

Music “for” and “with” Children: Art Confluence and Early Childhood Education

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Theoretical background or Context

It is possible to point out some specific contours of musical performance or concert in music classes in Early Childhood Education, if we consider that, in addition to musicality, there is an integration between the artistic languages inherent to the way children express themselves most of the time. This phenomenon dialogues with the ideal of “confluence of the arts” proposed by Murray Schafer (1986):

Experience for a child is a kaleidoscopic and synaesthetic fluid. Look at children playing and try to delimit their activities by the categories of the known art-forms. Impossible. Yet as soon children enter school, art becomes art and life becomes life. They will then discover that ‘music’ is something which happens in a little bag on Thursday morning while on Friday afternoon there is another little bag called ‘painting’. I suggest this shattering of the total sensorium is the most traumatic experience of a young child’s life. (p. 248)

Agreeing with Schafer’s analysis (1986) about the sensorium fragmentation that happens in schooling, especially in music or arts classes, we propose to think about a Musical Education coherent with the children’s universe. Supported by the Sociology of Childhood, this study seeks to understand the ways of being of children in the world from their creations and interpretations of the contexts in which they are inserted - childhood cultures (Sarmiento, 2002; Hortélio, 1977).

Aims

This doctoral research (in progress) seeks to understand, through the proposition and analysis of pedagogical and musical practices, dialogues between musical education and the principles of structuring childhood cultures, namely: interactivity; playfulness, fantasy of the real and reiteration (Sarmiento, 2002).

Methodology

The study starts from the analysis of authorial musical activities and selected musical activities of other educators who work with the perspective of childhood cultures, in which it is possible to recognize approaches that dialogue with the object of this study, that is, interarts music education. In this sense, the analysis of concerts for young children and babies produced in Brazil and abroad adds to the research insofar as they configure, in their genesis, artistic creations as musical-educational interventions. In addition to the observations, it is proposed to conduct interviews with teachers, artists and researchers who are dedicated to the theme of music in childhood. From the intersection between observations and interviews, it is intended to understand the pedagogical and musical choices that allow alternatives for a non-fragmented musical education, that is, coherent with the universe of childhood cultures.

Results/Findings

Since it is an ongoing research, there are still no conclusive results. It is estimated that the present study can contribute to the aesthetic and creative training of music teachers in Early Childhood Education through models of music education conceived from the understanding of childhood cultures.

Conclusions/Final considerations

It is hoped that at the end of the investigation, we can recognize music teaching methodologies that contribute to the elaboration of creative music education proposals that contemplate the kaleidoscope of colors, sounds and images that constitute childhood.

References

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