



Indigenous education and musical education

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SUMMARY

This work exposes a discourse presented in the Master's Dissertation that investigates MUSICAL ART AS AN EDUCATIONAL TOOL IN THE VITALIZATION OF THE STUDY OF THE MOTHER TONGUE OF THE KOKAMA INDIGENOUS PEOPLE IN ELEMENTARY SCHOOL I IN THE COMMUNITY OF SAPOTAL IN THE MUNICIPALITY OF TABATINGA. Music is part of the indigenous life of several indigenous peoples in what is now Brazil, it is part of everything, work, birth, harvesting, rituals and other moments of indigenous life. Music is a human experience. It does not derive from the physical properties of sound, but rather from man's relationship with sound. Following Penna's analyses, music is a social and historical phenomenon. Take as an example European music that consolidated the tonal system, creating from its experiences formal codes that Western music obeyed for three centuries. In your system the smallest distance is the perception of smaller intervals. But other people have a different system. The result is when we listen to the music of other peoples, it represents us and to us the music of indigenous peoples may seem strange and in the same way our music seems strange to them. It is clear in the discourse that there is a rupture in mystical concepts regarding music, as it is a production of transcendental origin. In fact, musical sensitivity is not the result of an innate gift, but rather, of acquired stimulus, the result of experience in a given society.

Key words: Indigenous culture. Art. Music.

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INTRODUCTION

A very common discourse in the musical world refers to the statement that to become a complete musician, or with full musical training, it is necessary for the individual to be surrounded by vast academic scientific knowledge and to have a musical instrument for constant practice. with an exacerbated temporality of exercises with the aim of acquiring the necessary technique to execute all the theories that you necessarily need to acquire throughout your history with music and have a good musical ear.

This discourse is assimilated and shared by the vast majority of music educators. A reflection on his own practice as a Teacher and the teachings of the Kokama people in their relationship with music and the consequent musical education practiced among them (PENNA, 2008).

The 20th century houses a second moment, which is made up of several movements. This is the time called "traditional pedagogy", where repetition is emphasized. Drawing continues to be the main reason for study and therefore more technically in-depth knowledge of plane geometry, projection, light, shadow, etc., as it is primarily intended for use for professional purposes.

In the 1950s, the teaching of music, orpheonic singing and manual work were included in the school curricula, along the same traditional lines, repeating models from Europe. According to Ferraz (1999, p. 31), "its emphasis is on expression as subjective and individual data in all activities, which move from intellectual to affective aspects". Music is an expression, so it is necessary both subjective and individual that all activities are linked to intellectual aspects and take into account affection.

For Ferraz:

One of the milestones in the application of this methodology was the creation of Escolinha Artes, in Rio de Janeiro by Augusto Rodrigues in 1948, who saw the student as a creative being, to whom all possible conditions of artistic expression should be offered, assuming that at the same time 'learn by doing', they would also know how to do it, cooperatively, in society (1999, p.32).

However, the 70s of the 20th century brought us a new pedagogical trend, the technical one. Here All methods and objectives are aimed at the use of technologies that are on the rise in the world and for the world of work.

Still in 1964, the discussion began regarding the education we want as a Brazilian State. In the 1980s, with the aim of analyzing the quantities existing in previous processes, what was called Critical Historical Pedagogy emerged. Such descriptions locate us in time to understand the role of teaching music taking into account the "world of art" and the discipline of Indigenous language. We agree with the point of view presented in the works cited that art teaching has followed such trends throughout all these centuries until today.

The technical model, for example, from which no professional musician can escape, because to reach a "level" considered professional, it is necessary to achieve success in all curricular phases established by institutions and this is based on job market models.

However, this professional cannot fail to have sufficient intellectual training to make him a thinking individual in the society to which he belongs, therefore, "arts and music" teaching must be offered in a broad manner to every member of society, as it is basic knowledge and present in cultural formation.

two Penna (2008), states that the officialization of policies takes place in the field of civil society, as citing Gramsci, the state is subdivided into two spheres: political society and civil society, giving political society the establishment of norms for the effective functioning of society. civil society, therefore, for a policy such as music teaching to work, action by governments and courts is necessary.

Historically speaking, the first law of national scope that intends to address all modalities and levels of education is the LDB of 1961, but before that, the laws treated the modalities and levels in a specific way, as were the so-called Organic Education Laws of 1942 to 1946. Ten years later under the Military Regime, this law was changed by LDB no. 55692/71, which according to the author, has a technicalist tendency overlapping with

liberalist inspiration of the first.

According to the Resolutions of the Federal Education Council, through Opinion No. 1284/73 and Resolution No. 23/73, they establish the normative terms regarding the Degree course in Artistic Education, establishing the Short Degree - general training in Artistic Education and the Full Degree combining general training with specific ones that, through Opinion No. 1284/73, establish that the major divisions of art, the plastic arts, the performing arts, music and drawing.

But according to Opinion No. 540/77, the arts encompass other artistic languages and specifically mention the teaching of music. The 90s brought us new legislation and considering many of the requests resulting from academic work, postgraduate courses, congresses and the Brazilian Association of Musical Education, made a great contribution. One of the discussions is the name that is now in favor of “art teaching” and the repudiation of the term Artistic Education, showing the need to recover the specific knowledge of each artistic language. LDB No. 9,394/96, which in the description of the aforementioned author, ends up reaffirming the LDB of 1971, where the process of making art teaching mandatory had already begun. Although it is a new term, it ends up having different interpretations, however the Ministry of Education – MEC begins the elaboration and distribution of the National Curricular Parameters, the PCN's, specific to the arts, which presents a pedagogical proposal that includes the following languages: Visual arts, music, theater and dance.

This analysis of documents and works carried out throughout the 20th century shows important aspects, which present many striking characteristics of the musical forms present in indigenous music. Ethnographic work opens up a range of possible perspectives and brings experiences much closer to the reality of indigenous peoples. Indigenous music is formed by the vast cultural universe of the different indigenous peoples who inhabited and inhabit Brazil. It is considered one of the most important cultural activities in the socialization of these people and has a polymorphic characteristic.

In this sense, it must be understood that indigenous peoples do not constitute a single and monolithic cultural reality, but a plural one, which is revealed in their own musical practices and sound production systems.

For Seeger (2015), approaching the matter with music is part of culture and social life [...], it deals with the way in which musical performances create many aspects of culture and social life. We can verify that when looking at Indigenous music, the researcher immediately identifies a function of use for the music of indigenous peoples, being unique and different from other forms of civilization. The aspects of the use of music for forms of worship, in the Christian world and other religions, could even be compared to aspects of Indigenous music, however the social functions, in this context, each one in their own way of social and cultural living.

According to Camêu (1999), in her Outline for a History of Indigenous Music, the researcher makes a summary of facts arranged in documents, which portray, upon the arrival of the Portuguese colonizers, there was an effervescent musical life among the indigenous peoples and residents of the new country. Numerous parties are reported, with a list of musical instruments, music and lots of dancing. Each with different musical cultures.

1. Education in the indigenous world: Covering the Educational System in Brazil and musical art

The text discusses historical facts relating to indigenous education. Presenting contemporary educational regulations of public policies regarding teachers and methodologies. The educational action in indigenous schools, it is necessary to say, the meaning of the beginning of legislative rights for the indigenous population.

According to Baptista:

Art. 68 – [...] § 1 - Public representation is considered to be the use of theatrical works in the genre of drama, tragedy, comedy, opera, operetta, ballet, pantomimes and the like, whether set to music or not, through the participation of artists, paid or not, in collective frequency locations or for radio broadcasting, transmission and cinematographic exhibition. § 2 - Public performance is considered to be the use of musical or literary-musical compositions, through the participation of artists, whether paid or not, or the use of phonograms and audiovisual works, in places of collective frequency, by any processes, including radio broadcasting or transmission by any modality, and cinematographic exhibition (2004, p. 79).

There are several types of works and different ways of transmitting indigenous culture. We know that in past centuries, there was a variety of contextualization of teaching-learning, regarding the procedures for developing didactic work with indigenous students. Since, there have always been theatrical presentations and at the same time music is necessary in the exhibitions of works achieved in terms of work

aimed at the surrounding public.

It is stated, then, that analyzing musical practice and its use as facilitating tools in the learning process in formal and traditional educational spaces in the Sapotal community and in the urban area is something innovative.

According to Luciano (2006), the fight for the recognition of rights as a national people was due to the indigenous people's perception of the ability of the Portuguese colonizers to use to their advantage the rivalries between different ethnic groups, where they provoked fights, and used them to attack rival groups, which culminated in the domination and extermination of indigenous peoples in Brazil.

From this perception, since the 1970s, indigenous groups began to overcome rivalries and unite in favor of gaining their rights. For Oliveira (1972), it is during this period that strategies and mobilizations are built, even if still in the light of the tutelary regime law, thus one of the main strategies is known as the Indigenous Movement. Until the beginning of 1970, indigenous demands were isolated, nor did they adopt general criticisms that involved the situation of all indigenous peoples in Brazil.

According to Luciano (2006), he highlights that Sílvio Cavuscens, "political scientist and activist for the indigenous cause", states that the periods in the history of indigenous movements can be divided according to the type of "agency that intermediated" the search for indigenous rights in "white society". According to him, the Indian Protection Service-SPI was created in 1910 and in 1967 after some changes it became the National Indian Foundation FUNAI.

The SPI was created based on the positivist ideas coming from Europe that marked Brazilian politics during this period and its principle was to overcome the visions of the Middle Ages, which dealt with the sciences of souls and God, by the vision of the science of man and nature .

According to Oliveira (1972), he states that "the government proposal for the 'emancipation' of the Indians, which involved the loss of their territories, stimulated the emergence of new indigenous leaders [...]".

The government created a strategy to disrupt the union of indigenous leaders and give emancipation to indigenous peoples, who from then on would no longer be protected by the government, already thinking about destroying ancestral territories and in the future ending land demarcations in exchange for agribusiness.

According to Luciano (2006), this project was based on the relative incapacity of the Indians and thus appropriating their lands, dismantling indigenous groups and making them common citizens, but members of the poorest and most excluded layers of society. He also cites a project known as the definition of "Indianness" criteria in 1960 and 1970, where standards were established based on contact relations with "white" societies, however with a single objective of extermination and denial of their rights as societies. organized, and rights over their territories. This would be, for Sílvio Cavuscens, the period of "Guardian Governmental Indigenism".

But from 1970, the Catholic Church (CNBB) with the creation of the Indigenous Pastoral and the Indigenous Missionary Council - CIMI, took a new stance regarding the indigenous cause, as well as the Universities, which began the period of "Non-governmental Indigenism".

During this period, other actors also appeared with the famous "NGOs" and other organized civil organizations, such as: CTI - Centro de Trabalho Indigenista; GTME – Evangelical Missionary Working Group; ANAI - National Association for Indigenous Action, which would represent the break in the hegemony of the State and the criticized primary religions due to the civilizing forms implemented. These organizations promoted several mobilizations in favor of indigenous rights that culminated in many achievements in the 1988 Federal Constitution.

In the period after 1988, it is treated by Sílvio Cavuscens as "Contemporary Governmental Indigenism", Luciano (2006, p. 73). It is the period marked by the "expansion of the State's relationship with indigenous peoples", which, according to him, saw the emergence of several Bodies and Ministries, with the actions of the indigenous people themselves, and the breakdown of FUNAI's monopoly. FUNASA was created to deal with indigenous health and

Indigenous school education to be the responsibility of the MEC/Indigenous Education Coordination.

Still Luciano (2006, p.75), the striking fact of this period was the "theoretical-legal overcoming of the principle of guardianship of indigenous peoples [...], (understood as indigenous incapacity) and the recognition of cultural diversity and organization Indian politics."

Another achievement was the ratification of some international agreements, such as Convention 169 of the ILO - International Labor Organization, which determines indigenous participation in preponderant decisions, and "helps to overcome the conceptual and indigenous citizenship problem, recognizing the category of people, [...] right to sociocultural and ethnic self-determination [...]" (LUCIANO, 2006, p. 75).

For Colombia:

The preliminary consultation with indigenous peoples on measures or projects that could affect them is enshrined in the Law [...], approval of the International Convention 169 of the International Labor Organization (ILO) for indigenous and tribal villages in independent countries, and other legislative constitutional norms and sectoral regulatory decrees. It is a valuable instrument that allows you to develop respect for the ethnic rights and collective human rights of indigenous communities, as well as the right to the territory, to identity, to autonomy, to plural participation, and to developing one's own [...] (1998, p. 46).

Like Colombia, Brazil is also a signatory to ILO Convention 169, since then all government actions must be carried out after Prior Consultation with indigenous people on any matter that may affect them or their territories.

The education of indigenous peoples emerged as a result of fierce and considerable struggles. But you still have to consider that there are still many achievements to be made.

CONCLUSION

We noticed that, in the various authors researched, there is a concern in identifying the elements present in Brazilian music, which were legacies of indigenous peoples. But there is also unanimity regarding the Catholic religion regarding the influences that Casa de Jesus ended up promoting in the way of life of indigenous peoples.

Indigenous music was proven to be practiced before the arrival of Catholic missionaries in Brazil. Indigenous people always use music in rituals and traditional festivals. Obviously, music is the essence of the spiritual world of indigenous peoples in joy, in sadness being significant for any ethnic occasions.

It is necessary to stimulate the practice of research in music education, with the aim of continually improving the teaching-learning processes, changes in paradigms should lead to discussions for practice, much is said about the school that trains citizens who are aware of themselves and their world, but still the reality of the school is reinforced, ignoring the fact that the full formation of the individual can also be achieved through the development of emotional and sensitive aspects.

It is necessary to build, show, through teaching materials to indigenous and non-indigenous teachers, the essence of the birth of indigenous peoples, respecting the ancient culture and their traditions. There are several distinct indigenous peoples, with their own languages and traditions. In this specific case, we will work with the Kokama people. In this journey, it was necessary to analyze that it is possible to verify the essence of the primordial values of the existence of the Kokama indigenous people. Upon arriving at the Sapotal Community, we came across residents, teachers, students and the Chief, who know the names of things in the Kokama language, but are unable to communicate with each other.

In the context of this research, learning refers to playful strategies, adaptation and assimilation of the Kokama language so that children's students cannot acquire knowledge with difficulty in the sense of "confusion in their cognitive reasoning related to the culture of the Kokama language".

We know that for the different indigenous peoples there are songs for each practice at every moment of life, just as they also exist for non-indigenous people, as they are for the specific moment. For the Kokama people there is music for festive moments, funerals, birth, ajuri and preparation for war.

The sound of indigenous music presents the essence and complexity mainly in timbres and pitches, which is why it is considered difficult, there is no notation and a collection of old compositions but rather due to continued practice between generations. According to the shamans and Taytas², the songs make a connection with the plan ancestral and with nature.

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Society produces in us a mental direction, listening and singing pattern that leads us, when listening or singing a song, to dismiss certain noises and classify others as musical sounds.

For Barros, indigenous music is an exercise in collective memory. It is necessary to understand that in the world of indigenous peoples everyone must participate in music and dance, it is not to watch, it is to "feel".

Therefore, what needs to be clarified is that musicalization is used as a form of art education that provides an environment for learning, as music has different functions in different societies and is perceived in different ways by the individual themselves.

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