



Sopros de vida project: Music education and social inclusion in vulnerable neighborhoods of Castanhal, Amazon (Brazil)

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ABSTRACT

Social inclusion is a procedure aimed at achieving equality and creating equitable conditions of access for all, regardless of cultural and economic challenges or limitations associated with human disabilities (MONTAAN, 2006). On the contrary, the current conjuncture in the field of music education shows that, despite the advances observed in recent periods, there is still a considerable distance to be covered to overcome the traditional conception in force in music education in school institutions (MOLINA, 2012).

Keywords: Social inclusion, Music education.

1 INTRODUCTION

Social inclusion is a procedure aimed at achieving equality and creating equitable conditions of access for all, regardless of cultural and economic challenges or limitations associated with human disabilities (MONTAAN, 2006). On the contrary, the current conjuncture in the field of music education shows that, despite the advances observed in recent periods, there is still a considerable distance to be covered to overcome the traditional conception in force in music education in school institutions (MOLINA, 2012).

Traditional music education comprises the approach to techniques, reading of sheet music, and other elements that are part of this domain of study. However, throughout the twentieth century, there was a significant effort to promote a change in the pedagogical approach, aiming to transform the student from a mere receiver and replicator of musical techniques to an active role in the construction of their own knowledge. This paradigm, previously characterized by passivity, has been the object of reflection and reformulation (GAINZA, 2004; PAZ, 2000).

In the Brazilian context, the experiences resulting from initiatives in social projects have provided opportunities for the inclusion of children and young people in various programs, both governmental and non-governmental, that aim to facilitate access to education. However, it is evident that the demand exceeds the supply capacity of these projects and programs, especially for underprivileged populations seeking to improve their quality of life. This finding serves as a starting point for a reflection on the organization of pedagogical work and the participation of people benefited by a music education project of public access in disadvantaged neighborhoods and communities in Castanhal, Pará.



Considering that the participation of these communities is a right guaranteed by the Federal Constitution of 1988, which proclaims education as a universal right, our research finds justification in its peculiarity, since this initiative is coordinated and administered by the government, explicitly directed to serve the popular classes. The relevance of this activity in a regional context, particularly in a city in the northeast of Pará, is remarkable, as it is uncommon to find free music education programs in the municipalities of the interior of the state. This shortage highlights the need for social initiatives of this kind, especially in six of the largest neighborhoods that are predominantly home to low-income people.

2 OBJECTIVE

The general objective of this article is to reflect on the educational process of music teaching in the context of the Sopros de Vida project, in Castanhal, Pará.

3 METHODOLOGY

The research has a qualitative, descriptive approach and the collection of documentary data and reports of experiences were carried out at the headquarters of the Cultural Foundation with eight teachers who participated in the project. The data collection period took place in two distinct campaigns in September and October 2019. The data from the interviews were analyzed using content analysis.

4 RESULTS AND DISCUSSION

The Sopros de Vida Project was an initiative of the Cultural Foundation of Castanhal (FUNCAST) with the aim of offering music education to children in situations of social vulnerability, which denotes individuals conditioned by inequalities in access to goods and services, and who generally need help to guarantee their rights (CNAS, 2009; AYRES et al., 2009; FIGUEIREDO & NORONHA, 2008). The project had a staff with coordination, teachers, monitors and general services by neighborhoods. The target audience was students between 8 and 22 years old in situations of social vulnerability, 37% male and 63% female.

The songs studied were composed of the MPB and Amazonian Music repertoire in order to expand the musical capacity of the students. The organization of the pedagogical work was structured based on the history of music and the performers, the identification of the musical genre, rhythmic cells, reading of the score and musical performance on the recorder.

Among the methodologies used, the group dynamics that involved body movements, hearing, rhythm and solfeggio were highlighted. Thus, it is possible to perceive the theoretical influences of Keith Swanwick through the model C (L) A (S) P (composition, lyrics, listening, performance and acquisition of new skills) in the development of the project (SWANWICK, 2003). The project contributed significantly to the social integration of these children and young people who did not have access to music education. On



the other hand, the completion of the project demonstrated a setback in public policies for music education in the municipality, which should have been expanded to other neighborhoods.

The teaching and learning process was based on the reality in which the target audience was inserted. For this reason, the project's coordination indicated regional music as a way to value local culture and encourage knowledge of Pará music. Through critical reflection on the history of music, musical genres, authors and musical arrangements involved in the songs, students could position themselves as agents of their own learning and teachers and monitors as mediators of knowledge.

Musicalization plays a crucial role in fostering integration and inclusion in society, offering a valuable contribution to the learning process of school-age children and adolescents. From this perspective, the incorporation of music in the school environment should not be merely conceived as an instrument of entertainment; On the contrary, it should be fully integrated into the educational curriculum, playing an active role in promoting knowledge construction. The understanding and appreciation of music as an essential discipline in educational formation contributes not only to the cultural enrichment of students, but also to the holistic development of cognitive, emotional and social skills throughout their educational path.

5 FINAL THOUGHTS

In summary, the project under analysis emerges as an initiative with a significant impact, promoting the cultural insertion and socialization of boys, girls and young people previously deprived of access to musical education. A notable aspect of this work was the active participation of teachers and monitors in the educational process, highlighting the crucial role of monitoring as a catalyst for students to see the possibility of becoming future educators, inspired by previous examples. The choice of the repertoire, centered on regional music, proved to be strategic by incorporating familiar elements into the daily lives of the target audience, stimulating greater engagement of the students, whose ages ranged from 8 to 22 years old. The effectiveness of the partnerships established with conferences and churches was evidenced by the familiarity and ease of access provided by these locations. In addition, the teaching methodologies based on the theoretical influences of Keith Swanwick, through the C (L) A (S) P model, provided a critical approach in the analysis of the songs studied, promoting a comprehensive understanding of the musical works. This work not only leveraged music education, but also fostered an inclusive and participatory vision in the educational context, leaving a lasting legacy in the cultural and social formation of those involved.



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