

LEGAL ASPECTS OF THE GUIDELINES AND BASES OF EDUCATION AND THEIR IMPACT ON THE TRAINING OF MUSIC TEACHERS IN BRAZIL

ASPECTOS JURÍDICOS DE LAS DIRECTRICES EDUCATIVAS Y SU REPERCUSIÓN EN LA FORMACIÓN DE PROFESORES DE MÚSICA

ASPECTOS LEGAIS SOBRE AS DIRETRIZES E BASES DA EDUCAÇÃO E SEUS REFLEXOS NA FORMAÇÃO DOS PROFESSORES DE MÚSICA

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Abstract

This article aims to present a basis on the Brazilian national legislation regarding music teachers' training based on a historical review and a survey of laws that are in force today. The relevance is presented in demonstrating how the training of music teachers is related to the discussion of music teaching in Brazil through Federal Law nº 11769/2008, which guarantees the content of music within the arts discipline; CNE/CP Resolution No. 2, of July 1, 2015, for higher-level training; and Resolution No. 2, of May 10, 2016, and how they reflect on the initial training of music educators. It is a qualitative documentary approach, with document analysis as methodological procedure, which used legislation, periodic articles and book chapters to provide a foundation in authors who address music education and teacher training throughout history and their legislative processes. At the end, it was understood that the training of music teachers has, in part, its stability despite changes in the guidelines on education in the music area. Nevertheless, there is a necessity to continue insisting on raising awareness of the importance of music so that there will be no regression of the victories achieved over time.

Keywords: Music Teacher; Brazilian Educational Legislation; Music Teaching.

Resumen

El objetivo de este artículo es proporcionar una base para la legislación nacional sobre la formación de profesores de música, a partir de una revisión histórica y un estudio de las leyes vigentes en la actualidad. La relevancia radica en demostrar cómo la formación de profesores de música se relaciona con la discusión de la enseñanza de la música en Brasil, a través de la Ley Federal N °

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11769/2008, que garantiza el contenido musical dentro de la disciplina de las artes; la Resolución CNE/CP N° 2, de 1 de julio de 2015, para los cursos de educación superior, y la Resolución N° 2, de 10 de mayo de 2016, y cómo esto se refleja en la formación inicial de los educadores musicales. Se trata de un abordaje documental cualitativo, con un procedimiento metodológico de análisis documental, que utilizó legislación, artículos periódicos y capítulos de libros para fundamentar en autores que abordan la educación musical y la formación de profesores a lo largo de la historia y sus procesos legislativos. Como conclusión, se constató que la formación de profesores de música se ha mantenido, en parte, estable a pesar de los cambios en las directrices de la educación musical, pero es necesario seguir insistiendo en la concienciación sobre la importancia de la música para que las conquistas alcanzadas a lo largo del tiempo no retrocedan.

Palabras clave: Profesor de Música; Legislación Educacional Brasileña; Enseñanza de la Música.

Resumo

Este artigo tem como objetivo apresentar uma base sobre a legislação nacional acerca da formação do professor de música a partir de uma revisão histórica e o levantamento de leis que vigoram nos dias atuais. A relevância se apresenta na demonstração em como a formação do professor de música está relacionada com a discussão do ensino de música no Brasil, através da Lei Federal nº 11769/2008 que garante o conteúdo de música dentro da disciplina de artes; a Resolução CNE/CP nº 2, de 1º de julho de 2015, para a formação em nível superior dos cursos, e a Resolução nº 2, de 10 de maio de 2016, e como isso reflete na formação inicial do educador musical. Trata-se de uma abordagem qualitativa documental, com procedimento metodológico de análise documental, que se utilizou da legislação, artigos periódicos e capítulos de livros para trazer a fundamentação em autores que abordam a educação musical e formação de professores no decorrer da história e seus processos legislativos. Ao finalizar, compreendeu-se que a formação do professor de música tem, em partes, a sua estabilidade apesar das mudanças das diretrizes sobre a educação na área musical, porém se estabelece a necessidade de continuar a insistir sobre a conscientização da importância musical para que não ocorra uma regressão das vitórias alcançadas no decorrer do tempo.

Palavras-Chaves: Professor de Música; Legislação Educacional Brasileira; Ensino Musical.

Introduction

The subject of music teachers' training has been addressed by researchers over the years (Mateiro, 2009; Nogueira, 2016; Grezeli; Wolffenbuttel, 2021; Figueiredo, 2021). However, it is important to highlight how the current legislation on initial training in music affects the future of the educators' training besides reflecting on Music education in Brazil.

From early on, the training of a music teacher is intertwined in the way in which the music discipline is established in schools, correlating with the need or not of having a specific professional to teach it. Given these conditions, when approaching the subject of legislation on the initial training of music teachers, from its beginnings in conservatories to

the current moment of specialized training in undergraduate music teaching, it is necessary to address how the law is laid out regarding the discipline of music in basic education, as both go, in a certain way, in parallel.

Regarding this issue, despite having been raised in studies, such as those of the authors mentioned above and others, it is always important to return to the investigation of the paths of legislation on the training of music teachers, as it is based on constant research that the training of graduates in music promotes a discourse on the role of the music educator in society, thus making the area grow, as stated by Grings (2015).

Based on bibliographical research in books, journal articles, summaries in legislative documents, which enabled a historical analysis of the paths taken regarding the beginning and structuring of music teacher training, we were able to promote a more comprehensive overview of this process up to the present day.

The article is divided into three moments. The first promotes a synthesis of the historical part since the arrival of the Jesuits in Brazil and how music teaching was taking shape in the country and the need for more specific training in a constitutional way. The second moment addresses the laws that are in force today and how they have affected the area of music training and teaching. The third and final moment presents our final considerations.

Beginning of the trajectory in music education

At the time of colonization, music education began with the Jesuit missionaries (1549), who used musical art to sensitize indigenous people with the aim of their conversions. They brought simple lines of pure plainchant, which from the first mass became entangled (Amato, 2006). According to Oliveira (2014, pg. 36), at that time, “effective musicalization techniques were used by the Jesuits to enculturate Indians (sic) and blacks, who even formalized the teaching of music to slaves, being, however, expelled from Brazil in 1759 by Royal Decree”³.

³ técnicas efetivas de musicalização foram usadas pelos jesuítas enculturar índios e negros, que chegaram a formalizar o ensino de música para escravos, sendo, porém, expulso do Brasil em 1759 por Decreto Real (our translation).

Between the years 1564 and 1606, 21 acts were performed with vocal, instrumental and dance music in Brazil, with the participation of black people with the display of talent in painting, dance, folklore, religion, art and, in particular, music (Álvares, 1999). According to Álvares (1999 apud Almeida, 1942), the Frenchman Pyrard de Saval described an orchestra with 30 slaves in 1610, thus making this racial and cultural interaction of white, black and Indian intense, providing a process of musical acculturation, promoting the emergence of various musical styles. It is noteworthy that during this period, music and other arts reached an exquisite splendor.

Music teaching until the mid-19th century, in Rio de Janeiro, was carried out privately by some teachers. The most famous of them was Father José Maurício Nunes Garcia (1767-1830), Master of the Imperial Chapel and the most important Brazilian composer of his time. In his course, Francisco Manuel da Silva (1795-1865), author of the Brazilian National Anthem and founder of the Music Society, studied and trained. With the aim of training new artists for orchestras and choirs, the Music Society requested the Imperial Government, in 1841, authorization for the creation of a Music Conservatory, which was granted through Imperial Decree n° 238, of November 27, 1841 (UFRJ, 2010).

But it was in January 1847, with Decree No. 496, that the foundations were established on which the Music Conservatory should be founded to promote musical content for music learning and training. Only then, on August 13, 1848, the Music Conservatory was founded, on the ground floor of the National Museum, in Rio de Janeiro. Álvares (1999) reported that, in principle, the course would have six classes: solfeggio, singing, string and wind instruments, harmony and composition. And, on September 17, 1851, from Decree n° 630, for the first time in Brazil, music teaching was mentioned with an educational proposal (Grezeli; Wolffenbuttel, 2021).

In 1854, music teaching was established in Brazilian public schools, but it was only in 1890, during Benjamin Constant's reform, that there was a requirement for specific training to become a teacher of this subject. The legislation accepted musicians trained in conservatories to teach and there were no specific courses for teacher training in this area (Lemos Júnior, 2019).

It is notable how there was not really an organization of training courses for music teachers in Brazil. The Law of 1890 stated in Article 14 that “Only students or graduates from the Escola Normal can exercise primary public teaching”⁴ (Brasil, 1890). Thus, even with legal requirements from the second half of the 19th century, music teaching was not even structured in the first two decades of the 20th century (Lemos Júnior, 2019).

During the 1920s, some contributors to the expansion of music education in the country emerged, such as the defenders of Escola Nova in Brazil. In 1932, Heitor Villa-Lobos appeared, who, during the period of Getúlio Vargas' government (1930-1945), reformulated music teaching. Within this context, the discipline of Orpheonic Singing emerged, which became mandatory in primary and secondary schools in Brazil. Thereupon, Decree-Law No. 4,993, of 1942, was promulgated, with the creation of the National Conservatory of Orpheonic Singing, subordinate to the National Department of Education.

This space was primarily intended for the organization of training courses for Orpheonic Singing teachers and their respective school regime; secondly, a process of equalization or recognition of music teaching establishments that exist or that would exist in the country; thirdly, the registration of diplomas related to the courses referred to in the law (Brasil, 1942). This structure of music teaching in schools, created by Villa-Lobos, shaped the creation of courses for teacher training, after all, these educators should be qualified in what they would work on. Thus, this was already a step in the progress of creating a course to train music teachers.

This model of teaching Orpheonic Singing continued until 1960, as, through the Education Guidelines and Bases Law nº 4,024, of 1961 (Brasil, 1961) it was replaced by the Music Teaching discipline. However, it was short-lived, as, with the National Educational Guidelines and Bases Law No. 5,695, of 1971, Music Education was removed from the school curriculum, replaced by Artistic Education (Brasil, 1971), as described by Grezeli and Wolffenbuttel (2021). As a result, the government, in 1973, created the Degree in Art Education. Santini (2016) explains that:

(...) higher education in Artistic Education was created in accordance with Opinion 1,284/73 and Indication 23/73, initially, with a two-year duration (short teaching degree) in the polyvalence format. This form of teaching work followed the model

⁴ Só podem exercer o magistério público primário os alunos ou os graduados pela Escola Normal (our translation).

of the experience of polyvalent degrees indicated in 1964 and launched in 1965, for example, Social Studies, which qualified a same teacher to teach History, Geography and the Political and Social Organization of Brazil. In the case of Art Education, polyvalence resulted in the teaching of drawing, visual arts, music and performing arts (theater and dance) by the same primary school teacher⁵.

This polyvalent teaching model caused a collapse in music teaching and, certainly, in the training of music teachers. Since, as a result of how training occurred in the past, many teachers had obtained their training in conservatories and now the legislation required a degree in Art Education with a Full Degree in Music, as a result of which there was an emptying of music teachers from the schools, leading them to seek work in conservatories or schools specialized in Music (Grezele; Wolffenbuttel, 2021).

It is important to highlight that the full Degree in Art Education qualified the teacher in a specific area, however for many educational systems it was more convenient to obtain only one teacher responsible for all the other art forms in the curriculum, favoring many teachers to choose the polyvalent teaching of the arts, thus forming a gap in the teaching of other specificities, including music (Figueiredo, 2021).

At the end of the 20th century, the National Education Guidelines and Bases Law No. 9,394, of 1996 (LDB 9394/1996) was sanctioned. In Art. 26, paragraph 2, it was determined that: “The teaching of art, especially in its regional expressions, will constitute a mandatory curricular component of basic education”⁶ (Brasil, 1996). In this regard, Gonçalves (2012) states that:

This guarantees a space for the arts at school, as already established in 1971, with the inclusion of Art Education in the full curriculum, and delegates to educational establishments “to elaborate and execute their pedagogical proposal” (Brasil, 1994, Art. 12), which is reaffirmed by the National Curricular Guidelines for Elementary Education (Brasil, 1998). This leads to projects including (or not) a specific work of music⁷.

⁵ A formação superior em Educação Artística foi criada de acordo com o Parecer 1.284/73 e a Indicação 23/73, primeiramente, com dois anos de duração (licenciatura curta) no formato de polivalência. Essa forma de trabalho docente seguia o modelo da experiência das licenciaturas polivalentes indicadas em 1964 e lançadas em 1965, por exemplo, a de Estudos Sociais, que habilitava um mesmo professor à docência de História, Geografia e Organização Política e Social do Brasil. No caso da Educação Artística, a polivalência resultava no ensino do desenho, das artes plásticas, da música e das artes cênicas (teatro e dança) por um mesmo professor do 1º grau (our translation).

⁶ O ensino da arte, especialmente em suas expressões regionais, constituirá componente curricular obrigatório da educação básica (our translation).

⁷ Isso garante um espaço para as artes na escola, como já estabelecido em 1971, com a inclusão da Educação Artística no currículo pleno, e delega aos estabelecimentos de ensino “elaborar e executar sua proposta

Furthermore, for Figueiredo (2021), changing the nomenclature “art education” to “arts teaching” would make it possible to understand that the new law would be promoting a new way of including arts in the curriculum, thus suggesting a change in relation to polyvalent teaching, which was so criticized. However, nothing was fully defined regarding the music area.

This uncertainty about the specificity of music in basic education ended up causing difficulties for the area, even with the National Curricular Parameters (Brasil, 1997), which contain in their objectives the curricular component of music, inserted in the area of arts. However, the lack of professionals with appropriate training and the non-obligatoriness of the component in the schools’ political pedagogical projects resulted in difficulties for the return of music to basic education, (Grezei; Wolffenbuttel, 2021). Nonetheless, new winds would begin to blow in the schools’ music area.

A winding curve for music teachers

In the early 2000s, the curricular guidelines for undergraduate courses in the country were reformulated. In the field of arts, the guidelines defined specific training for each area, denying the polyvalent nature of the discipline. Since then, Art Education courses have been replaced by specific Degrees in Theatre, Dance, Visual Arts and Music (Lemos Júnior, 2019).

This entire trajectory of the Music course until its current configurations shows how music teaching has always been a field of struggle both in regular schools and in the teachers’ training and professional activities. Proof of this is that in 2008, Federal Law No. 11769/2008 amended the National Education Guidelines and Bases Law No. 9394/1996, establishing that “music must be a mandatory, but not an exclusive, content of the curricular component [...]”⁸ (Brasil, 2008), however, within the Arts discipline in regular education. After that, Law 13,278/2016 changed § 6 of art. 26 of Law No. 9394/1996 again by decreeing that “visual arts, dance, music and theater are languages that will constitute

pedagógica” (Brasil, 1994, Art. 12), o que é reafirmado pelas Diretrizes Curriculares Nacionais para o Ensino Fundamental (Brasil, 1998). Isso leva os projetos a incluir (ou não) um trabalho específico de música (our translation).

⁸ A música deverá ser conteúdo obrigatório, mas não exclusivo, do componente curricular (our translation).

the curricular component.”^{9,10}. This achievement of implementing music content was celebrated, as it was the result of many disputes on the importance of music in the training of music teachers.

Along this path, Article 2 followed:

Art. 2 Art. 62 of Law No. 9,394 , of December 20, 1996, comes into force with the addition of the following. Single paragraph. Music teaching will be taught by teachers with specific training in the area. (NR)” (Brasil, 2008)¹¹

In this regard, the progress for trained teachers and the chance for more training within the music area was evident, however, something unexpected occurred when the article was vetoed with the following argument:

Regarding the sole paragraph of art. 62, it is necessary to be very clear about what 'specific training in the area' means. It is worth highlighting that music is a social practice and that in Brazil there are several professionals working in this area without academic or official training in music and who are nationally recognized. These professionals would be unable to teach such content in the way this device is proposed. (Brasil, 2008)¹²

The legal requirements regarding teacher training fell into place, the articulation of which demonstrates the tremendous ignorance of politicians regarding music training. This situation demonstrates how music is often seen as content only being seen to fill gaps and not valued for what it provides for human development. This way, its teaching does not need to be based on science or systematized, anyone can act as a teacher. It is a severe loss for obtaining quality music education, since the teacher does not need to have skills that enable them to carry out their task successfully and with maximum performance. The training skills cover one part of the mastery of the subject, and, regarding the other, pedagogical preparation, these skills are not necessarily developed by those who play an instrument (Penna, 2008; Gonçalves, 2012).

⁹ As artes visuais, a dança, a música e o teatro são linguagens que constituirão o componente curricular (our translation).

¹⁰ Therefore , Law 13,278/2016 is currently in force, replacing Law No. 11,769/2008 on the guidelines and bases of national education, referring to arts teaching .

¹¹ Art. 2º O art. 62 da Lei nº 9.394, de 20 de dezembro de 1996, passa a vigorar acrescido do seguinte. Parágrafo único. O ensino da música será ministrado por professores com formação específica na área (our translation).

¹² No tocante ao parágrafo único do art. 62, é necessário que se tenha muita clareza sobre o que significa 'formação específica na área'. Vale ressaltar que a música é uma prática social e que no Brasil existem diversos profissionais atuantes nessa área sem formação acadêmica ou oficial em música e que são reconhecidos nacionalmente. Esses profissionais estariam impossibilitados de ministrar tal conteúdo na maneira em que este dispositivo está proposto (our translation).

All the simplistic expressions of opinions about music education are just a more accurate reflection of politicians' thoughts on the area, being in many ways a result emptied of the real concept and value for human formation, transforming music into a simple means of attraction, as reported in the report from the Senate Agency: “The rapporteur of the proposal, senator Marisa Serrano (PSDB-MS), stated that music, as a curricular component, could contribute to making the school more attractive to young people”¹³. In accordance with this, Sebben and Subtil (2012, p. 328) commented: “It is evident that, for the politicians involved in the process of administering the law, music has a character that does not recognize it as knowledge”¹⁴.

Therefore, Sebben and Subtil (2012) emphasized that there must be greater interest in intensifying the articulation between political society and civil society in the implementation of laws, helping to forward concepts engaged with their proposals. However, Penna (2008, p. 156) exposed the reality when saying that “[...] official laws and proposals do not have the power to, by themselves, bring about transformations in the daily reality of classrooms”¹⁵.

However, in 2015, CNE/CP Resolution No. 02, of July 1, 2015, which defines the National Curricular Guidelines for initial training in higher education (degree courses, pedagogical training courses for graduates and second-degree teacher training courses) and continuous training, ensured the right for the actualization of these professionals, which is addressed in a more specific way by Rosa and Chassot (2021):

The Guidelines understand continuous training as essential, as well as understanding that as teachers are “cultural training agents”, they need to have access to cultural training. This dimension of continuous training is extremely relevant to reflect on in what extent Music Education is part of this understanding of necessary knowledge for the actualization of the teachers¹⁶.

However, when considering that Resolution CNE/CP No. 02/2015 brought these benefits to teachers, it does not detail the courses specificities, as its guidelines are always given in general, covering the teaching degrees as a whole. According to Art. 3, “initial

¹³ A relatora da proposta, senadora Marisa Serrano (PSDB-MS), afirmou que a música, como componente curricular, poderá contribuir para tornar a escola mais atrativa aos jovens (our translation).

¹⁴ Fica evidente que, para os políticos envolvidos no processo de tramitação da lei, a música possui um caráter que não a reconhece enquanto conhecimento (our translation).

¹⁵ Leis e propostas oficiais não têm o poder de, por si mesmas, operar transformações na realidade cotidiana das salas de aulas (our translation).

¹⁶ As Diretrizes compreendem a formação continuada como essencial, bem como entendem que sendo os professores “agentes formativos de cultura”, precisam ter acesso a uma formação cultural. Essa dimensão da formação continuada é de extrema relevância para pensarmos o quanto a Educação Musical faz parte desta compreensão de saber necessário para a atualização dos professores (our translation).

training and continuous training are intended, respectively, for the preparation and development of professionals for teaching roles in basic education in its stages [...]”¹⁷ (Brasil, 2015, p. 3). However, when considering the Music Degree course within this comprehensive context addressed by the resolution, it can be highlighted that the training institutions for initial and continuous training are responsible for “contemplating, in their dynamics and structure, the articulation between teaching, research and extension to guarantee effective academic quality standards in the training offered, in line with the Institutional Development Plan, the Institutional Pedagogical Project and the Pedagogical Project of the Course”¹⁸ (Brasil, 2015, p. 5).

Other guidelines for the courses are highlighted: in the first paragraph of Article 9, it is determined that “the training institution will define its institutional project, the forms of development of the initial training of basic education teaching professionals articulated with the policies for valuing these professionals and the explicit national common base”¹⁹. Art. 12 confirmed that initial training courses must respect national diversity and pedagogical autonomy. In Art. 13, teaching degree courses, organized in specialized areas, by curricular component or by knowledge and/or interdisciplinary field must be structured through the guarantee of the common national base of curricular guidelines; The second paragraph specifies that the courses must guarantee specific content in the curricula of the respective areas of knowledge or interdisciplinary areas, their foundations and methodologies (Brasil, 2015). All of these requirements apply to all undergraduate teaching courses and can thus be applied to music training courses.

And despite all the convergences and that at times there had been in previous years no specificity for the area of music education and teacher training, in 2016, a significant change occurred through the National Education Council. Then, Resolution No. 02, of May 10, 2016, defined the National Guidelines for the operationalization of Music Teaching in Basic Education.

¹⁷ A formação inicial e a formação continuada destinam-se, respectivamente, à preparação e ao desenvolvimento de profissionais para funções de magistério na educação básica em suas etapas (our translation).

¹⁸ Contemplar, em sua dinâmica e estrutura, a articulação entre ensino, pesquisa e extensão para garantir efetivo padrão de qualidade acadêmica na formação oferecida, em consonância com o Plano de Desenvolvimento Institucional (PDI), o Projeto Pedagógico Institucional (PPI) e o Projeto Pedagógico de Curso (PPC) (our translation).

¹⁹ A instituição formadora definirá seu projeto institucional as formas de desenvolvimento da formação inicial dos profissionais do magistério da educação básica articuladas às políticas de valorização desses profissionais e à base comum nacional explicitada (our translation).

CNE/CEB Resolution No. 02/2016 defined the competencies for schools to include music teaching in political pedagogical projects and provides guidance on adapting time and space for music teaching. Certainly, for music professionals, what has the major meaning in the first paragraph is “organizing their educational professional staff with teachers licensed in Music, incorporating the contribution of the masters of musical knowledge, as well as other professionals dedicated to the practice of teaching”²⁰ (Brasil, 2016).

The third paragraph of Resolution CNE/CEB No. 02/2016 covers institutions providing higher and professional education, with their responsibility to expand the offer of Bachelor's Degree courses in Music throughout the national territory; second teaching degree courses in music for teachers and other basic education professionals; inclusion of music teaching in the Pedagogy curriculum; implementation of offers of technical courses at the secondary level in the area of Music at the Federal Institutes of Education, Science and Technology; offering continuous training courses for teachers graduated in Music and Pedagogy; establishment of national and international partnerships for teaching, research and extension in Music, as well as with other initiatives from cultural institutions linked to the music area; as well as guiding the supervised internship (Brasil, 2016).

The efforts of the defenders of music education in Brazil have had their victories over the years and many obstacles along the way. Resolution CNE/CEB n° 2/2016 was a great appreciation for everyone in the area, as it ensured that the music graduate was the real teacher of the content within the educational institutions, contributing to the appreciation of the trained professional and to quality teaching practice, as music training is often left aside due to a lack of incentives (Gonçalves, 2012).

Currently, when considering the BNCC and its guidelines for teaching arts in Brazil, there are several criticisms when considering that it does not contribute to a favorable scenario for the arts area, since, according to Coutinho and Alves (2020), the BNCC of arts further aggravates more aspects such as the increase in the closure of Degree courses in the various Arts, the weakening of teaching in arts education, due to the constant

²⁰ organizar seus quadros de profissionais da educação com professores licenciados em Música, incorporando a contribuição dos mestres de saberes musicais, bem como de outros profissionais vocacionados à prática de ensino (our translation).

devaluation of professionals, in disregard of Law 13,278/2016, which includes the mandatory curricular subjects of visual arts, theater, dance and music, thus forming a gap for a return to polyvalence.

Despite the current situation, it is important to highlight that Municipalities, through their Municipal Education Departments and school units, obtain autonomy, according to the LDB (Lei de Diretrizes e Bases da Educação Nacional), to manage the teaching of music and other artistic languages in accordance with their chosen option. However, there is a weakness in implementing music education due to a lack of specialized teachers, infrastructure and musical instrument resources (Velho, 2022).

When considering these circumstances, it is clear how the lack of a structure for the specific teaching of music affects the training of music teachers on a large scale, demonstrating, in fact, a relationship between both parts. Policies that ensure that teachers are trained in music within schools contribute to advancements in the area of music education and the possibilities of further training with young people who will truly be interested in fulfilling their profession.

Final considerations

When analyzing the laws and resolutions regarding music education, the trajectory of adjustments and maladjustments is visible, which is often due to a precarious understanding of the importance of music education in the formation of the individual. There is a lack of improved knowledge about music teaching, its concepts, values and diversity present in the social context that would enable complete training, where music stimulates motor coordination, cognitive skills, attention and concentration, allowing for better development that not only aims at building a future professional musician, but at the integral education of the individual.

It is true that since Law No. 11, 769/2008, even more emphasized after the entry into force of Law 13,278/2016, an advantage is obtained by ensuring music as mandatory content, although not an exclusive one, and with Resolution CNE/CEB nº 02, of 2016, the obligation of licensed teachers for music content and the inclusion of music in pedagogical political projects in basic education contributes to the progress in the area of initial and

continuous teacher training. This provides students with specific classes given by a suitable professional and not just by someone with musical knowledge, but without pedagogical skills. After all, the teacher needs to have mastery of the language of music, which is mandatory for quality teaching that really makes a difference in the lives of students.

However, despite the paths achieved, there are still many needs to be met. Walking through the history of music teacher training laws is a rich way of examining the insertion of this professional in the Brazilian context, their struggles and victories. It is a way of understanding the places that are occupied and how to seek help for a better expansion of the area, thus valuing the integration of this professional in school life, understanding that through good training and support policies in institutions, young children and adults in basic education will benefit from complete training and the teachers will be valued in their area.

Nowadays, it is important to further highlight this trajectory of music teacher training legislation, understanding that it grows and develops together with the appreciation of music teaching in schools. Currently there is an understanding that the full teaching degree in Music is established, but if there is no greater struggle to raise awareness of the need for music education in society, it will result in a return to music education in general, as well as to general guidelines of music teacher training in Brazil.

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