



INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

Proceedings
of the
International Society for Music Education
34th World Conference on Music Education: Online*
3rd -7th August 2020



sempre:

Society for Education, Music
and Psychology Research



*The 34th World Conference on Music Education was to have been held in Helsinki, Finland. The conference was cancelled owing to the COVID-19 pandemic, replaced by some online sessions and these Proceedings representing the original conference programme.

Proceedings of the International Society for Music Education
34th World Conference on Music Education

Online
3-7 August 2020

Editor: Andrea Creech
Editorial Assistant: Mariane Generale

Proceedings of the International Society for Music Education
34th World Conference on Music Education
Online 3rd-7th August 2020
Papers submitted for originally scheduled conference in Helsinki, Finland, 2nd-7th August 2020

Edited by Andrea Creech (Editor) & Mariane Generale (Editorial Assistant)

ISBN 978-1-922303-01-1

© 2020 International Society for Music Education (ISME)

Published in Australia in 2020
International Society for Music Education (ISME)
Suite 148
45 Glenferrie Road
Malvern, Victoria 3144
Australia

Copy requests:
isme@isme.org

All rights reserved. Except for the quotation of a short passage for the purposes of criticism or review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from the publisher.

The full papers submitted to the 2020 International Conference were double blind refereed by members of the conference scientific committee before inclusion in the Conference Proceedings.

Coloniality in music teacher education: The current reality of undergraduate programs in Brazil

Luis Ricardo Silva Queiroz & Marcus Vinícius Medeiros de Pereira

Federal University of Paraíba (Brazil)

Federal University of Juiz de Fora (Brazil)

Abstract

This paper presents the research outcomes of a study conducted on Brazilian music teacher education programs over the last ten years. The research investigated undergraduate programs of the 20 most prominent Brazilian universities, taking consolidated institutions from all regions of the country into consideration. The paper aims to reflect on the traits of coloniality that impact music teacher education as well as the strategies incorporated by undergraduate programs to address this factor. Based on a transdisciplinary theoretical approach, the study dealt with the essential concepts of understanding the current reality of music in higher education by considering the trajectory of coloniality and exclusions that characterized the country. The analyses are supported by an extensive qualitative research approach, which includes bibliographical and documentary research. The findings provide evidence that although the goals and other theoretical definitions of the educational projects consider the diversity of context and music to be pursued throughout the program, the content, knowledge, and curriculum framework continue to hold onto patterns and models which originated from coloniality and its cultural features.

Keywords: Coloniality, Brazilian Music Education, Undergraduate Programs, Teacher Education, Musical Culture

Introduction

Brazil is a country characterized by its broad diversity of people and cultures. This trait is the result of a complex blend of ethnic groups, customs, conflicts, exclusions, and dominations. Music has always been a vital social phenomenon responsible for expressing the identities, diversity, and particularities that represent the cultural melting pot that is Brazil.

Despite the effervescent diversity that constitutes the music-making process throughout the country, music came to be institutionalized in Brazilian education due to an intensive process of colonization. This trait has established since the sixteenth century, a formal music education that does not relate to the cultural diversity of the country. The consequence is that it has been excluding, from universities and other schools of music, several music expressions, their practitioners, and cultures in general.

Hence, it is currently vital to work on the visions of equity and diversity that promote dialogues and interactions between the Brazilian institutional music education and the rich culture of the country. Considering this perspective, this paper aims to discuss and analyze the current reality of music teacher education in Brazil by

considering the trajectory of coloniality, exclusions, achievements, and proposals in music teaching and learning.

The analyses were conducted over the last ten years, taking a qualitative research approach. The research universe encompasses 20 consolidated universities—four institutions from each region of Brazil—taking the regional particularities, institutional history, and representation of these music teaching institutions into account. The main data collection procedures were based on theoretical approaches in music, music education, sociology, anthropology, and correlated fields as well as documentary research encompassing education projects in Brazilian universities, among other sources related to music history, music and education policies, and music pedagogies in the country.

Coloniality: The Concept, Trajectory and Impact on Music Education

The conquest of Latin America became a constitution landmark of “new world order,” as conceived by Quijano (2010, p. 22), which culminated over 500 years later in a “global powering that covers the whole planet.” This conquest process was established based on historical colonialisms that “implied a violent concentration of the world’s resource under the control and for the benefit of a small European minority—and above all, of its ruling classes” (Quijano, 2010, p. 22).

The concept of coloniality emerged in the late 1980s and early 1990s from the works of Peruvian sociologist, Aníbal Quijano (Quijano, 2007). Since the 2000s, Latin American scholars (Mignolo, 2011; Mignolo, 2012; Maldonado Torres, 2007; Walsh, 2013; Walsh, 2017) have worked on this concept in-depth, and it has gained notoriety in different areas and contexts around the world.

Coloniality “[...] names the underlying logic of the foundation and unfolding of Western civilization from the Renaissance to today of which historical colonialisms have been a constitutive, although downplayed, dimension” (Mignolo, 2011, p. 2). Thus, coloniality is one of the mainstays of modernity, and its consequences are still a cultural pattern for/in colonized countries.

While the domination of Western European culture has been intense in various cultural expressions and fields of knowledge, this trait has been overly dominant in the field of music, especially concerning its institutionalization. The celebration of a few sets of music expressions composed in European countries, mainly from the sixteenth century, has perpetuated thoughts and values, projecting Western classical music as the primary and most valuable music style in the world (Queiroz, 2017).

The consequence of this process is that European classical music, and its derived musical expressions, equivocally became the “absolute culture” that, because of its colonial label of “noble art,” is still considered for many music teachers the main type of music that deserves to be taught, studied, performed, and researched into formal music institutions worldwide. We cannot deny that there have been some advancements in institutional music teaching and learning and that other types of music have gained notoriety in this context, at least since the 1990s. However, we also need to recognize that European-centered music is still the main focus of formal music education (Moore, 2017).

In this context, the concept of coloniality is vital to understand the music institutionalization process in Latin American countries. The hegemony of Western classical music has dominated the institutions of music to the detriment of other regional,

national, and international music cultures. This fact, which represents the reality of music and several other artistic expressions, is directly related to the “massive and gigantic extermination of the natives”, their knowledge, and their artistic expressions. It is the result of the “cultural repression and the colonization of the imaginary” that have been imposed on Latin America since the European conquest (Quijano, 2010, p. 22–24).

Based on this perspective, coloniality is a critical concept to understand and analyze the reality of music education in Brazil from its history till date. The country, colonized by Portugal from 1500 to 1982, has institutionalized music education by reproducing the goals, content, curricula, repertoires, teaching, and learning strategies, among others, defined and consolidated in Europe. In Brazil, as in many countries, the coloniality continues to be “alive in textbooks, in the criteria for good academic work, in culture, in common sense, in the self-image of peoples, in the aspirations of subjects, and many other aspects of our modern experience. In this sense, we breathe coloniality into modernity every day.” (Maldonado-Torres, 2007, p. 131).

Music and the Institutionalization of Music Teaching in Brazil

Towards the end of the 19th century and the beginning of the 20th century, Mário de Andrade interpreted the reality of Brazilian music production, impressing upon the nationalist ideological dimension, as radical as it may seem, showed himself shocked with the colonial features that composed Brazilian music at that time.

[...] the music that is composed here, whether religious or not, assumes all the hideous aspects of virtuosity. It is an embellishment that is totally unrelated to the spiritual progress of the collective; useful for few; a disturbing ritual that accompanies the bosses and grants them, from month to month, on the eyes of the crowds, the miracle of transfiguration. (Andrade, 1991, p. 18, our translation into English)

This quote is a claim for music production that, somehow, did not resign itself to the impositions that had emerged ever since colonization—impositions which, once incorporated as the ideal way of making music, turned our composers and musicians into mere repeaters of the compositional and interpretive forms and models. They believed that by dominating those models, they would be able to create music that sounded “civilized” to the point of being accepted and recognized by the colonizing nineteenth century European critics.

With the same inclination, music teaching became institutionalized in Brazil due to initiatives to include classical music as a vital component to civilize the country. Under this perspective, the first formal school of music in Brazil was founded in 1948. (Augusto, 2010). The Imperial Conservatory of Music was created based on the European conservatory-based model and provided guidelines to establish several other schools of music in different regions of Brazil. Over the history of Brazilian music institutionalization, this model served as the framework for music teaching throughout the country.

Considering this reality, current studies have been questioning this hegemonic tendency in higher music education by reflecting on and analyzing several other possibilities that emerge from the diversity of music that characterizes Brazilian culture (Couto, 2014; Queiroz, 2015; Queiroz, 2017). However, although some new perspectives

in music education are now present, it is critical to recognize that teaching classical music and its canons is still a dominant perspective in music institutions. This tendency results from what Pereira (2012) conceived as “conservatory-based habitus.” This habitus, in turn, is explicit in higher education curricula in Brazil (Pereira, 2012).

Facing the strength of the coloniality traits and many exclusion processes evidenced in higher education in music, we approach the 21st century as a new era for the field of music in Brazil. This is an era marked by the problematization of dominant hegemonies in the institutional teaching of music and by the ascension of new knowledge and social groups that constitute national culture.

The main objective of this research project emerges from this framework insofar we foresee how vital questions of the contemporary world have interacted and engaged in dialogue with music education at the undergraduate level. More specifically, the primary reflection that we pursue through the course of this paper is as follows: How have traits of coloniality impacted music teacher education programs, and what strategies have these programs incorporated to react to this feature?

Coloniality in the Current Music Teacher Education Programs

The data gathered on the current reality of Brazilian higher education in music and a comprehensive analysis focused on the undergraduate music teacher education programs indicate that colonial traits continue to remain steady at this educational level, although the programs provide some perspectives for change. In the following sections, we analyze some particular aspects of this reality.

Program Goals and Alumni Profiles

The research data shows that all of the programs covered in this study aim to educate music teachers to work in a broad set of educational levels and teaching contexts such as regular schools—elementary, secondary and high education—conservatories, other specialized music institutions, non-profit organizations, community culture educational projects, and so on. This trait is linked to a worldwide perspective in the field of music, and also in education in general, that considers diversity as a human right, which should be incorporated by contemporary educational programs (Unesco, 2001; Queiroz, 2015). Thus, educating music teachers to work in a varied set of contexts is an essential part of dialoguing with the diverse demands that characterize the current society.

From the same perspective, alumni profiles are expected to be diverse and linked with the social demands, job markets, and current reality of music as a cultural and humane phenomenon. We found this diversity-based trend in the educational projects of all the institutions we researched. It is worth noting that the goals and the alumni profiles propose dialogues that rupture traditional music teaching in Brazil. Thus, we consider this trait as a decolonial perspective incorporated, at least theoretically, by the music teacher education programs

Contents and Knowledge

Requests for changes in higher music education have echoed nationally and internationally principally from 2000s. These claims are mainly related to the needs to incorporate, these days, other contents and knowledge, new educational strategies, and

vary curricula arrays to promote dialogues and interactions between institutional teaching and the reality that characterizes musical cultures around the planet.

Requests for changes in higher music education have stronger echoed nationally (Couto, 2014; Penna, 1995; Pereira, 2014; Queiroz, 2015; Queiroz, 2017) and internationally (Campbell, Myers, Sarath, 2016; Green, 2001; Moore, 2017; Nettle, 1995; Talty, 2017) at least since the 2000s. These claims are mainly related to the need to incorporate other types of content and knowledge, new educational strategies, and varied curricula to promote dialogues and interactions between institutional teaching and the reality that characterizes musical cultures around the world.

This debate in Brazil (Queiroz, 2017), the United States (Moore, 2017), the United Kingdom (Minors, Burnard, Bath, Shihabi, Walt, 2017), and many other countries, strongly emphasizes two main objectives to work on: 1) Create strategies and actions to overcome the hegemony of Western classical music and derived music teaching tendencies produced in Europa until the 20th century; 2) Include and promote music education based on, and integrated to, the local, national, and global cultural diversity.

However, the research outcomes clearly show that the content and knowledge worked on in music teacher education programs are still dominated by Western classical music and its pedagogical features in Brazil. Consequently, although the program's goals include proposals centered on educating teachers to work in diverse contexts, the incorporation of other types of music and varied strategies for teaching and learning are incipient in the country.

While all of the programs we researched include classical music in their curricula, only 40% of them cover other music expressions in their educational proposals. Considering only those programs that work on music other than Western classical music, the study showed that 85% of their content, knowledge, and teaching activities are still related to this type of music, while only 15% have embraced other music expressions.

The data shows that, even currently, the field of music has an intense focus on European music culture. This is a culture that, according to Quijano (2007), has become a kind of aspiration and, consequently, a "universal" cultural model that should be followed and incorporated by other countries and cultures.

Therefore, we conclude that although the music teacher education programs aim to prepare teachers for diverse music teaching contexts, as stressed in their educational projects, their curricula content and knowledge are dominantly related to Western classical music. Thus, the conservatory training model, as defined by Pereira (2012, 2014), continues to be explicitly hegemonic in undergraduate music education programs.

Curriculum Framework

The hegemony of the course-based model, which is characterized by the organization of content and knowledge into specific courses, stood out as an even stronger colonial trait than the domination of Western classical music in our study. All the institutions which were researched set up their curricula by fragmenting music into disciplines such as "harmony," "music theory," "ear training," "counterpoint," "music history," "music teaching methodology," "music research methodology," "improvisation," "instrument," and "singing," among others.

The belief which supports this model is that it will create efficient didactic strategies to educate students by separating the music phenomena into smaller units

(courses). Thus, through the educational process, students would build their music knowledge by working on specialized sets of knowledge and music experiences. Although the teaching and learning processes are conducted by separating the music into multiple different categories (disciplinary boxes), the students are expected to reconnect them at the end of the educational praxis naturally.

This type of curricular array leads the students to study theoretical dimensions in one or more disciplines, music history in some others, instruments in others, and so on. The idea is that this framework would enable the alumni to express themselves and teach music by reconnecting the knowledge and practices that they have learned in a fragmented way through the various courses in the program.

Several questions could be asked of this dominant feature and its imposition as a “universal” tendency to set up the music curricula in Brazil. However, the central aspect of being questioned is how we continue following the course-based tendency copied from European conservatories despite the extensive changes that characterize music in the current era.

The following question arises when reflecting specifically on the reality of Brazilian music teacher education: Why do universities keep themselves centered on the same curricular array that was created to teach Western classical music in the country almost two centuries ago? It is a controversial feature, especially if we take into consideration the diversity of Brazilian music and the broad range of knowledge that we have produced about this reality. Some recent research outcomes highlight that, among other traits of diversity, there are uncountable sets of situations, processes, and strategies of teaching and learning that surround Brazilian music (Arroyo, 1999; Prass, 2004; Queiroz, 2005; Queiroz, Marinho, 2017).

From these findings emerge another crucial question to be reflected on: Why did we not learn from the diversity of strategies, situations, and processes of music education that characterize Brazilian culture and that we have academically studied in-depth over the last three decades? The answer from this study is clear: It is because our institutions continue to be guided by the strength of the dominant colonial features since the institutionalization of music in Brazil.

Conclusion

The severe and violent exclusion of local groups and their knowledge that’s promoted by coloniality is still highly prevalent in Brazil. In this context, the fascination and admiration for the European culture of the past have created patterns, values, and types of guidance which have been used as the Brazilian cultural references for over five hundred years.

By following this tendency, the institutionalization of music in the country has established Western classical music as the main focus of formal education since the 19th century. Aligned to this trait, the canons of teaching and learning European classical repertoires have become a model that’s been unsurpassed for over a century.

Considering the trajectory of coloniality and its impact on formal education in music, this study conducted on the reality of music teacher education programs currently present in Brazil provides evidence of some advancements regarding the content and music proposals worked into the programs. However, what catches our attention is the permanence of colonial features as the central mainstay of the curricula.

Thus, while the goals and other theoretical definitions of the educational projects point towards pursuing diversity in contexts and music, the content, knowledge, and curriculum framework, in particular, continue to hold onto patterns and models which originated from coloniality and its cultural features.

Overall, the research outcomes indicate that we need to acknowledge this cultural and pedagogical deficiency and consider some decolonial options for Brazilian music education to overcome the current reality. The social disparity and inequality, which have characterized Brazil throughout its history, need to be considered as essential features in music teacher education. This implies that we need to create strategies to overcome music impositions in the teacher education process and assume current visions of diversity and equity to surpass the coloniality and injustices that still dominate Brazil.

References

- Andrade, M. (1991). *Aspectos da música brasileira*. Belo Horizonte & Rio de Janeiro: Villa Rica.
- Arroyo, M. (1999). *Representações sociais sobre práticas de ensino e aprendizagem musical: um estudo etnográfico entre congadeiros, professores e estudantes de música* (Tese de Doutorado). Retrieved from <https://lume.ufrgs.br/handle/10183/15025>
- Augusto, A. (2010). *A civilização como missão: o Conservatório de Música no Império do Brasil*. *Revista Brasileira de Música*, 23(1), 67-91. Retrieved from <http://rbm.musica.ufrj.br/edicoes/rbm23-1/rbm23-1-04.pdf>
- Campbell, P. S., Myers, D., & Sarath, E. (2016) *Transforming music study from its foundations: a manifesto for progressive change in the undergraduate preparation of music majors* (report of the task force on the undergraduate music major - 2014). Missoula: The College Music Society. Retrieved from <https://www.music.org/pdf/pubs/tfumm/TFUMM.pdf>
- Couto, A. C. N. (2014). Repensando o ensino de música universitário brasileiro: breve análise de uma trajetória de ganhos e perdas. *Opus* 20(1), 233-256. Retrieved from <http://www.anppom.com.br/revista/index.php/opus/article/view/111>
- Green, Lucy. (2001). *How popular musicians learn*. Londres: Ashgate.
- Maldonado-Torres, N. (2007). Sobre la colonialidad del ser: contribuciones al desarrollo de un concepto. In S. Castro-Gómez & R. Grosfoguel (Orgs.), *El giro decolonial: reflexiones para una diversidad epistémica más allá del capitalismo global* (pp. 127-167). Bogotá: Universidad Javeriana-Instituto Pensar, Universidad Central-IESCO, Siglo del Hombre Editores. Retrieved from <http://ram-wan.net/restrepo/decolonial/17-maldonado-colonialidad%20del%20ser.pdf>
- Mignolo, W. D. (2012). Preface to the 2012 edition. In W.D. Mignolo (Ed.), *Local histories/global designs in the twenty-first century* (pp. ix- xxiii). Princeton: Princeton University Press.
- Mignolo, W. D. (2011). *The darker side of western modernity: global futures, decolonial options*. Durham & London: Duke University Press.
- Minors, H. J., Burnard, P., Bath, C. W., Shihabi, Z., & Walt J. S. van der. (2017). Mapping trends and framing issues in higher music education: changing

- minds/changing practices. *London Review of Education*, 15(3), 457-473. Retrieved from <https://files.eric.ed.gov/fulltext/EJ1163220.pdf>
- Moore, R. D. (Ed.). (2017). *College music curricula for a new century*. New York: Oxford Scholarship Online.
- Nettl, B. (1995). *Heartland excursions ethnomusicological reflections on schools of music*. Urbana: University of Illinois Press.
- Penna, M. (1995). Ensino de música: para além das fronteiras do conservatório. In Y. R. Peregrino (Org.). *Da camiseta ao museu: o ensino das artes na democratização da cultura* (pp. 129-140). João Pessoa: Editora UFPB.
- Pereira, M. V. M. (2012). *Ensino superior e as licenciaturas em música (pós Diretrizes Curriculares Nacionais 2004): um retrato do habitus conservatorial nos documentos curriculares* (Tese de Doutorado). Retrieved from https://www.researchgate.net/publication/324516635_ENSINO_SUPERIOR_E_AS_LICENCIATURAS_EM_MUSICA_POS_DIRETRIZES_CURRICULARES_NACIONAIS_2004_um_retrato_do_habitus_conservatorial_nos_documentos_curriculares
- Pereira, M. V. M. (2014). Licenciatura em música e habitus conservatorial: analisando o currículo. *Revista da ABEM*, 22(32), 90-103. Retrieved from <http://www.abemeducaomusical.com.br/revistas/revistaabem/index.php/revistaabem/article/viewFile/464/388>
- Prass, Luciana (2004). *Saberes musicais em uma bateria de escola de samba*. Porto Alegre: Editora da UFRGS.
- Queiroz, L. R. S. (2005). *Performance musical nos Ternos de Catopês de Montes Claros* (Tese de Doutorado). Retrieved from <https://repositorio.ufba.br/ri/handle/ri/9099>
- Queiroz, L. R. S. (2015). Há diversidade(s) em música: reflexões para uma educação musical intercultural. In H. L. da Silva & J. A. B. Zille (Orgs.). *Música e educação* (pp. 197-215). Barbacena: EdUEMG. Retrieved from <https://musicaeinclusao.files.wordpress.com/2015/09/livro-na-integra.pdf>.
- Queiroz, L. R. S. (2017). Traços de colonialidade na educação superior em música do Brasil: análises a partir de uma trajetória de epistemicídios musicais e exclusões. *Revista da ABEM*, 25(39), 132-159. Retrieved from <http://www.abemeducaomusical.com.br/revistas/revistaabem/index.php/revistaabem/article/download/726/501>
- Queiroz, L. R. S & Marinho, V. M. (2017). Educação musical e etnomusicologia: lentes interpretativas para a compreensão da formação musical na cultura popular. *Opus*, 23(2), 62-88. Retrieved from <http://www.anppom.com.br/revista/index.php/opus/article/view/477/428>
- Quijano, A. (2007). Coloniality and modernity/rationality. *Cultural Studies*, 21(2-3), 168-178. Retrieved from <https://doi.org/10.1080/09502380601164353>.
- Quijano, A. (2010). Coloniality and modernity/rationality. In W. D. Mignolo & A. Escobar (Eds.), *Globalization and the decolonial option* (pp. 22-32). New York: Routledge.
- Talty, J. (2017). Noncanonical pedagogies for noncanonical musics: observations on selected programs in folk, traditional, world, and popular musics. In R. D. Moore (Ed.). *College music curricula for a new century* (101-114). New York: Oxford Scholarship Online.

- Unesco (2001). *Universal declaration on cultural diversity*. Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Walsh, C. (Ed.). (2013). *Pedagogías decoloniales: prácticas insurgentes de resistir, (re)existir y (re)vivir*. Tomo I. Quito, Ecuador: Ediciones Abya-Yala. (Serie Pensamiento decolonial). Retrieved from <https://ayalaboratorio.files.wordpress.com/2018/03/catherine-walsh-pedagogc3adas-decoloniales-volume-i.pdf>
- Walsh, C. (Ed.). (2017). *Pedagogías decoloniales: prácticas insurgentes de resistir, (re)existir y (re)vivir*. Tomo ii. Quito, Ecuador: Ediciones Abya-Yala. (Serie Pensamiento decolonial). Retrieved from <https://ayalaboratorio.files.wordpress.com/2018/03/catherine-walsh-pedagogc3adas-decoloniales-volume-ii.pdf>