



MUSIC EDUCATION
IN PROJECT:
*CREATIVITIES IN
THE CLASSROOM*

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CHAPTER 1: MUSICAL CREATIVITIES IN PROJECT¹

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The conceptions of education that underpin basic education in Brazil are aimed at making schools emancipatory and liberating, with a view to helping students become critical, autonomous, and active citizens in society, with high social participation and protagonism. School curricula are supposed to ensure that students can develop interests and sensitivities that allow them to benefit from cultural goods available in their surroundings, community, or society in general. In addition, they need to allow students to feel appreciated as producers of these cultural goods (Brasil, 2013, p. 70). From this perspective, the teaching process, according to the National Curriculum Guidelines for Basic Education (Brasil, 2013), must consider that students are subjects of their learning process and that teachers have the role of mediating students' interactions with the objects of knowledge and their interactions with one another, thus encouraging socialization. Education is, therefore, a process and a practice that materialize in social relations that transcend the space and time of schools, considering the different participating subjects. Therefore, education is the process of socialization of the culture of life, in which knowledge and values are built, maintained, and transformed (Brasil, 2013, p. 16).

The social and political dimensions involved in educational processes lead to reflections on the power of music education toward democratic practices, citizenship, equity, and social justice. In this view, it is up to music educators to think how music in classrooms can contribute to the construction of a more ethical and equal society. Building foundations for creative music education that is committed to social justice, involves acknowledging the wide range of possibilities that music - as a human expression - can offer. In a democracy, people are not like the gears of a wheel. The decisions we make impact other people and other events. At all levels, democracy also depends on individuals being able to practice their citizenship with freedom and reflexivity (Lisa DeLorenzo², 2016, p. 3).

¹ This text is a translation of the first chapter of the book *Educação musical em projeto: criatividade na escola* ("Music Education in Project: Creativities in the Classroom"), by Viviane Beineke, published by Hucitec Editora in 2023.

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² To highlight and give greater visibility to women authors, in this book their first name is referenced the first time they are cited.

As music educators, we are committed to thinking, together with our students, about the roles and functions of music in various contexts. As DeLorenzo (2016) argues, musical skills in a democratic music class are relevant when they help students think critically about music by means of problem solving and interaction. In this perspective, we intend to maximize educational processes in which students ask meaningful questions and engage with music critically and reflexively. Including creation as a vital dimension in music education processes is a way of moving forward in this direction.

Research on creativity and creative practices in music education has been gaining importance in recent decades. However, the meanings and justifications for creative development may differ, promoting crucial

debate and reflections on the educational perspectives that guide creativity in education. On the one hand, we identify criteria based on economic life, individualism, competitiveness. On the other hand, there are more educational approaches that address and criticize this neoliberal vision, and value collaborative and community creativity in participatory processes, within broad social and ethical values (Anna Craft, 2011; Viviane Beineke, 2012).

Within the approaches that seek to build critical educational perspectives focused on social transformation, creative learning gives new meaning to the concept of innovation because music practices are not limited to the creation of something new for students, or to the application of musical knowledge, but they involve collaborative learning, with children and young people learning from one another and making music together.

In the expression creative learning, the concept of creativity entails the involvement of people in experimentation and invention, with the intention of transforming the world in some way (Feldman, 2008, p. xv). Learning, within this expression, refers to intellectual research in specific domains – in our case, music – involving the acquisition of techniques, skills, information, and technology that maximize the development of creativity (Feldman, 2008, p. xv). In this sense, I define creative music learning as a theoretical foundation and a methodological approach that supports processes of music education in which one learns creatively.

Despite the body of knowledge that has been produced about music education and creativity, it is still difficult to integrate research into pedagogical practices. I consider some factors that can contribute to such difficulty, e.g., the fragmentation of knowledge; studies that disregard the school context or that are conducted in experimental situations and, perhaps most importantly, the limited participation of teachers and music teachers in research and production of knowledge in music education. In this sense, it is crucial the teachers participate in studies that address planning and pedagogical practice, with a view to developing theoretical-methodological frameworks that can support, expand, and mobilize new ways of thinking processes of teaching, learning, and experiencing music at school.

³ This chapter was written with older writings and more recent reflections. Some excerpts are from my doctoral thesis (Beineke, 2009) and from articles that I have been publishing ever since, thus producing further research on creative music learning. Other excerpts have versions that have been reviewed, because as we continue studying and researching, our ideas change. Except for referring readers to a specific text, I did not quote the original texts so that I could write more fluently, intertwining ideas that update and summarize a great deal of my path as a teacher, professor, and researcher.

PLANNING: AN INVITATION TO TEACHERS

Planning can be a way for teachers to be more fully in charge of their practice. [our translation]

Celso dos S. Vasconcellos (2012, p. 62)

The book *Educação musical em projeto*³ (“Music education projects”) discusses the importance given to planning in music education. We see planning as a process in which we reflect on theories and pedagogical

practices in music, seeking to build coherence and integrate these two dimensions which, in a first step, are at the level of ideas. Also, at the level of ideas, we imagine a context to which the project is intended, and we think about how it could be accomplished. As Vasconcellos explains “[...] planning is to mentally anticipate an action to be performed and act as expected. Planning is not, therefore, just something that is done before acting, but it is also acting according to what was thought” [our translation] (Vasconcellos, 2012, p. 35). Thus, it involves the design of the plan and its implementation in the classroom.

Professor Vasconcellos sees planning, which refers to as a teaching-learning project, as a way for teachers to recover their dimension of subjects, because we can use planning to practice our creativity and make our choices, according to the transformations we project with our work and how we intend to intervene in reality (2012, p. 60). We highlight some of the purposes of the teaching-learning project: reflecting on and giving new meaning to work; recovering the creative space of educators; favoring research on practice itself; recovering teaching knowledge and collective pedagogical culture; (re)organizing the curriculum and the flow of expression on the object of knowledge; communicating with other teachers (2012, p. 61).

Planning can always be carried out at different levels of scope. In school education, we can think of planning in the context of the education system, schools, curricula, and the teaching-learning project, among others (Vasconcellos, 2012, p. 95-96). In this work, we addressed teaching-learning projects, which focus more closely on the teaching plan, because we see teaching and learning as relational and dialectical concepts (Vasconcellos, 2012, p. 97). As suggested by the author, we do not use the concept of lesson plan because we understand that the term project represents a livelier and more dynamic dimension of planning, as a process in motion, while the idea of lesson plan refers more closely to the product. Thus, the concept of plan belongs to the concept of project, which is broader and highlights the reflective processes and movements between theories and practices that are mobilized in the design of plans. In this book, we present music education plans for basic education and, to emphasize the framework of creative music learning behind their design, we use the expression creative music projects.

Learning to develop teaching-learning projects is vital in teaching, because we learn as we do, in cyclical processes in which, the more we dedicate to planning, the more we delve into the themes and think about different possibilities of pedagogical mediation. By reflecting on possibilities of practice in the classroom, we consider the objectives again, reevaluate and adjust the plan, shifting between theories that help us think about our teaching practice, while our pedagogical actions help us to (re)think theories. In this process, we also assume the incompleteness of the creative music projects that we present in this book, because they

do not reach the pedagogical action plan in the classroom; this dimension needs to be addressed by the teachers who are interested in the projects.

MULTIPLE MUSICAL CREATIVITIES: DIVERSITIES ON THE SPOTLIGHT

It is essential to think about the plurality of surround knowledge which expresses and disseminates sounds and musicalities so pertinent to the development of humans. [our translation]

Leonardo Moraes Batista (2018, p. 121)

In ancient times, creativity was seen as a divine inspiration, and it took a long time before it was understood as something that involved human capacities. Creativity became the object of study in the early days of Psychology, back in 19th century Europe (Craft, 2011). Only in the middle of the 20th century were the theoretical perspectives and lenses expanded, with contributions from different fields of knowledge. At the beginning of the 21st century, it is increasingly recognized that creativity needs to be studied in relation to the cultural context in which it manifests itself, a perspective that also guides studies and research in the fields of music, education, and music education.

The creative learning approach is anchored in educational principles that emphasize: the importance of the high sense of belonging and mutual commitment; the maximization of creative learning in propositions that encourage the analysis and reflection of the class on their music practices; the dynamic processes of updating, affirming, reiterating, and expanding musical ideas between children and teacher (Beineke, 2011, 2015). Thus, interaction, participation and dialog take a central role. In this approach, it is essential that students have opportunities and time to imagine, explore, choose, make decisions, organize musical ideas, develop, and plan music, in musical decision-making processes. Such processes can happen in different modalities of music practice, from performance to listening or from movement to composition, considering that all the ways in which we relate to music enable - at different levels and aspects - participation and creative inferences.

I use the expression *musical ideas* to refer to the always-transforming living processes that involve music making, conceptions about what music is and what it represents or means to people. According to Teca Alencar de Brito (2007), this is a dynamic concept as regards both the mobility of music thinking - in different times and spaces - and children's timing; a concept in which that musical ideas emerge, settle, and transform continuously.

I argue that musical ideas are constantly produced, expanded, transformed, revised, and updated intersubjectively in the classroom, by both children and teachers, who produce, listen, analyze, and criticize

music by sharing and discussing ideas. In this perspective, we highlight the collective and collaborative processes in the classroom, when students assume social functions in the group, in a social perspective that characterizes the construction of their identity.

As Martinazzo (2005) explains, in the intersubjective dimension of knowledge, subjects' process of shared understanding of something (musical ideas) - which is always provisional - is more valued than the product to be achieved. According to the author, this process of shared understanding is the basis of emancipatory and democratic social and pedagogical constructions, in which teachers and students can become subjects/actors of learning together. When learning together, their intersubjective relationship is established during interaction, exchange, dialog, socialization, and identity building (Martinazzo, 2005, p. 206).

Collaborative work processes are essential for students to assume social roles in the classroom and, thus, build their identity in the group. Thus, they negotiate their participation in a community of practice when each act of participation reflects mutual constitution between the individual and the collective (Wenger, 2008). In this discussion, we aim to build collaborative processes that help the class, including the teacher, to set up a music learning community engaged and committed in the process of negotiating and giving meaning to their music practices, sharing ways of making and thinking music that support creative learning while it develops in this process.

Within a community, musical ideas are constantly changing, with dynamic and always temporary criteria. Such dynamics can be thought of as a spiral cyclic movement, which is renewed, transformed, and updated in the educational path, triggering creative music learning. The critical participation of children in the musical processes of the class seems to connect them with the collaborative dimensions of music learning, transcending the individual relationship with knowledge, connecting them with the world, with the value, the functions, and the meanings they attribute to music (Beineke, 2019, p. 85).

Learning music creatively requires the agency of learners, whose commitment is not restricted to the technical domain; rather, it is expected to favor other ways of positioning ourselves in the world, not only as consumers of music, but also as producers and creators of music, acting critically as people who experience, explore, reflect, think, invent, imagine, share, live music in a different way. This implies thinking about musical knowledge in a broad way, including a plurality of relationships between people and music.

Sound-Cultural Knowledge in Dialogue

The world's musical diversity allows us to question creativity approaches that hierarchize musical knowledge and practices. Thus, we move toward

perspectives of musical education that encourage the interaction between different types of knowledge, recognizing music as a social practice connected with our experiences, including values, functions and meanings attributed to music by children and young people. In this sense, we agree to the definition of music presented by Queiroz.

Music is a human expression consisting of multifaceted aesthetic-sound organizations that take on shape, make sense and carry meaning in social interactions, resulting from different concepts, values and knowledge established within each culture. From this angle, the nature of music is diverse, because it emerges from plural manifestations that are typical of the uniqueness that constitutes the diversity of cultures. [our translation] (Queiroz, 2021, p. 163-164)

There are still concepts of creativity that do not include the wide range of sound-cultural⁴ manifestations, but one needs to broaden the concept of a single musical creativity - in the sense of one only - and take into account the manifestation of multiple musical creativities, connected with groups, musicians, and artists, considered from the perspective of specific social and cultural systems (Pamela Burnard, 2012A; 2012b). From this perspective, Burnard researched the creativities that manifest themselves in different music practices, such as the bands that compose their own songs, songwriters, DJ culture, improvised songs, and interactive audio design.

Thinking of multiple creativities as contextualized music practices, can contribute to musical education, as we expand the possibilities of working in the classroom when we take into account the creativities that underpin music practices. The author (Burnard, 2012A, p. 237) argues that a pedagogy focused on musical creativities emphasizes critical and reflective aspects of music, so that children and young people can develop a broad understanding of their own activities in relation to the practices of others, including other cultural traditions. According to Burnard, this requires developing new understandings, new practices, and new pedagogies, considering activities that are inspired in the contemporary field of music.

Recognizing multiple creativities in music and, consequently, in the music practices of children and young people, causes profound changes in music education, because we need to think about how to address these creativities also in pedagogical planning. We argue that considering the multiple musical creativities implies recognizing non-hegemonic knowledge and promoting, as advocated by Glura Lucas et al. (2016, p. 239), multicultural and inter-ethnic music education in Brazil. "To this end, such dialog must be based on diversity and the right to equality, so as not to stigmatize certain cultures and not to relegate historically excluded knowledge against the background of educational-musical actions" [our translation] (Lucas et al., 2016, p. 242). A step in this direction can be

⁴ To broaden the concept of music, highlighting the diversity and plurality of cultural music-sound manifestations in the world, in this text we also use the sound-musical and sound-cultural expressions.

taken when we think of musical creation from a decolonial perspective, as proposed by Queiroz.

(...) to conceive musical creation as something based on sound-cultural experimentation, the investigative discovery of the many ways of making music in different societies, the rupture of consolidated models originated in unilateral perspectives of culture, the search for rhythms, harmonic patterns, melodic motifs, vocal aesthetics, instruments, among other aspects that characterize the diversity of music in the world [our translation] (Queiroz, 2020, p. 182).

Education of ethnic-racial relations

The understanding that musical education needs to look at the diversity of music in the world is in line with the legislation that governs the education of ethnic-racial relations in Brazil (Brasil, 2003; Brasil, 2004; Brasil, 2008), which provides that content related to Afro-Brazilian and indigenous history and culture must be taught in elementary and secondary school. As highlighted by Lucas et al. (2016, p. 247), this involves realigning conceptions of teaching and hierarchization of knowledge that permeate Brazilian schools. Batista (2018) sees cultural diversity as a creative and essential power to combat racism, taking into account the complexity of the construction of black identity in Brazil, a multi-ethnic and multicultural country. That is, the inter-ethnic movement, in the process of music education, can be a tool for eradicating racism and raise visibility in the production of knowledge by those who put different types of knowledge into practice in the classroom on a daily basis. Knowledge that is part of ancient history, no longer subordinate, but experienced within the liberation from racial whitening, on behalf of ethnic diversity (Batista, 2018, p. 121).

In this sense, we also need to challenge our understandings of music education. From multiple perspectives in the field, Djenane Vieira dos Santos Silva, Eduardo Guedes Pacheco, and Wenderson Silva Oliveira (2022) manifest their epistemological commitment to challenge the still dominant hegemonic paradigm. According to those authors, perspectives of music education that are essentially centered around the processes of music reception and transmission do not include afrodiasporic sound-music experiences. I believe that Silva, Pacheco, and Oliveira would agree that such conceptualization of music education also does not include indigenous sound-cultural experiences. According to them, the idea of transmitting and receiving music operates by its own logics that may disregard ancestry, when it is established that “one who knows of a certain song teaches vertically the one who does not know of that song” [our translation] (p. 213). The authors Pacheco, the body has been erased from rationalist thinking, impacting musical education in an afrodiasporic perspective, when “we learn-teach-we-make music and produce curricula with our bodies” (Silva; Pacheco; Oliveira, 2022, p. 213).

By aligning the concept of multiple musical creativities with the education of ethnic-racial relations, we can build paths for more democratic and participative musical education, in projects that find resonance and support in pedagogies marked by social concerns, evoking the transforming role of education, with objectives aimed at the development of critical, conscious, and supportive citizens, valuing social participation and protagonism, for a fairer and more plural society.

In fact, we aim to design plans that include proposals related to different musical creativities, because sound-cultural manifestations are produced in different contexts, which requires us to reflect on them, as they are not disconnected from music practices. We understand that the variety of creative practices maximizes other ways of experiencing music in the classroom, and it also encourages children and young people to bring a greater variety of sound and cultural experiences to the process.

Brazil, a multi-ethnic and multicultural country, needs school organizations in which everyone is included, in which they are granted the right to learn and expand knowledge, without being forced to deny themselves and the ethnic/racial group to which they belong and adopt customs, ideas and behaviors that are unfamiliar to them. And these will certainly be indicators of the quality of education that will be offered by different levels of educational establishments [our translation] (Brasil, 2004, p. 18).

Considering the dimensions of creative music learning, which values intersubjective learning in communities of practice, it is inferred that the mobilization of multiple musical creativities offers another parameter to pedagogical planning. In addition, recognizing a broad spectrum of musical creativities involves considering musical practices in the socio-cultural context in which they develop. In this process, we need to think of how we can mobilize different musical creativities in plans. On the other hand, when projects are taken to the classroom, we can understand how multiple creativities manifest themselves and streamline music education processes.

CREATIVE MUSIC PROJECTS: CONNECTING WORLDS

Wrong are those who consider motivation, memory, feeling, sensitivity, value and meaning as non-musical elements, because without them, there is nothing that can be called music. [our translation]

Luis Ricardo Queiroz (2021, p. 166)

Each creative-music project presents a variety of possibilities and ways in which students can connect with the world and its music in different sociocultural contexts. In the proposals we developed, we consider it important that children and young people have space and opportunities

to assign meanings to their musical experiences in plans that, far beyond bringing contextualized musical content, favor students' connection with musical diversity.

We can relate to music by playing, singing, dancing, improvising, composing, conducting, recording, or listening, building, and inventing musical instruments, etc. How to make room for imagination in these actions? How to cultivate creative learning in a variety of proposals and activities that will compose the projects?

When we create musical education projects that are not intended for a specific group of students, such as those presented in this book, we could question: How to bring themes without knowing the interests of students, without the possibility of dialogically interacting with them? Or else: How to use the same plan with so many students, from different schools, from different age groups and contexts? Without assuming a simple answer to complex questions, we think that students, with their teachers, can always give new meanings to these projects according to their experiences, mobilizing their interests for the proposed themes. In addition, creative practices can contribute to these processes of attributing new meanings.

Awakening students' interest in the projects we develop in the classroom is also our role as teachers: to kindle their interest in different musical worlds, in their diversity and plurality. We can be inspired by Masschelein and Simons (2017), who criticize student-centered teaching; they explain that, in this model, students from the new generation are thrown back to what they already know, without the possibility of leaving: they are left on their own, as if their personal experiences were enough to create a new world.

When analyzing the limits of student-centered teaching, the authors argue: the result is that students are tamed and become prisoners of their own needs, as a "tourist in their own world of life" [our translation] (p. 107). It should be noted that we do not refer to mass or standardized teaching, because we think of school as a space in which one can be and act on the grounds of plurality and diversity.

Thus, teachers present something to their students because they are passionate about the subject that they teach. And when they open the world through all kinds of subjects, teachers fulfill their pedagogical responsibility [our translation] (Masschelein; Simons, 2017, p. 115).

Creative practices are often associated with student-centered teaching, and when we do not go beyond that, we risk proposing decontextualized practices that are hardly connected with a wide universe of musical knowledge. Moving forward in this sense, we propose to think of creative music learning as a space to experience music, knowledge, and cultures; cultures that relativize our views, make us see

beyond our interests, and can confront and problematize our worldview. This involves fostering the thought of possibilities, in which we go beyond the “what it is”, of the possible, manifesting what “could be” (Craft, 2010), but it also includes contact with other musical worlds, whether they are closer or more distant, in intercultural relations committed to equity and social justice.

In addition to the foundations already presented here, I would like to highlight some ideas and points of view that can guide the construction of creative-music projects, or even the expansion or reinvention of the projects we present below, to contribute to the development of pedagogies that provide opportunities and maximize meaningful processes of music education at schools, supported by creative music learning.

Themes, contexts and scenarios

We can think of the theme of a project as a scenario that contextualizes the ideas that permeate its propositions, offering elements that foster analysis and discussion, research, dialog, reflection, and curiosity about the subject. A creative-musical project can start with a broad idea to be developed: a song or a music genre, a story or tale, a sound-musical expression of a specific context, a particular culture or period, for example. Our challenge is to think about a theme that can permeate the project, giving unity to work and, at the same time, encourage approaches to be adopted from different perspectives. These themes may be musical or not, but we should create connection points with everyday situations experienced by children or young people, addressing real problems, relevant issues, and topics of interest to students according to their age. Interdisciplinary approaches can also produce new ideas on the subject. Thus, we can promote debate in the classroom, encouraging and valuing students’ contributions in the discussion, a basic principle in creative learning.

Creative practices and musical composition

Creative practices and collaborative proposals for musical composition are particularly important in planning. As creative practices, we refer more generally to proposals that involve creative and inventive ways of relating to sound-musical expressions, in a variety of activities. For example, when we try different ways of playing a song, when we creatively activate our listening or create a way to record or represent a sound expression.

Composition, which is also a creative practice, refers to the intentional creation of music and entails a sonic result, which can be procedural, transient, or a product. Thus, despite using the term composition quite broadly, we understand that creative practices are even more comprehensive, including creative musical experiences that we commonly do not refer to as composition. Regardless of the mode

of musical practice, we can think of ways to learn music creatively. This involves reflecting on the contents, knowledge and musical practices that permeate the entire project, acting in all its interconnections.

We understand musical composition in a broad sense, including processes and products involved in the communication of sound or musical ideas, produced with the intention of integrating musical thoughts, whether they are simpler or more complex. This definition includes musical ideas explored spontaneously in the classroom, improvisations, arrangements, storytelling with sound effects, or musicalization of texts or poems, creation of verses and songs, etc. In the composition process, space and time are highly valued for individuals to imagine, explore, experiment, invent, structure, arrange, select, and combine musical ideas, encouraging decision-making, without requiring some kind of record or musical notation.

The space for making musical decisions is essential in music education, and it can happen in creative processes involving proposals of composition, improvisation, arrangement, storytelling with sound effects, musicalization of texts, creation of verses and songs, body expression, interpretation, and performance, among many others. In the design of creative-musical projects, we may wonder: How to create opportunities for students to make musical decisions, to raise awareness about their own processes of music learning? An alternative is to provide playful spaces for creating possibilities, exploring, inventing, and fostering their imagination, through a variety of modes of interaction with music.

Processes and modalities of composition

The variety of composition proposals, both in relation to the modalities (improvising, making an arrangement or creating a song, for example), and in relation to the generation of ideas (which may or may not be musical ideas), maximizes the process of thinking and understanding different dimensions involved in musical composition, in addition to encouraging students to contribute a greater variety of musical experiences to the process. By using different modalities, we can, for instance, propose freer sound explorations, improvise, create an arrangement, or write a song, and propose ideas that trigger the composition process, which can be quite varied: a poem, analogy with images, soundscapes, or a music genre, among many other possibilities.

Also, in terms of composition proposals, another criterion based on creative learning is the challenge of creating imaginative proposals, i.e., considering that sound-music creation is more favored in activities that depart from expressive elements rather than from technical principles of musical construction. In this way, students tend to become playfully involved in class, exploring possibilities of invention, constantly practicing the “what if?”, the process of asking questions and making decisions,

which is important in cultivating musical creativities.

A challenge in the design of composition activities is the search for a balance between the levels of structure and the freedom that underpin these propositions. As argued by Craft et al. (2008, p. 71), when learning starts, achieving this balance is always a dilemma, because a great deal of determination from the adults (in this case, the teachers) can restrict the creative processes of children [and the young] and their ability to develop their own ideas, while excessive freedom can confuse them or not allow them to go beyond what they are already able to accomplish by themselves.

Criticism and music listening

... listening is what transforms into music what, at first, is not music. (...) Music, in turn, is updated by listening and by the production of sound gestures [our translation].

Teca Alencar de Brito (2019, p. 79)

In creative-musical projects, we greatly value music criticism processes, including the analyses, evaluations, comments, ideas and suggestions of students and teachers about the work carried out in class, including their compositions and performances. Reflecting on their experiences, students' musical ideas can be reviewed, in processes of reiteration, acceptance or rejection, negotiation of meanings of musical practices and updates of evaluation criteria.

When the students make suggestions about the compositions of colleagues, for example, they reveal, each in their own way, how they imagine what music should be like, a condition that guides their judgments on the works. Concomitantly, new ideas of music are introduced and incorporated into the knowledge produced collectively.

From this perspective, criteria for evaluating students' productions can be established intersubjectively in the classroom based on musical ideas that support the analysis and musical criticism of a given group of students at a given moment, when all of them reflect on and discuss their works. This intersubjective understanding, as Martinazzo explains (2005), is the result of a process that entails listening to others, offering them the opportunity to speak and argue. It is also important to consider that, in the intersubjective process of learning, understanding does not mean blind adherence to the idea of others or submission to hegemonic and legitimizing discourse, but a central principle in the establishment of solidarity, interaction and socialization (Martinazzo, 2005).

Teachers play an important role in this process, and they are expected to mediate the discussions between students, ensuring space for them to speak their mind and an environment for social relations

of engagement, commitment, and mutual respect, so that students can feel safe to express their ideas. They should also expand students' musical ideas, based on their own references and knowledge of music. To this end, teachers can, for example, highlight musical characteristics of their students' compositions, drawing attention to the ideas of music present in them; or propose the appreciation of varied repertoires and new forms of listening to music, creating relationships between students' compositions and other sound-musical expressions.

As I have argued (Beineke, 2009; 2018), creative learning is enhanced in activities that not only promote the realization of creative practices in classes, but also encourage the collective construction of knowledge, valuing different ways of listening to students' productions. The intersubjective evaluation processes – with an approach that includes analysis, reflection, and music criticism – can make room for expanding the musical ideas of children and young people, triggering creative learning. In this sense, it is of paramount importance that teachers not only adopt creative practices in classes, but also recognize that students have much to say about the meanings they attribute to these practices, creating and recreating arguments to justify their – temporary – ideas of music, recognizing children and young people as musical critics.

Varied modes of participation

Enabling and favoring various forms of students' participation in classes is another challenging idea in planning. To motivate and maintain their engagement, creative-music projects should offer varied sound-musical practices, combined with the experience of different roles in the group: playing instruments, singing, dancing, creating forms of musical representation, performing to colleagues, being an audience in the classroom, listening and analyzing recordings, discussing their musical ideas with their classmates, and reflecting on them.

In this dynamics, individual participation can be simpler or more complex, allowing children and young people to adjust them according to their abilities, interests, and demands. In addition, working in smaller groups, where children are more likely to express and argue for their ideas and points of view, allows them to become aware of the wide range of possibilities in collaborative composition, that is, the way in which the same initial proposal is understood, developed, and transformed by each of the groups, generating diversified productions.

Integration of reflective and sound-musical practices

The balance and connection between compositional, performance and musical listening activities also contribute to the projects. Integrating creative activities with other ways of learning-experiencing music may

involve, for example, musical practices by imitation, using voice, musical instruments or various sound objects; practices involving other ways of feeling-experiencing music with one's body, dance or do other sound-bodily practices; the understanding of experiences related to sound-musical manifestations linked to different cultures; the invention of instruments; practices of reading or using some kind of musical notation or record, which may be a conventional notation or not; research on different contexts of music production and practice nowadays or at other times; development of skills that allow individuals to improve their musical practice and understanding; listening, criticism and analysis activities, among others.

The quality of social relationships in the classroom is a fundamental dimension for creative learning to develop (Jeffrey; Woods, 2009). Therefore, the dynamics of collaborative, co-participatory and collective participation are very important, including: works produced in small groups; works carried out together by the whole class, with the teacher mediating the discussions or helping the students to organize their ideas; discussion by the whole class of the works produced in small groups, opening other possibilities of listening to students in the classroom.

Regardless of how we experience music, we can think of ways of learning music creatively, encouraging criticism and other ways of being in the sound-cultural world. This includes valuing moments when students reflect and analyze each other's productions, ask questions, or give ideas.

TO THE TEACHERS: A CALL TO ACTION

The way teachers interact with students and encourage interactions between them is fundamental in encouraging multiple creativities. We highlight the search for an environment of respect, curiosity and challenge in the classroom, encouraging the search for solutions with and by the students themselves; the sharing and debate of ideas, prompting colleagues to comment and think collectively about possible solutions to doubt and difficulties encountered in the composition process; encouraging the variety of ways to make music; answering students' questions with other questions; encouraging them to explain their ideas and develop their arguments to talk about music; encouraging them to review their works, in continuous processes of evaluation and reflection on their musical activities; stimulating connections between the developed works and the musical references of students' socio-cultural context; reflecting on the consequences of musical practices in our lives. Fostering creative listening and imaginative thinking about musical practices in the classroom, asking questions and encouraging dialog on contextualized musical practices are fundamental actions in this process.

As the project presents potential for dialog, new possibilities are offered, which can lead planning to other paths. Paths that can be more

meaningful to different groups of people. Teachers may wonder, as Arroyo (2023) points out: Who are the children [and young people] with whom we work? How do we see our students? Are we recognizing them as historical subjects with rights? How do they build their personal and collective identity? Are we learning about/acknowledging the several different ways of experiencing childhood and adolescence in our country? According to the author, educational proposals based on a realistic and diverse view of children [and young people] may be well focused and pedagogical “to ensure their full development as historical, social, cultural, ethical, corporeal human beings, with different languages, aesthetic, memory, imagination, sensitivity, individual and collective identities etc.” [our translation] (Arroyo, 2023, p. 209).

As teachers, we are also expected to build relationships that allow our students to see themselves as part of a community, and see their musical practices as something in their lives that connects with something broader than the school walls. With the creative-music projects we present below, we wish to enhance the participation of students in classes, favoring a creative, critical, and reflective engagement, creating meanings for musical experiences. Thus, we think that projects can indicate a path for meaningful sound-cultural practices, which transcend learning and school contents, in a process committed to musical education as a human experience that emerges from diversity.

We aim to help make musical education relevant, opening new possibilities, expanding horizons, and promoting ethical, responsible, and committed relationships in the classroom and beyond. This will only be possible if you, teachers who are reading this work, accept our call to action, adopt our ideas and propositions in your pedagogical practices, in sensitive, flexible, open and, above all, reviewed or recreated processes, considering your teaching context. Therefore, projects come to life, shifting from the level of ideas to the plan of action! Thus, we work in partnership, creating and thinking - together with you - about the propositions of music education projects, composing dialogic pedagogies between theories and pedagogical practices.

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