a educação musical está diante de uma pluralidade de contextos, que têm múltiplos universos simbólicos. Dessa maneira, somente criando estratégias plurais e entendendo a música como algo que tem valor

This author also brings us some contributions concerning the possibilities of contribution of Music Education to the individual, when we consider and welcome the different cultures and provide a dialogue between them. To some extent, such contributions, in our view, constitute working principles that can guide a practice of Music Education in a sociocultural bias.

- educational experiences that interact with the reality of each culture;
- teaching contextualized with the different musical universes of everyday life;
- musical practices and experiences that portray significant experiences for each subject of the educational process;
- broad view of the cultural/musical values of society;
- distinct musical experiences that allow the individual in a given context to know and recognize different cultural “accents”, including his own;
- aesthetic and artistic-musical expansion based on knowledge and experience with different aspects of different cultures;
- Appreciation and enjoyment of musical learning provided by the different media and agents present in the musical process of each culture. (QUEIROZ, 2004, p. 105).⁴⁰

We realize that the contributions presented by Queiroz are convergent with the principles (guidelines) proposed by Freire (2011) and we emphasize that the contributions pointed out by Queiroz may refer to more than one of the guidelines proposed by Freire.

When we offer “educational experiences that interact with the reality of each culture”, we have a relationship with the principle of current practice, since it encompasses all musical manifestations that blend in contemporary times, but we can also identify a relationship with the principle of aesthetic experience and the building of knowledge.

Offering a “teaching contextualized with the different musical universes of everyday life” and relating to the principle of current practice brings us to the principles of preservation of knowledge and historicity, as well as aesthetic experience, which will be present whenever

em si mesmo, mas que também traz outros sentidos e significados, poderemos pensar num verdadeiro diálogo entre educação musical e cultura. Um diálogo que transpasse o discurso verbal e se insira no discurso musical de cada grupo e/ou contexto social.

- ⁴⁰ • experiências educativas que interajam com a realidade de cada cultura;
- ensino contextualizado com os diferentes universos musicais da vida cotidiana;
 - práticas e vivências musicais que retratem experiências significativas para cada sujeito do processo educativo;
 - visão ampla dos valores culturais/musicais da sociedade;
 - vivências musicais distintas que permitam ao indivíduo de um determinado contexto conhecer e reconhecer diferentes “sotaques” culturais, inclusive o seu próprio;
 - ampliação estética e artístico-musical a partir do conhecimento e da experiência com diferentes aspectos de distintas culturas;
 - valorização e aproveitamento do aprendizado musical proporcionado pelos diferentes meios e agentes presentes no processo musical de cada cultura. (QUEIROZ, 2004, p. 105).

music if you do it alive. Society has a musical collection that is constantly transformed throughout history through the reflections and interventions made by human beings according to their cultural environment and, therefore, there are no space-time ties for this update to occur. We believe, like Freire (2011), that in everyday life there is a present that encompasses residues of the past and latencies of the future.

By providing “musical practices and experiences that portray meaningful experiences for each subject of the educational process,” we can recognize the presence of the principles of knowledge creation, current practice, aesthetic experience, and political implication as transformative action. Through the practices and experiences brought to the educational environment, students are able to build musical knowledge and reflect on these contents, continuously recreating them.

Providing a broad view of the cultural / musical values of society is mainly related to the principles of preservation of knowledge and historicity. Besides the students know different cultural collections present in society, they can reflect on present, past social relations and also make projections for the future, producing new values.

When we think of considering in our pedagogical work “the multiple musical experiences that allow the individual of a given context to know and recognize different cultural 'accents', including his own” we see possibilities to realize the principles of knowledge preservation, knowledge creation, current practice, historicity, critical reflection and theoretical elaboration.

We can also perceive a relationship with the principle of preservation of knowledge, because we understand that each society has a cultural baggage preserved throughout its history that should not be considered as fixed content, solid, inflexible, but subject to critical reflection and a permanent transformative movement. The act of recognizing different accents brings us to an existing cultural collection.

By promoting a conversation between the knowledge of different luggage, including new knowledge, the opportunity for building knowledge is promoted, which can generate, in practice, a hybridization between aspects of the past and the present.

The current practice is ensured in the act of considering and welcoming, at present, the different cultural accents present at any time, thus favoring a multicultural musical practice. This means that the individual has access to know new accents, to recognize and rework this knowledge.

Historicity is present as a principle, as it seeks to account for the sociocultural relations that permeate music for the comprehension of the historical moment experienced (be it present,

past or future). This principle also contributes to the awareness that each individual is an agent of history because it interferes with it permanently.

Finally, we find the presence of the principle of critical reflection and theoretical elaboration, because speaking of cultural accents brings us, for example, to the choices and values involved, which also involves limits, convergences and divergences, prejudices and differences in relation to perceptions about the world.

Promoting “aesthetic and artistic-musical expansion from knowledge and experience relating to different aspects of different cultures” is related to the principles of aesthetic expression, critical reflection and theoretical elaboration, since aesthetic experience, as understood in this article, should not be dissociated from a reflective dimension. Art generates knowledge according to the assumption assumed in this work. The aesthetic experience, which realizes the artistic experience, contributes to the full development of man. The aesthetic experience presupposes choices that involve values in constant interaction with society and its multiple cultural manifestations, and should be frequently questioned in Music Education and object of reflection. The knowledge generated by art must be elaborated and reworked in a dynamic and dialogical process.

The “appreciation and enjoyment of musical learning provided by the different media and agents present in the musical process of each culture”, in our view, is related to the principle of current practice and the creation of knowledge. We consider the presence of the principle of current practice when there is receptivity to music from different cultures in the pedagogical work, not only to generate motivation in the students, but also so that, from it, there is expansion of knowledge.

The principle of knowledge creation can also be glimpsed, because we understand that there must be a dialogue between the framework of experiences that the student already has, coming from the cultural environment in which he is inserted, with other knowledge that he will build in the classroom. That is, knowledge is dynamically processed in a constant movement.

The contributions and principles brought by Queiroz (2004; 2005) and Freire (2011) can be analyzed through dialogue, i.e., argumentation. On the issue of dialogue, Santos *et al.* (2011, p. 225-226) point out that we have one option left,

[...] to promote dialogue between cultures and to approach the music of other cultural groups as a condition for turning to our own musical practice, understanding it better, but never for what it seems to lack (SEEGGER, 1980; SWANWICK, 2003, p. 36). This dialogue makes it possible to expand, expand listening to the cultural diversity present in the community where this student

lives or even within the school, because “living in the same neighborhood or attending the same school does not necessarily correspond to belonging to the same social, economic, symbolic and ideological networks” (author' highlights).⁴¹

We consider that a conception of Music Education that values sociocultural aspects finds, in dialogue, a fertile way to understand different cultures present in music classes (FREIRE, 2011; PENNA, 2010; QUEIROZ, 2005; SANTOS *et al.*, 2011) and this is convergent with the theory of argumentation applied to education, according to Lemgruber and Oliveira (2011).

We realize that, based on our teaching experience, there is often room for dialogue and questioning during the lessons that favors agreements, although in certain situations, once an agreement has been reached, there is no possibility of returning to the questioning, as this would mean remaining indefinitely in the discussion process.

We consider that, in order to contemplate the diversity of pedagogical situations, agreements must not be eternal or timeless, however, it is necessary to set limits, since in any argumentative process there are also temporal limitations, as stressed by Perelman (2004, p. 373):

Linked to all the changes brought about by time, change of the person, change of the argumentative context, the argument is never definitively closed; It is never useless to reinforce it. But, on the other hand, being an action, the argument lies within strict temporal limits. The length of a speech is usually carefully controlled, the listener's attention cannot be extended indefinitely; the urgency of the decision precludes further discussion even if uncertainties have not been overcome, even if all angles of the problem cannot be thoroughly examined.⁴²

At all times, in this paper, we are arguing for music lessons that consider sociocultural factors, considering that they condition the different auditoriums and are also conditioned by them. However, we have to worry about not valuing a specific cultural group and may generate a “ghettoization” (PENNA, 2010) or a situation of monocultural privilege. Even we can say

⁴¹ [...] a de promover o diálogo entre culturas e aproximarmos-nos das músicas de outros grupos culturais como condição para nos voltarmos para a nossa própria prática musical, entendendo-a melhor, mas nunca pelo que lhe parece faltar (SEEGER, 1980; SWANWICK, 2003, p. 36). Esse diálogo possibilita ampliar, expandir a escuta da diversidade cultural presente na própria comunidade onde esse aluno vive ou até mesmo dentro da escola, pois “morar no mesmo bairro ou frequentar a mesma escola não corresponde necessariamente a pertencer à mesma rede de relação social, econômica, simbólica, ideológica” (grifo das autoras).

⁴² Ligada a todas as mudanças acarretadas pelo tempo, mudança da pessoa, mudança do contexto argumentativo, a argumentação jamais está definitivamente encerrada; nunca é inútil reforçá-la. Mas, por outro lado, sendo uma ação, a argumentação se situa em limites temporais estritos. A duração de um discurso é em geral minuciosamente controlada, a atenção do ouvinte não pode prolongar-se indefinidamente; a urgência da decisão impede que se prossigam os debates, mesmo que as incertezas não tenham sido dominadas, mesmo que todos os ângulos do problema não possam ter sido examinados de modo exaustivo.

that ghettoization is one of the criticisms directed at multiculturalism, because we can privilege one group over the other, encouraging, even without such intention, that specific cultural groups only dialogue among themselves, that they live only in their “world”.

What we argue here is that these different groups coexist and relate in society and, consequently, in the school space, enabling constant debates and reflections about these differences. We know this is not an easy task, but it is a permanent challenge.

We argue that the "place" of diversity is not acceptance and tolerance, much less agreement, but respect. If we say that we accept or tolerate someone or any situation, to some extent we have already created a detachment and a hierarchy between us and the other. In order to establish an agreement, which is different from agreement, we have to try to minimize the distances that separate us from each other and for that we have to give in, not uncritically, but reflexively! (OLIVEIRA; OLIVEIRA, 2018, p. 207-208).⁴³

Sekeff (2007) also considers music as cultural knowledge related to a specific community that favors the integration and creation of identity in the social system of which the individual is part, an identity that is perpetuated and constantly self-organizing.

Varying the pedagogical work giving space for the contribution of different cultures, valuing different musical codes and also promoting their integration are ways to remove a monocultural perspective in music lessons.

In the field of education, ghettoization would lead to curriculum proposals that focus exclusively on the study of group-specific cultural patterns. This stance is quite reductionist, if we consider the broad and diverse artistic and cultural heritage of humanity, if we consider the almost infinite multiplicity of musical manifestations, expressing different poetics. [...] Often ghettoization is linked to an idealization of cultural roots, leading to the “freezing” or “fixation” of cultural practices, which denies the living and dynamic character of culture and society (PENNA, 2010, p. 96).⁴⁴

Regarding this issue, Santos *et al.* bring us the following contribution:

In the school situation, the songs come loaded with meanings and entangled by the social context to which the student-subjects refer them. But the school

⁴³ Defendemos que o “lugar” da diversidade não é o da aceitação e o da tolerância, muito menos o da concordância, mas sim o do respeito. Se dizemos que aceitamos ou toleramos alguém ou alguma situação, em alguma medida já criamos um distanciamento e uma hierarquia entre nós e o outro. Para estabelecermos um acordo, que é diferente de concordância, temos que procurar minimizar as distâncias que nos separam do outro e para isso precisamos ceder, não de modo acrítico, mas reflexivo! (OLIVEIRA; OLIVEIRA, 2018, p. 207-208).

⁴⁴ No campo da educação, a guetização levaria a propostas curriculares que se voltam exclusivamente ao estudo dos padrões culturais específicos do grupo. Essa postura é bastante reducionista, se pensarmos no amplo e diversificado patrimônio artístico e cultural da humanidade, se considerarmos a multiplicidade quase infinita de manifestações musicais, expressando poéticas diferenciadas. [...] Muitas vezes a guetização está ligada a uma idealização das raízes culturais, levando ao “congelamento” ou “fixação” de práticas culturais, o que nega o caráter vivo e dinâmico da cultura e da sociedade (PENNA, 2010, p. 96).

ends up "museifying" the cultural fact in the name of supposed purity; or celebrating identities fixed in cultural goods representative of an ethnic, national or regional community and even constituting musical ghettos [...] (2011, p. 225).⁴⁵

Penna (2010) and Santos *et al.* (2011) raise an issue that we must be aware of: the solidification of cultural practices, a risk that we often take when contemplating one group over the other. We reiterate our understanding that, in the case of heterogeneous audiences, it is not appropriate to consider cultural purity or to set ideal cultural standards, since the sociocultural process, besides being diversified, is constantly moving, that is, it is dynamic.

Dealing with speakers/auditoriums that have unequal musical demands is constantly being discussed and reflected by the acting teachers and also by those in the process of formation. Dialogue between cultures should be fostered, as should dialogue between the educator and the existing musical possibilities.

Various musical environments allow the music teacher to broaden his pedagogical action. Recognition of this diversity has affected teacher education regarding the competences (personal and didactic-methodological) that are necessary to work in different places. In order to work with an open cultural vision regarding the teaching of music, we believe that there must be a resignification of musical values by teachers, students and educational institutions in general. That is, we should not choose the musical values of a single culture as superior over the values of other cultures. All cultures have something to offer for building musical knowledge. Besides that,

[...] the multiple musical contexts demand from the educator multiple approaches in their ways of listening, making, teaching, learning and dialoguing with music. This perspective of music education, which has directly affected the educational processes and the skills required for the formation of the music teacher, has also enabled a resignification of the musical values of formal education. Any process that focuses on a single cultural view has been proven to lead to inappropriate domination, domination that tends to favor a unilateral educational practice that privileges one cultural system over others (QUEIROZ, 2004, p. 105).⁴⁶

⁴⁵ Na situação escolar, as músicas vêm carregadas de significados e enredadas pelo contexto-social aos quais os sujeitos-alunos as remetem. Mas a escola acaba "museificando" o fato cultural em nome de uma suposta pureza; ou celebrando identidades fixadas em bens culturais representativos de uma comunidade étnica, nacional ou regional e até constituindo guetos musicais [...] (2011, p. 225).

⁴⁶ [...] os múltiplos contextos musicais exigem do educador abordagens múltiplas nas suas formas de ouvir, fazer, ensinar, aprender e dialogar com a música. Essa perspectiva de educação musical, que tem afetado diretamente os processos educativos e as competências necessárias para a formação do professor de música, tem possibilitado também uma ressignificação dos valores musicais do ensino formal. Já se comprovou que qualquer processo que enfoque uma única visão cultural acaba acarretando uma dominação inapropriada, dominação que tende a favorecer uma prática educacional unilateral, que privilegia um sistema cultural em detrimento de outros (QUEIROZ, 2004, p. 105).

Another aspect to highlight is that there are limits in the work of Music Education in relation to the possibility of covering the different manifestations and musical perspectives that each culture presents. About this, Queiroz (2004, p. 103) notes that

It is evident that no proposal for music education will contemplate all existing musical universes in a culture. However, understanding processes of music transmission in different situations, spaces and cultural contexts allows the realization of coherent proposals for music education. Thus, we believe that from the knowledge of different perspectives of music teaching and learning, the educator will be better able to (re) appropriation and/or the creation of methodological strategies capable of encompassing different dimensions of music education.⁴⁷

To the extent that we are immersed in a plural world in which subjectivities are in constant definition and redefinition, we understand that the “right”, crystallized and fixed answers in the pedagogical work do not exist. What exists are plausible, credible and provisional agreements that can be established, in line with the different cultures present in the educational field.

Our students are subjects of a plural world, where notions of time, space, boundary and boundaries no longer fit the Cartesian model, and where cultural values lose track of traditions and define themselves in the choices and uses of material disposable consumer, social and intellectual goods. Today we are crossed by a network of subjectivities resulting from many worlds, facing the contradictory, the bizarre, the unexpected and imposing questions for which there are no “right answers” (SANTOS *et al.*, 2011, p. 222).⁴⁸

Finally, we consider that the following quote by Queiroz resembles the intention of this chapter, as we propose to reflect and defend a Musical Education that has a broad sociocultural look:

[...] the relationship between music education and culture is established by man's own relations with music. Thus, one cannot think of an educational process detached from the other aspects of the particular culture of each social group. Similarly, musical education is expected not only to conform to the cultural system of a society, but to interfere with it, enabling the autonomy of

⁴⁷ É evidente que nenhuma proposta de educação musical vai contemplar todos os universos musicais existentes em uma cultura. No entanto, entender processos de transmissão de música em diferentes situações, espaços e contextos culturais permite a realização de propostas coerentes para o ensino musical. Assim, acreditamos que a partir do conhecimento de distintas perspectivas do ensino e aprendizagem da música, o educador estará mais apto para a (re) apropriação e/ou a criação de estratégias metodológicas capazes de abarcar diferentes dimensões da educação musical.

⁴⁸ Nossos alunos são sujeitos de um mundo plural, onde as noções de tempo, espaço, limite e fronteiras já não cabem mais no modelo cartesiano, e onde valores culturais perdem a rota das tradições e se definem nas escolhas e usos de bens de consumo descartáveis materiais, sociais e intelectuais. Hoje somos atravessados por uma rede de subjetividades resultantes de muitos mundos, colocando-nos ante o contraditório, o bizarro, o inesperado e impondo questões para as quais já não existem “respostas certas” (SANTOS *et al.*, 2011, p. 222).

its subjects to configure new conceptions of music and their relationships (QUEIROZ, 2004, p. 105).⁴⁹

Final considerations

There were many motivations to make this cut of our thesis. One is that we find numerous productions that argue that we value the student's reality and its socio-cultural aspects in theoretical terms and a smaller amount that focuses on how we can accomplish it with suggestions and principles combined with practice. We believe that we can relate theory and practice by addressing conceptions of musical education of a sociocultural nature.

Based on the authors and discussions, we consider that the performance of educators and students is permeated by elements from their sociocultural universe, which, in our view, do not determine, but condition, influence and regulate our actions. The manifestation of these cultures and their encounter (s) do not occur in a neutral and naive way, on the contrary, they are, in most situations, in a conflicting, contradictory and challenging way, because, as pointed out in the text, different cultures can converge, distance and even amalgamate.

In this context, Music Education from the sociocultural perspective points out some ways of reflection and action for this process to occur satisfactorily without neutralizing the differences represented by different speakers and auditoriums, but trying to put them in dialogue, in a constant dynamic of distance negotiation, so that the various worlds and languages of music can have a space in music lessons whose objectives are, among others, the broad and consistent musical formation, the development of critical thinking, social transformation and aesthetic improvement.

We observed that the reflections that were directed to the area of Music Education can also serve the other areas of education, although the present was not carried out with the purpose of generalization. While recognizing the peculiarities of each area of knowledge, we consider that the discussions here may be relatively applicable to them.

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⁴⁹ [...] a relação entre educação musical e cultura é estabelecida pelas próprias relações do homem com a música. Assim, não se pode pensar em um processo educacional desvinculado dos demais aspectos da cultura particular de cada grupo social. Da mesma forma, espera-se da educação musical não somente uma conformidade com o sistema cultural de uma sociedade, mas sim uma interferência neste, possibilitando a autonomia dos seus sujeitos para configurar novas concepções de música e suas relações (QUEIROZ, 2004, p. 105).

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