

## Music and childhood in Brazilian education: Different spaces, shared paths

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### Overview

Connections between music, childhood, and education are multiple. The program of this thematic panel consists of six presentations that embrace diversity. Starting from a commitment to music education in and for childhood, we present Brazilian works developed in spaces with different audiences and specific approaches and objectives. The places of performance and reflection that we consider are: the University, in its teacher training courses and in extension projects, such as choral and instrumental groups in which collaboration occurs with other institutions and with the community in general; the elementary school, both as a locus of early childhood education and as an internship space for educators in training; and private instrument classes for children. As a group, we emphasize the following aspects: the conception that children must be heard and encouraged to participate in the spaces of music education, and that educators have the responsibility to contribute to children's musical development with adequate materials, effectively and democratically; the importance of quality in teacher training as a decisive factor for the improvement of elementary education; the centrality of creative practices to promote the construction of student autonomy and mastery of music and its relationship with other artistic languages.

### Spoken paper 1

#### Paths to music creation in piano lessons for children

Tamya de Oliveira Ramos Moreira<sup>1</sup>

This paper aims to present and comment on children's musical creations in individual piano lessons. From recordings and class reports, it intends to discuss how the development of creative processes with children has two fundamental aspects, as specified below:

(i) Materiality: the importance of material aspects for conducting pedagogical situations of creative exercises will be addressed and discussed, such as the specificities of the piano and the body/instrument relationship. The creations presented had fundamental aspects in their development factors such as the large dimensions of the instrument concerning a child's body, the possibility of one hand imitating the other, the use of pedals, and the timbral variation available in electric pianos.

(ii) Language: we start from the premise that these activities consist of the search for the creation of musical meaning through sound experimentation. We will first emphasize the need for constant and open dialogue between teacher and child and then expose considerations about how dialogue is a pedagogical means for conducting the child's creative process and musical development.

The classes took place in Campinas, State of São Paulo, Brazil, and, for the most part, were held weekly and lasted for one hour. The children were between 5 and 10 years old. The records and their public presentation had the consent of the children and their families. The proposed reflection will be in dialogue with: (i) childhood studies, as a basis for discussion on the images of childhood that, tacitly or explicitly, prescribe and justify the actions of adults towards children; (ii) Sandra Cunha's work, when the author discusses the difference between expressive and artistic languages in childhood, as well as her proposal of *double listening*; and (iii) François Delalande's work, more precisely the terms *musical device* and *musical conduct*.

## **Spoken paper 2**

### **Sounds to keep**

Rosana Araujo<sup>2</sup>

Do we listen carefully to the world we live in? During a semester, in an elementary school in São Paulo, Brazil, students aged between 10 and 11 years old, embarked on an investigation of the sounds around us, opening their ears to the noises that go unnoticed in the routine and the different soundscapes of everyday life.

The music notebook became a "Diary", from which they mapped the sounds of the classroom and realized how certain sounds are closely linked to certain places and cultures. They also discussed how the quantity and quality of sounds around us affect us. Each week, these sounds were perceived and chosen according to directive actions such as: shrill, bass, scary, happy sounds, among others. Then, the students registered them in their notebooks through drawings and hypotheses for unconventional score writing through visual representation until they proceeded to effectively record them.

By dialoguing with interdisciplinary Portuguese and History projects, we started talking about the relationship between sound and memory, evident in the affection (or discomfort) that we all have for sounds that are special to us. After talking to older people about sounds that no longer exist and reflecting on those that are endangered by advancing technology, the students chose and recorded sounds they would like to keep with them forever. But how could they keep a sound? A text fits in an envelope, a picture in a box, but a sound from memory... In this sensorial journey, they decided to write about them, or draw in the way they thought they were accurately represented, and finally record them, either through their original sound sources or - if no longer available - trying to reproduce them using the available resources.

This work dialogues with elements brought by Murray Schafer and Marisa Fonterrada.

## **Spoken paper 3**

### ***Vita die Martis*: exchange of letters**

Samuel Campos de Pontes<sup>3</sup>

This paper aims to present and discuss some elements of a series of letters entitled *Vita die Martis*. The experience was conducted in 2020 and was part of adapting music classes to remote interactions during the pandemic period. It took place in an elementary school in São Paulo, Brazil, and the children had between 8 and 9 years old. The experience was developed by exchanging letters sent through google forms. The letters written by three Martian characters were answered weekly by the children.

The activity was not mandatory and did not have a specific day for responses to be sent. Each Martian letter was written from students' responses, intending to build a coherent narrative and address musical aspects to be worked on. The proposal is based on Boris Porena's thinking, highlighting two aspects of the author's production: (i) stories and dialogues written for children and (ii) texts that refer to the musical composition *di base*. The elements and results presented will be divided into the following categories: (i) the children's work elaboration regarding their own cultural experiences and tastes - ways of narrating and understanding their own daily lives; (ii) ambient sounds - real and imaginary (from the planet where the characters live) and (iii) repertoire research - internet or from conversations with family members.

#### **Spoken paper 4**

##### **Telling while Singing: Singing stories for children and youth**

Marisa Trench de Oliveira Fonterrada<sup>4</sup>

Singing is an efficient way of having success in music education. Several researchers agree with that, and some of them believe that the human being has since his birth a potential capability of making music. If man had no musicality, he could not even learn to talk, because languages are built over the same parameters of music to express senses and signifies (Brandt et al., 2012). Fables and fairy tales are also very important to catch children's attention and stimulate their fantasy. The idea of having both, music and stories together made the book "Conto enquanto canto" (Telling while singing, 2021) come out. Here is a quick description of some of their characteristics. A história do Lobo Grandão e da Linda Princesa (The Story of Grey Wolf and the Beautiful Princess) is based on a Canadian Indian legend, about a woman that fell from the sky. It was retold by Murray Schafer (1984) in the Prologue of his Cycle Patria and is used here as a tale for small children, as a basis for the piece, thought to children aged between four-and-six-year-old. It is written in the pentatonic scale, and almost all the songs are in unison, with some exceptions, that can be sang in canon or in two voices. A cigarra e a formiga (The Cicada and the Ant) is a free version of the original fable, in which the Cicada assumes the role of a conductor of the Choir of Ants. It was thought to children from seven years old on. The songs are written for two or three voices. Barulhinho (Little Noise) is an original story, as well as the music. It is written for Children's choir, Adult or Youth Choir, and "Noise" Choir. All the pieces have a Narrator and piano accompaniment and can be performed as a play, in which the choir sings and plays with costumes, scenes, etc.

#### **Spoken paper 5**

##### **"We sing, we compose!": a children's choir experience**

Ana Lúcia Iara Gaborim-Moreira<sup>5</sup>

This work is a brief report of an experience with children's choir PCIU! (Projeto Coral Infantojuvenil da UFMS) during the pandemic period, when the rehearsals were carried out online. Faced with the feelings of discouragement and uncertainty brought by COVID-19, it was realized that the choral rehearsal could be a possibility of conversation between children, where they could express what they were feeling and living in this period of adaptation, as well as a moment to make music. At the same

time, the rehearsal was a moment of joy and hope, of playing and thinking that despite everything we were facing, it was still possible to sing, dream and feel good, and that we could always do that. Thus, the choral rehearsal was a possibility to sensitize children – something that musical making itself brings to students – and also to transform this into expression and creativity. Children-choristers were excited to be able to put their ideas and feelings into music and sing something they had made themselves. First, we carried out a “brainstorm” where we recorded what could be considered positive in this pandemic period. We organized the text, looking for a regular meter and began to recite the first phrase, “it’s time to sing”, observing its rhythmic and melodic design, registering it in score; this was the basis for the composition of the following sentences. We made an audio recording at the rehearsal; when showing it to one of the parents (musician), he was delighted with the composition and suggested that we recorded it in the music studio. Subsequently, the song was edited into video and published on the YouTube platform; after this positive experience, children felt motivated to compose other songs and to continue singing and learning music.

## **Spoken paper 6**

### **Escuta do sol poente - Listen to the setting sun**

Paula Molinari<sup>7</sup>

The aim of this paper is to present the creative process and the difficulties experienced in the essays of *Ode à Natureza* and *Escuta do Sol Poente*, two miniatures of the cycle that constitutes *Parnaíba das Américas – O Delta*. Both compositions are site-specific compositions - to be heard and performed in a specific environment - in order to try to touch everyone involved in the issues of the environment itself. This action is the result of an Artistic Research carried out between 2018 and 2020 and which involved students from a music teacher training course, students from a youth orchestra, and students from a community choir. It is the result of the relationship between Environmental Sound Art defined by Frederick Bianchi, V. J. Manzo, and Jonathan Gilmurray, musical creation, teaching and learning thought from the perspective of Murray Schafer and Marisa Fonterrada, and voice, from the perspective of Alfred Wolfsohn. The idea of a community of learners is applied and there is an inversion in the role of conducting, creating unexpected conditions for the juxtaposition of themes. The composition explores the “mobile” form in which the following can be approached: (i) the elements that defined the creation during the creative process itself - Artistic Research; (ii) social insertion and “outputs”; (iii) evaluation of the impact of the action on the training of music teachers starting from the creative process.

## **References**

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