Brazil is a long South-American country with. It is marked by all kind of diversities: cultural, political, economic, social, religious and artistic - results of the different crossings which build the population of the country since its dated Discovery in the year 1500, when the Portuguese arrived and met the native Indians. Thus, tracing a scenario of the history of music education in Brazil is a complex task, regarding that we cannot speak of only one history, one education or music. Instead, we see multiple manifestations and movements pro constitutional arising in different regions, ethnic groups, cultures and traditions, which contributed for the formation of the plural identities that marked the Brazilian people. The scenarios which involved the productions about the history of music education in the country cannot be forgotten. This picture includes a whole variety of pedagogical influences, theoretical and methodological basis, instruments, techniques, and perspectives which are counted together, supporting themselves in various scholar and epistemological fields.

Hence, it is only possible to speak about the history of music education in Brazil if we assume dealing with multiple stories with connections and consider that those practices were usually transient, casual, and lack registers farther than mere traces of its existence. None of the accounts written on this field, either in the perspective of the institutions, greatly known teachers, public politics, scholar practices, didactic materials, associations, graduate programs or multiple learning spaces, intend to register the “whole story” of the music teaching in Brazil. Their goal is to contribute to the outlining of the multiple stories that build the scenario of what we call Music Education in Brazil.

Pre-Colonial and Colonial Period: the beginnings of formal music teaching in the country

The native Indian population which existed in Brazil used music as part of their rituals and social activities before the year 1500. However, formal music teaching is considered only after the arrival of the Jesuit missionaries in the year of 1549. Their goal was primarily to convert and civilize the natives through catholic teachings. The colonizers thought the Indians were devoid of religion and civility. In this context, the original Indian music and dances were
explored by the Jesuits and adapted to be used strategically in a pedagogical way for the missionary work, thus having an important role in the “Society of Jesus”. The Portuguese colonizers brought the occidental European music along with them, which also carried on an important role in the education of the Indians in the schools created by the Jesuits. “The introduction of European musical elements by the Jesuits influenced some aspects of the formation of regional cultures which are kept until today, but that are impossible to be traced back to its origin due to the deportation of the Fathers in 1759 and the interruption of the process” (HOLLER, 2006, p. 204).

The Jesuits held music as an important part of the catechism and the Masses. It was used not only as a tool to convert the gentiles, but as a way to pass on the culture and the European habits in the new territory. Hence, music was part of the catechism process of the first inhabitants of these lands leading to a Portuguese acculturation and de Indian deculturation. In other words, the musical identity of the Indians was suppressed as they assimilated Portuguese cultural elements. In this process they were taught European instruments based on the European repertoire besides those connected to the religious ritual.

Many schools were created by the Jesuits aiming to teach the Indian kids to sing, dance, play flute, harmonica, tambourines, viola or even harpsichord. These instruments were more appropriate to their doctrine and their religious music. Between the years 1564 and 1605 21 Autos were performed, according to the registered (ALMEIDA 1942; CERNICCHIARO, 1926; KIEFER, 1976; LANGE, 1966; LEITE, 1949). An Auto is a “form of musical Brazilian art based on the diatonic-chromatic system of the cultured people” (MELLO, 1908, p.7) which combined drama and music, both vocal and instrumental, performed in Brazil and used as a tool for conversion. Since the Indians were accustomed to have music as part of their rituals they enjoyed it, so the priests added it to their education, who sought to prepare performers for the Church ceremonies.
Thus, the Jesuits are considered the first music teachers of this land. Their teachings had different interests considering that they aimed to unify society through music following the European model (CAMÊU, 1977). This elitist education excluded the people, and due to that Brazil “became for a long time a country from Europe with the eyes looking out of itself, deep-rooted in a transplanted, alienated and alienating intellectual culture” (ROMANELLI, 1989, p. 35).

The arrival of the first African slaves: laborers for sugar production

After the first Portuguese colonizers came to Brazil in the 16th century batches of African slaves were continually brought from Africa to work on the sugarcane plantations for the Colony. The groups brought to Brazil were formed majorly by Sudanese people, some Islamized, others called Bantus. Since the population of Portugal was so small that it did not fill the sufficient number of immigrants, and considering that in Africa slavery is a common practice, the north-africans were being brought as objects to be sold.

Pictures made by artists from that time often represent the black people using tambourines in dancing circles with a lead in the middle. In spite of captivity and slave work, during Sundays, the chosen day by sugar planters for their religious practices, it was common for the slaves to sing and dance vigorously in their house, especially in the rhythm called “batuque”.

Victor Meirelles - 1860
Primeira Missa no Brasil

Johann Moritz Rugendas - (1802-1858)
Danse Batuca
The music was one more of the elements held by the African culture that frightened the Portuguese colonizers because of its strong rhythmic construction and the erotic components tied to their dances. Gradually a type of African-brazilian music was developed, and it was condemned by the Church. The African slaves resisted in a particular way to the European influence, they “pretended to accept the impositions of their masters, they strongly maintained their culture, so that it suffered only apparent transformations” (NEVES, 1981, p. 14). In the other hand, there also are registers of black people performing European music, even in a group of about thirty musicians.

The 17th and 18th Centuries

There are scarce references about Brazilian music and its teachings in the seventeenth century, but it is known that the religious music was still the most used. There are accounts about an Organic Law enacted between 1658 and 1661 determining voice lessons (JANNIBELLI, 1971, p. 40). It also should be noted that during the sixteenth and seventeenth centuries most of the musicians were self-taught and those who desired a better learning had to go to the Court in Portugal.

In this period, however, the music fraternities begin to be formed, some of them only by black people. Santa Cecilia group, which had its head office in Lisbon, can be highlighted because it acted like a music union.

The first theaters and concert houses begin in the eighteenth century and were called “opera houses”. In the meantime other theaters were built in São Paulo, Rio de Janeiro, Recife and Bahia, such as the Teatro da Câmara, in 1729, and later the Casa da Ópera da Praia in 1760, both in Bahia state.

During the second half of the eighteenth century Marquês de Pombal made some changes on the system referred to as ‘reformas pombalinas”. He aimed to approach the Portuguese estate to the Enlightenment ideals, so the religious Jesuit schools had their structure broke, despite no laic, public and free educational system being implemented. In the year 1759 Pombal banned the Jesuits from Brazil and the capital from the Colony was
transferred from Bahia to Rio de Janeiro, cooperating for the decline of the educational system started by the missionaries.

**Brazil in its Imperial period - the nineteenth century:**

**the arrival of the Royal Family and the creation of the first institutions**

The Portuguese Royal Family arrived in Brazil in November 29th of year 1807 fleeing from the march of Napoleon’s troops towards Portugal. Their coming marked a new era of development for the country in many aspects, including music and its teachings. After their coming to Rio de Janeiro and quick stop in Salvador, great transformations occurred in the urban life of the new capital, mostly in the artistic and cultural aspects.

After John VI installed himself in the colony the urban development begin a period of great growth marked by stimulations to the cultural life. The Royal Press (Imprensa Régia) was created, the Royal Library (Biblioteca Real), the Royal School of Sciences, Arts and Occupations (Escola Real de Ciências, Artes e Ofício). In the meantime the construction of São José Theater and the reformation of the Royal Chapel (Capela Real), or Royal Music Chapel (Capela Real da Música) as it was also called, in the same format of Lisbon. This last union was composed by musicians either born here or who came from Portugal. The Master of the Royal Chapel was priest José Maurício Nunes Garcia, a mulatto musician who wrote in 1818 the first *Music Compendium* and *Pianoforte Studybook*, both important works to the Brazilian music scenario.

From this year on singers from the Royal Chapel of Lisbon begin to arrive in Rio de Janeiro, and in the beginning of 1810 instrument players also came. The musicians were attracted by the possibilities of work given in the because of the permanent installation of the Court in the city and by the building of the Theater of Opera (BERNARDES, 2002, p. 43)
When the Royal Family arrived “the Carmelitas Church - the ‘new Sé’ - became the Royal Chapel of Rio de Janeiro and this city was than considered the most important core of religious music from America” (FAGERLANDE, 1996, p. 12). The presence of the Royal Family brought great support to the arts, since its access was restricted to the elite.

In 1810 the Militar Academy was inaugurated and two years later it was he turn of the Royal Theater of São João. The installing of the Portuguese court induced Brazil and especially the capital to a cultural effervescence which had not been seen in the three centuries of the colonization. Besides the remodeling of the urban space, the imperial government [favored] the immigration of foreign artists and scientists to the tropics. Debret, Ernst Ebel, Spix & Martius are some of the artists and scientists which arrived in Rio de Janeiro after the opening of the harbors in 1808. (OLIVEIRA, 2007, p.02)

In 1813 important musicians arrived in the country, such as Marcos Portugal, Portuguese composer and conductor, and Sigismund Neukomm, Austrian composer and pianist, a disciple of Haydn. Neukomm came to Brazil with the French Mission, a group formed by painters, sculptors and architects. When he got here, he befriended José Maurício and became a great admirer of his work. He became a music teacher of Peter I, Leopoldina and Francisco Manoel da Silva, who wrote later the Brazilian anthem and founded the Musical Beneficiary Society (1933), promoting concerts of foreign and local musicians.

The Portuguese Court and the musicians who arrived in Brazil influenced the schooling which was developed here, majorly the undergraduate program, to which was given more emphasis to attend the interests of the elite. Due to this fact, little was done for the middle school and high school. Thus, the goals were commercial instead of educational, which resulted in a faulty teaching, lead without a national plan. In this context, the few existent schools lacked organization and were directed by improvised masters.

In this sense, the neglect of the Estate towards the organization of the teaching in Brazil was not unexpected, as it is seen in the Additional Act of 1834. This decision established the decentralization of education and made the government responsible to regulate all school levels only in the capital, and to legislate over the undergraduate teaching in all country. (MURASSE, 2005, p.06)

Thinking of music education, there is an account of a law which created the first official course of music in Brazil in year 1818 (OLIVEIRA, 2011; ALVARES, 1999).

The independence of Brazil (1822):
the creation of societies, clubs, conservatories and academies

When John VI went back to Portugal in 1821 there was a decay in the cultural atmosphere of the country, and due to this fact the music education became unstable and remained like that until the coronation of Peter II in year 1841 (ALVARES, 1999). During the reign of John VI the Royal Chapel had more than one hundred musicians, but later it was reduced to few singers and instrumentalists.
Despite the Portuguese domain lasting for a long time, after the Independence of the country was declared in 1822 the idea of a nation begin to grow in Brazil. This period was marked by the wane of the musical life due to the financial crisis in the country. Though the music in Rio de Janeiro was still related to the Church and the Court, it was in this scenario that a new social group arose, the bourgeoisie. At the same time this group appeared, the Societies of Music also emerged. Thus, space was created for its teaching and the manufacture and the market of instruments, and also the edition of music scores were stimulated. “An immediate result of all of this [was] the inflow of the listeners of concerts in the opera houses, which made them to have their spaces grown” (KIEFER, 1997, p. 66).

Because of the rise of the bourgeoisie concerts became paid, bringing implications to the choices of the repertoire and to the musical composition. In the meantime this group also begins to pay for music lessons ministered by private teachers hired by rich families. This last group had a special role in substituting the absence of conservatories. The private piano studies became part of a good education and formation, primarily for young women, and this habit crossed centuries and marked the history of the country. Amato (2007) emphasizes that the social function held by the piano was more explored than the educational function of the instrument after the nineteenth century.

In the context of the rising societies, in 1833 Francisco Manoel da Silva founded the “Beneficent Musical Society”, which later became the first institution focused in music in the country and started the Official Music Education in Rio de Janeiro, the “Imperial Music Conservatoire” (1941).

When the Imperial Music Conservatoire was created in Rio de Janeiro in 1841 music education was established in the capital of the country through Decree n. 238 assigned in November 27th. Decree n. 1.542, from January 23rd of 1855 established a new organization for the Conservatoire, which now should have freely both man and women who desired to dedicate themselves to music study, offering lessons of “basics of Music, music theory and notions of voice” (BRASIL, 1855, p.54). Also, the decree determined the possibility of classes of accompaniment, organ, woodwind and string instruments, and even composing lessons. The teachers were suppose to be chosen according to “Portaria do Ministro e Secretário d’Estado dos Negócios do Império” [Legislation of the Minister and Secretary from the State of Business from the Empire] (ibid., p.54-55), based on the proposal of the director, and the remaining places were suppose to be filled through a public contest. According to Silva (2007, p.232), “the first teachers of the Conservatoire, despite all difficulties, were able to build an institution and an educational model which remains until today.” Years later and after many changes, the institution was called School of Music of the Federal University from Rio de Janeiro.
Francisco Manoel da Silva, the author of the Brazilian anthem, was able to place the responsibility for education of the Brazilian musician in the hands of the government, organizing the initially lottery fund financed Conservatoire through the Decree number 238 from November 27th 1841. (OLIVEIRA, 1992, p. 36)

The year of 1835 was of great importance to the education setting in Niterói city, Rio de Janeiro state, because of the creation of the first School for Teachers (Escola Normal), characterized by the constant presence of music in the formation of the future teachers. The Bahia School for Teachers was founded in 1842. The need of its creation came from the unprepared old teachers, and it became a reference for the patterns of tools, formation and instruction of new teachers. The curriculum format was imported from Europe, especially from France, and the music had two primary places in it – as a disciplinary element and a command expression to ensure the order (FUJKS, 1991). Voice teaching was the basis for all music practices developed since its creation, and it reflected the thought in an articulation between school and society. Fuks (1991) made use of this viu when he analyzed the “Escola Normal” [School for Teachers] as an institution that used music for non-musical goals, especially regarding the “songs of command”, which presented a directive character as a chance to cover and lessen the “disciplinary function of the school.” After the creation of the School for Teachers the press supported the suggestion of an alternative methodology worried about the social reality and pointing to the “need of taking advantage of the use of popular songs at school” and also the importance of “singing in the national language” (ibid., p. 99).

According to Mello (1947), in 1847 the first law establishing musical contents came up, which included (a) solfege, (b) voice, (c) string instruments, (d) woodwind instruments and (e) harmony. After Decree 630 of 1851 the “public schools of primary instruction were divided in first and second class”.

In the first class the teachings should also embrace grammar of the national language and arithmetic, notions of algebra and of elementary geometry. It should have explained readings of the gospels and the news of the sacred story. Also, elements of geography and a summary of national history, linear drawing, music and voice exercises.1

Decree 1.331 came in 1854, determining that schools and “public and private establishments of primary and secondary instruction” would be divided in two classes: “the elementary instruction, called elementary and middle school, [and] superior primary instruction, called high school” (BRASIL, 1854, p.11). In this context, basic and middle school had to include music and voicing lessons, maintaining what was prescribed in decree 630 and adding other elements.

1 http://www2.camara.leg.br/legin/fed/decrit/1824-1899/decreto-630-setembro-1851-114188-pl.html
Elementary geometry, land surveying, linear drawing, music notions and voicing exercises, gymnastics, and a more developed study of the system of units of measurements not only from the Court but also from the other provinces of the empire and of the Nations with which Brazil has a lot of commercial relations.²

In 1857 the Imperial Academy of National Music and Opera was founded, offering Courses of Opera. Besides the institutions that offered specialized music education, the public and private schools created in the nineteenth century were obligated to teach music so that “whatever person with little specific knowledge of music could be a teacher of that institution” and the repertoire was filled mostly by “French and Italian songs” (FUKS, 1991, p. 144).

After the Rangel Pestana Reformation, Law n. 81 from 1887, choir practice became an obligatory activity and it was under the responsibility of the teachers graduated in the School for Teachers. In 1890 with Decree n. 27 music education became obligatory in all basic courses (Escolas Normais), and in 1911 this teaching was amplified as music became part of their studies in their four years of course.

All of these happened in a time when Romanticism was present in the cultural context of the country and was being explored by the local artists. Thus, the Brazilian folklore, people and popular traditions inspired composers, painters, writers and educators to dig in nationalist elements. However, there was resistance towards the strong appreciation of the folklore, especially in the Concert Societies, considering that the richest part of our traditions came from the Africans, and the abolishment of slavery would be signed only in 1888.

Brazil as a Republic (1889):

the amplification of musical and pedagogical-musical scenario in the country

After the Proclamation of the Republic in 1889 other transformations occurred in the Brazilian cultural context, highlighting the diversity of musical life in the country. The changes that marked the beginning of the twentieth century included the creation of clubs and societies that promoted concerts to their associates, although their repertoire was still mostly European.

In 1890 the Imperial Conservatório de Música [Imperial Music Conservatory], which was “the first public and official institution of the Empire which had the music education as its only goal” (GIROTTO, 2007), was now called Instituto Nacional de Música [Music National

Institution], directed by Leopoldo Miguelez, and it offered a professional study in this field. The French modeled institution had an important role in the artistic dome, and later along with other societies and clubs it contributed for the amplification of the Brazilian musical life of that time.

The initial phase of Brazilian Romanticism happened in the first half of the nineteenth century, marked by scarce musical production. The works were characterized by the use of popular song themes, however still obeying the European structure. Many Brazilian composers sought to include a national thinking in their language but remained entangled to the European rules of composition. Only in the second generation of nationalists Alexandre Levy and Alberto Nepomuceno, both composers, stand out. In the meantime, Leopoldo Miguez and Henrique Oswald were acknowledged not only as composers but also because of their pedagogical activities.

Even though they expressed themselves through other languages these two composers had a great influence over Brazilian music, above all though their pedagogical activities. Oswald was a prestigious teacher and counselor of many teachers, besides being the director of the Instituto Nacional da Música [Music National Institution] (this fact motivated him to come back to Brazil in 1903). Miguez was responsible for reorganizing music education in Brazil following the order of the government of the new republic. He was the one who transformed the old Music Conservatory of the Belas Artes Academy into the new Music Institute³, and became its first director. (NEVES, 1981, p. 19)

As a result of the enterprise of musicians from São Paulo state, Pedro Augusto Gomes Cardim founded in 1906 the Conservatório Dramático e Musical de São Paulo [Musical and Dramatic Conservatory of São Paulo], which built a new path for the music from that time. Thus, “the popular music that before used to permeate the city begins to restrict itself to the popular culture” (MORILA, 2010, p.95). The first group of teachers was formed by nationally known composers.

Luigi Chiaffarelli, Antonio Carlos Ribeiro de Andrada Machado e Silva Junior, João Gomes de Araújo, Giulio Bastiani, Paulo Florence, Felix Otero, Dr. Luiz Pinheiro da Cunha, Dr. Wenceslau de Queiroz, Augusto César Barjona, Hyppolito da Silva. All of them were highlighted members of the artistic scenario of that time. (ALMEIDA, 1931, p.57)

Still in the nineteenth century and in the beginning of the twentieth important works for music education in the country were made. Four music educators can be mentioned because

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³ Nowadays, it is the School of Music from Universidade Federal do Rio de Janeiro [Rio de Janeiro Federal University].
they created methods influenced mostly by the changes in the educational ideals from that time and the active methodologies that begin to arise in Europe. The teachers who invested in the production of specific proposals for the education of this field were João Gomes Júnior, with his Analytic Method (1915); Antônio Leal de Sá Pereira, who created a method of Music Initiation (1937); Villa Lobos, known for the Orpheonic Movement (1932); and Liddy Chiafarelli Mignone, Who created a new course in the Conservatório Brasileiro de Música [Brazilian Music Conservatory] (1952) (ALVARES, 1999). All of them gave preference to group practices and works that grew in accordance with the child’s development.

Carlos Alberto Gomes Cardim and João Gomes Júnior were responsible for the “Methodo Analytico”⁴ [Analytic Method], published by the Escola Normal de São Paulo [School for Teachers of São Paulo] and edited by Typ Siqueira, Nigel & Comp. This work was responsible for introducing a new methodology for music education in the schools from São Paulo state based on the relationship between music and language.

Gomes Júnior is also acknowledged as a pioneer of orphic singing in the country. He called it free choir singing, and it was based in group works. These type of singing did not demand deep music knowledge or intense vocal practice from the singers, while the classical singing stood in the other way. The orphic singing in Brazil was introduced in the schools from São Paulo state from 1910 to 1930, when Heitor Villa-Lobos

⁴ http://caetanistas78.blogspot.com.br/2012/02/maestros-e-canto-orfeonico-na-escola.html
took the lead of the Orpheonic Movement. Those who stand out as beginners of these style were “Carlos Alberto Gomes Cardim, Lázaro Lozano, Fabiano Lozano, João Baptista Julião, e Honorato Faustino” (GILIOLI, 2005, p.02).

Antônio Leal de Sá Pereira was born in Salvador/BA in the year of 1888. He became a well-known composer and music educator. After studying in Europe for seventeen years he came back to Brazil in the end of year 1917 and earned the position of piano teacher and first artistic director of the Conservatório de Música de Pelotas/RS [Music Conservatory of Pelotas/RS] (CORVISIER, 2011, 178), created in 1918. Sá Pereira was invited to come to Pelotas by “Guilherme Fontainha, who was the director of the Music Conservatory of Porto Alegre and the creator of the project of inland extension of artistic culture in the state” (NOGUEIRA, 2008, p.49). After this period, in 1923, Sá Pereira decided to get himself transferred back to São Paulo and later to Rio de Janeiro. In this last location he became a teacher in the Instituto Nacional da Música from 1932 to 1955. There he developed the “dalcroziana” music education. In the meantime he the first course based in rhythmic gymnastics in the Conservatório Brasileiro de Música in the year of 1937, following the Swiss methodology. Despite all the innovating ideas in music education for kids, Sá Pereira became known by his works focused in the piano.
Liddy Chiaffarelli Mignone was a teacher in the Conservatório Brasileiro de Música, Rio de Janeiro (ROCHA, 2010). In the 1930 decade she created along with Antônio Sá Pereira the Course for Music Initiation focusing the initial phase of children's learning. Music initiation was based on “ludic activities which involved singing practices, playing instruments and body movements” (ROCHA, 2005, p.03). Liddy and Marina Lorenzo Fernandes wrote the book Iniciação Musical: Treinos de Ouvido, Ritmo e Leitura (1947) [Music Initiation: training the ear, rhythm and reading] containing activities developed in the classes of Music Initiation.

Likewise the ideas developed in the center of the country, mostly in Rio de Janeiro and São Paulo, other music educators and teaching strategies of music had risen in different parts of Brazil marked by contexts and cultures from the regions where they came from (UNGLAUB, 2008; DANTAS FILHO, 2007; GONÇALVES, 2007; SCHRADER, 2002; GARBOSA, 2003; GONÇALVES, 1994).

Modernism and the Semana da Arte Moderna de 1922

The first modernist manifestations in the country happened in the beginning of the twentieth century and broke away in the Semana da Arte Moderna, in 1922. This event was a scandal for the population and changed the cultural life from São Paulo, and it spread through some other parts of the country. The action was a “protest against the academic reigning. It preached the modernization of all artistic languages and the need to have a national character as essence in all works” (NEVES, 1981, p. 30).

The modernist movement was lead by Mário de Andrade. Along with Oswald de Andrade, Menotti del Picchia, Guilherme de Almeida, Agenor Barbosa, Plínio Salgado, Cândido Mota Filho,
Sérgio Miliet, Anita Malfati, Di Cavalcanti, Vicente do Rego Monteiro, Victor Brecheret, Graça Aranha, Heitor Villa-Lobos, and others, sought for building a spirit of Brazilian traditions and a truly national art.

After the Semana da Arte Moderna teachers and musicians published writings about the need of upgrading the education of Brazilian musicians. In the meantime the idea of having a well planned program for music education in schools begin to enlarge.

In 1928 Fernando Azevedo created a “music program destined to the education institutions of the Federal District” (in that time, Rio de Janeiro) with the agreement of a committee (FUKS, 1991, p.114). With Law 3.821 from 23/01/1928 it was determined a specialized orientation for kindergarten containing music education in all courses. Music was set in the curriculum of primary and secondary schools “according to the 1st Program of Vocal and Instrumental Music” (JANNIBELLI, 1971, p. 42), with the support of the teachers Eulina de Nazareth, Sylvio Salema Garção Ribeiro and the conductor Francisco Braga.

Despite the work developed by Heitor Villa-Lobos in the 1930s being worldy known the first Orpheonic manifestations in the country happened in the especially between 1910 and 1920 decades, through João Gomes Júnior and Carlos Alberto Gomes Cardim in São Paulo city, and the brothers Lázaro and Fabiano Lozano, in Piracicaba, São Paulo, who worked for the Escolas Normais. However, only in the 1930s the practice of group singings gained impulse and visibility because of the national project idealized by Villa-Lobos.

Heitor Villa-Lobos and the Orpheonic Movement

In the 1930s composer Heitor Villa-Lobos, who participated in the Week of Modern Art begin to put the orpheonic project in practice in São Paulo state with a special emphasis in nationalism. The first civic orphheonic manifestation, named “Exortação Cívica” ⁶ happened in Brazil in 1931, and it was sponsored by João Alberto, a federal intervener in São Paulo. It had the support of twelve thousand voices formed by teachers, academics, students, soldiers, workers and other members from society, and like this the movement

of music education had a great impulse.

The Reform of Francisco Campos, Minister of Health and Education during the government of Getúlio Vargas (1930-1945), was the first education reform nationally done. In 1931 the Orpheonic Music was officially required in the schools of the country. This reform was marked by a combination between the ideals of the authoritarian government of Getúlio Vargas and his political-ideological project which were deployed during the dictatorship named ‘Estado Novo’ [‘New Estate’] (MENEZES; SANTOS, 2002). The Orpheonic Movement as implemented by Heitor Villa-Lobos begin to work in April 18th of year 1932. It had a broad pedagogical plan which involved the education of teachers, the production of didactic materials, civic-orpheonic groups, advertising of educational concerts and cultural symphonic concerts, such as the “Concertos da Juventude” [Concerts of the Youth], where the program was filled with “simple music that were accessible to the thinking of the children, preceded by comments and explanations” (VILLA-LOBOS, 1946, p. 514).

In 1932 a course called Pedagogia de Música e Canto Orfeônico [Music Education and Orphic Music] aiming to ease the practice of music theory and the technique of orphic processes for the teachers of “magistério” [Education] (VILLA-LOBOS, 1946, p. 506). In 1933 the Superintendence of Artistic and Music Education was created (SEMA) in the Education Department of the Federal District objectifying to “cultivate and develop the study of music in the primary, secondary and professional schools, such as in the other departments of the city” (ibid., p. 507). Such institute was supposed to guide and supervise the scholar music education and the preparation of the future music teachers.

Due to the teachers desire to have their own education built with the possibility of developing orphic actions, the year of 1933 brought Courses of Orientation and Upgrading of Music Education and Orphic Music, destined to teachers education. In accordance with Villa-Lobos (1946) the program was divided in four courses: the two first were directed to primary school teachers, covering the elementary principals of voicing and of the subject; the third part was for the education of specialized teachers, including all subjects of Orphic Singing, Conducting, Practical Orientation, Harmony Analysis, Applied Music theory, Melodic and rhythmic dictations, rhythm, Vocal Techniques and Voice Physiology, Music History, Music Esthetics, and Ethnography and Folklore; finally, the fourth course was similar to the third, involving specialized matters such as analysis, observations, programs, and teaching methodologies. These courses were called as:

1st: Course of Rhythmic Declamation
2nd: Course of Preparation for Teaching Orphic Singing
3rd: Specialized Course of Music and Orphic Singing
4th: Course of Orphic Singing practice

(VILLA-LOBOS, 1946, p. 508)
Because of the Law which determined the teaching of Orpheaonic Singing in the schools the interest for teaching courses for this field enlarged. Thus, SEMA had to search for emergent solutions by the same time of the courses mentioned before – the Vacation Courses, created in the most important capitals of Brazil, lasting only two months, as another strategy to qualify teachers for the development of the orpheaonic practices in the country. Teachers who attended these short courses were also “qualified for teaching this subject” (FUKS, 1991, p.123).

In 1942 the actions in favor of the movement were intensified, and the National Conservatory of Orpheaonic Singing [Conservatório Nacional de Canto Orfeônico] under the direction of Heitor Villa-Lobos, who begin to develop and supervise the courses for the teacher’s education (BRASIL, 1942). After the inauguration of this Conservatory the Ministry of Health and Education determined that

No education establishment in the Federal District or in the capitals of Rio de Janeiro and São Paulo state could have a teacher or Orpheaonic Singing with no specialization course from the Conservatory of Orpheaonic Singing [Conservatório Nacional de Canto Orfeônico] or an equal. (SENISE, 1978, P. 9)

Villa-Lobos made a Practical Guide to be used by the schools. It was formed by selected music and divided in six volumes. The repertoire consisted in a compilation of national folklore songs composed my Villa-Lobos himself and his co-workers, besides songs which talked about work and exalted the country.


Considering the complexity of the system implemented by the orpheaonic movement, the various actions done, the extension of the country and the fact that Villa-Lobos left SEMA in 1843, the orpheaonic singing little by little lost its strength. Also, the vacation courses lasted for a short time and there was no deep knowledge generously about this practice and musical language. All of these facts coped with the decline of the movement, especially after the death of Villa-Lobos in 1959. “And in the moment when all this
modernist fever lessened the artistic scenario was already preparing itself for another movement that would break the aesthetics: the emergent creativity of the new and divergent cultural movements” (FUKS, 1991, P. 124).

In 1939, at the same time of the orpheonic movement, the Grupo Música Viva was created in Rio de Janeiro and expanded itself to São Paulo in 1944. The leader of the group was the flutist and conductor Hans-Joachim Koellreutter, German who lived in Brazil. “They lift the tripod: education - creation - advertising” (KATER, 1992, p. 22). For this accomplishment the group used the communication media available in that time, such as radio, movies, recordings, and the press to advertise the vanguard music produced in Brazil and in the foreign countries. Their goal was to encourage music composition through stimulating the creativity since the beginning of the learning process. The activities of the group were “series of recitals, concerts and auditions, publication of journals and music sheets, courses, conferences and radio channels” (ibid., p. 27). Such movement marked the change of the aesthetic thinking that would happen in the end of 1950 decade, in which Heitor Alimonda, Cornélio Hauer, Edino Krieger, Cláudio Santoro, Guerra Peixe, and other composers and educators from the country participated.

The 1960 Decade: creativity and the LDB - 4.024/1961 context

Also known as pro-creativity, this movement got its strength in the 1960s, which was a time of intense creativity and dialogue between different artistic languages. By this time, the Orpheonic Movement in the schools was dying due to the absence of Villa-Lobos as the coordinator of the movement and the interruption in the actions around the orpheonism. With a short number of teachers involved, a poor education and the overemphasizing of creativity, the result was a period marked by the “free expression” and the gradual decrease of music education in the curriculum.

A new methodological practice begins and its goals were to bring out expression through new pedagogical orientations, emphasizing the listening and rhythmic development. In this sense Fonterrada (1993, 1991) describes the existence of two types of musical pedagogic practices in schools after 1960 being taught side by side. One group kept the traditional values while the other was centered in new proposals which emphasized the freedom of music expression.
It was at this moment of the story of the country that the first Law of National Educational Directions and Basis, Law n. 4.024, from 1961, after a process that began in 1940. Saviani (1998, p. 9) highlights that “the origin of the themes related to the directions and basis of national education point to the Federal Constitution of 1934, the first of our magna letters which determined that the Union had to trace directions for the national education’ (Article n. 5, Inciso XIV).

In this scenario marked by the work about economic and developing politics the nationalist feelings that permeated the air and sourced the guidelines of the actions of the government, so the education played the major role for the technical prepare for the working and commercial market. Thus, after thirteen years of debates the first Law of Directions and Basis of the country was born, marked by strong politic-ideologic arguments between the reformers (educators, intellectuals, militants and sindicalists) and the privatists (lead by the Church and the private initiative).

Concerning the music education at school, as it is said by Queiroz and Marinho (2009) and Queiroz (2012), despite the frequent publications in the field determining the obligatory teaching of “music education” in the schools, the text of the Law does not mention such field as a part of the curriculum or even as an activity. According to article 38 in the 6th paragraph of such Law, “high school education will include complementary artistic activities” (BRASIL, 1961a), thus it is not so clear if music was certainly present in the curriculum of those schools in that time. Due to this simple text, the law does not give so many clues about the relations between both fields - it stimulates us to a possibility but with no assurance. However, Decree 51.215, august 21st of 1961 (BRASIL, 1961b) came before the law and established “rules for music education in kindergarten grades, Pre-Primary Schools, Primary Schools, Secondary Schools and Teaching Schools in the whole country.” In this sense, this decree mentions “music education” in all school levels while the law talks only about artistic activities.

It is important to mention that a great part of the 1960 decade happened under the dictatorial regimen of the country, once this period lasted from 1964 to 1989, 25 years with six governments, including one in civil form. According to Caldeira (1997), in April 1964 the militaries took over the power claiming they would lead to national progress. One of the first actions taken by them was the AI-1, which imposed new rules to the politics of the country, and begun a period of violence and torture. During the dictatorship the musical movements were happening and being used in many times as channels of protest against the system. “There was a great creative explosion in the theater, cinema, essays, and especially in popular music, both in the traditional form and in adapting new foreign ideas” (ibid. p. 316).

The cultural effervescence amid the cold politics and economy increased even more in the end of 1967 and in the first half of 1968. The news from other countries telling about the utopist freedom being built by the north-American
youth, French students and Latin-American guerrillas also contributed for this. This utopia shown in this places was the opposite to the strong regimen implemented in the country, which moved the students and musicians to translate the signs crossed in time to protests or multifaceted inventions (CALDEIRA, 1997, p 318).

In 1967 the songs of protest gained strength in the music scenario, and it had become an instrument against social injustices, bringing an idea of new revolutionary days (ibid., p. 319). Later, Popular Brazilian Music Festivals⁷ were launched. The famous songs “Pra não dizer que não falei das flores”⁸, from Geraldo Vandré, and “Roda Viva”⁹, from Chico Buarque de Holanda, both part of the group of songs of protest which were prohibited by the regimen not so long later.

In 1968 the AI-5 was put in effect, leaving the country under a heavy dictatorship, censure and repression. After this order all forms of protest against the government were prohibited.

Politically, the freedom of the insistence in nudging the military power with a short rod called songs of protest lead the reaction of the authorities to the greatest form of repression and hardening of censure, forcing some composers to leave the country, such as Chico Buarque de Hollanda and Geraldo Vandré, while other were imprisoned, like Gilberto Gil and Caetano Veloso (TINHORÃO, 1986, p. 244).

In the end of the 1960 decade, São Paulo held the beginning of the movement called tropicalismo or tropicália¹⁰, as an attempt to recover the revolutionary evolutionary line of the Bossa Nova, lead by Caetano Veloso and Gilberto Gil, both from Bahia state.

In the beginning of the 1970s the technicist tendency started to be implemented as a result of the North-American model with whom the country was making alliances since 1964 (agreements MEC-USAID). In this context Law number 5.692/71 came and kept the aspects of Law 4.024/61 organizing middle school and high school.

Law 5.692/71: arts education and the “polivalência” of arts teaching at school

In August 1971 the Law of Directions and Basis 5.692 was enacted (BRASIL, 1971), which regulated the teaching in middle and high schools and expanded the obligatory scholar period from four to eight years. The result was a real expansion of the access to education and the creation of the professionalizing schools. Such law came up in a time when the people lived under the repression of the authoritarian and dictatorial State, and during this

⁹ http://www.youtube.com/watch?v=HRFw5u5wR4c&list=PL3C9D69FD27FB48E5 Acesso em 09/04/2014.
¹⁰ http://www.youtube.com/watch?v=XKpr2_tAKU0 Acesso em 09/04/2014.
time the nationalist and developing advertising was part of the political planning of the government.

Because of this Law the space of Arts at school was confined to the subject “Artistic Education”, which related Music to fine arts, drama and drawing, according to the ‘Parecer do Conselho Federal de Educação’ [Argument of the Federal Council of Education] (CFE) n.1.284 from 1973 and the ‘Resolução do CFE’ [CFE Resolution] n. 23, written in February 1973 (BRASIL, 1982). According to the 7th article of LDB, “middle and high school were obliged to include the subjects Moral and Civic Education, Physical Education, Artistic Education and Health Program in the curriculums.” Thus, Artistic Education was now designed to seek the connection between all arts, despite this not being defined in the words of the law, only in documents of other institutions (PENNA 2013; 2010; 2004). However, inside the classrooms the formation of the teachers determined what part would have more emphasis, while the subjects with which the teacher was not so acquainted ended up being taught emptily or with a poor methodology.

In regard of the teacher’s formation the undergraduate programs had to offer a preparation that included all parts of art mentioned in the Law. Therefore, the artistic educator received teachings that varied from two to four years, called short graduation or full graduation, which lead to a various activity in the classroom considering that the teachers had to develop actions including the three languages mentioned in the Law. As a result of a multiple and generalized formation, the school teachings were filled with superficial artistic practices and little by little some artistic languages disappeared, such as music and drama.

When it was objectified that the Artistic Education teacher would have knowledge of all artistic languages, the versatility resulted, in one hand, in a scholar practice so much various as inconstant; and in the other hand the formation of the teachers was so large and at the same time insufficient for their field (PENNA, 1991, p. 58).

It is important to mention that in the 1970 decade the teachers of fine arts went to the “Escolinha de Arte do Brasil”11 [Little School of Arts of Brazil] searching for orientations, meanwhile the music teachers had no systematic and consistent learning and ended up with no assistance for the school practices. Besides this fact, the activities inside the classroom did not follow the musical expression developed out of school.

Hence, between 1971 and 1996, when the new LDBEN was enacted, the notion of Music as a field of knowledge faded from the curriculum. Many reasons lead to this disappearance in the range of Artistic Education, including aspects related to 1) the poor

11 http://crv.educacao.mg.gov.br/aveonline40/banco_objetos_crv/%7B0EB7498D-8C5C-47FD-92BA-553DB7C66151%7D_Arte%20Educa%C3%A7%C3%A3o%20do%20moderismo%20ao%20p%C3%B3s-modernismo.pdf
formation of the teachers in the three languages; 2) the bigger number of teachers specialized in fine arts; 3) most of the teachers specialized in Music chose to teach in music schools or conservatories.

**Law 9.394/96 and the Teaching of Art**

The Law of Directions and Basis of Education 9.394/96 (LDBEN) came up after the federal constitution of 1988 and it was characterized by the redemocratization of the country. It sought to give notice to the social needs and to the world programs about eradicating illiteracy, placing the school as a right to all citizens and as a duty from the State.

With the enactment of LDB in 1996, the subject of “Artistic Education” was substituted by “Art Teaching”, involving Music, Visual Arts, Drama and Dance. According to the Law, “the teaching of art, especially in its regional expressions, should be an obligatory topic of the curriculum in the diverse levels of the basic education, aiming to promote a cultural development for the students”\(^{12}\). The name was changed and, as a consequence practical changes were expected to be developed at school. The decision about offering all artistic languages was left to the schools. Because of their independence, they were free to choose and organize the artistic languages in their curriculum considering the needs and vocations of their region.

After that, MEC (the National Department of Education and Culture) produced and released in three volumes the “Referencial Curricular Nacional para Educação Infantil - RCNEI” (National Curriculum Reference for Pre-School) (BRASIL, 1988), and the “Parâmetros Curriculares Nacionais - PCN” (National Parameters for Curriculums) for Middle School and High School (BRASIL, 1997; 1998; 1999). Such documents were not obligatory\(^{13}\), they only brought orientations concerning the different curricular components – goals, contents and elements worth considering in the evaluations.

Recently, MEC provided the National Curricular Directions for the Basic Education (BRASIL, 2013a), a document which establishes a common national base and “guides the organization, planning and development of the evaluation of pedagogical proposals of all Brazilian education groups” (ibid., p. 4).

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\(^{12}\) Wording of Law 12.287, de 2010. (BRASIL, 2010)

\(^{13}\) Argument n.03/1997 - CNE.
Law 11.769/08 and the obligatory teaching of music at school

Even though Law 9.394/96 and its unfolding RCNEI, PCNs and the Directions highlighted music as part of the Teaching of Arts in the schools, few musical practices were built. As a result of this picture, musicians, associations of classes and representatives of the society took the head of a national movement organized in 2006 with the motto “We want Musical Education at School”\(^{14}\). This action gathered 94 national and international entities from both fields, Music and Education. Because of this movement a force was built to the Parliament Support which gradually gained national visibility and the project of the Law 330/2006, signed by the senator Roseana Sarney, who defended an obligatory space or music at school, was approved. In this context Law 11.769/08 was written proposing that music would be an obligatory content in the subject Art Teaching in all schools of basic education. The Law established music as an obligatory content, though not an exclusive one of the Art school subject in public and private schools, assuring a space for this artistic language. However, due to the poor scenario in which the music education was put in the Brazilian schools in the point of view of the curriculum and the formal treatment of the institutions, the process of implementation has been gradual, so that even five years after the approval of the Law satisfactory answers have not been seen in large scale.

The “Conselho Nacional de Educação” [National Council of Education], represented by the “Câmara de Educação Básica (CEB)” [Basic Education Assembly] got worried about this situation, so along with the “Associação Brasileira de Educação Musical” [Brazilian Association of Music Education] they produced during 2013 five national public audiences in different parts of the country to raise and discuss together with the national community the situation of music education in the five great Brazilian regions. The result of this process was the approval of the National Directions for the “Operacionalização do Ensino de Música na Educação Básica”\(^{15}\) [Operationalization of Music Teaching in the Basic Education] (BRASIL, 2013b), a document which attributes skills to the schools, education secretaries, institutions which form the undergraduate education and professional education, besides the skills attributed to the Education Ministry.


\(^{15}\) file://D:/Bibliotecas/Downloads/pceb012_13.pdf
The associations of the field and the Programs of post graduation in Music

After the 1980s, and especially after the 1990s, the transformations begin to happen in the context of the music teaching in Brazil, both in the formal schooling process and out of it. Such changes were a consequence of the works of the courses of post-graduation in Music, of the creation and strengthening of the associations of the field, such as the accomplishment of research projects and the formation of groups. Also, studies in the field of Education in general, especially in terms of Sociology, Anthropology and Psychology contributed for the strengthening of the researches in Music and for the practices at school.

Following this line, in 1982 there already was a masters degree course focused in Music Education offered by the “Conservatório Brasileiro de Música” [Brazilian Music Conservatory] in Rio de Janeiro. However, the big impulse to the field was given with the creation of ANPPOM\(^\text{16}\) in 1988, Brasília. In 1990 the courses of post-graduation in music with emphasis in Music Education in the Federal University of Rio Grande do Sul and in the Federal University of Bahia. During the 2\(^\text{nd}\) Meeting of ANPPOM in 1991, the Brazilian Association of Music Education (ABEM\(^\text{17}\)) was created and it has put up yearly regional and national meetings objectifying to reunite and strengthen the connections between researchers, teachers and people related to the field, spreading and discussing researches and experiences resulted from Music teaching. In this context, ABEM has also maintained active scientific magazines\(^\text{18}\) besides the annals from the conferences which happen nowadays every two years.

Both ANPPOM and ABEM have contributed and represented politically and academically the development of this field in Brazil and in other countries, showing the educational knowledge of Music teaching produced in the Brazilian educational contexts, either in formal or in informal ranges.

The clearance of the historical conditions combined with the scenario of the music teaching in Brazil is a complex task which demands a lot of information about the national context and conjuncture to make possible the comprehension in details of the processes flown and the building of the Brazilian scenario. Only this brief resumption makes possible to visualize some of the most important moments of the music in the schools of the country and the latest contributions of the associations of classes in the study and organization of these processes. Finally, to speak about music in Brazil and its teaching under the new historic perspective is an intense challenge that certainly is not an only story, but one among many possible stories.

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