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**LEARNING MUSIC AT
SCHOOL: A RIGHT OF
EVERYONE**

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Abstract: This text has an essayistic character and seeks to address some basic points, in order to discuss the question: music in life and music at school: right or benefit granted? In this sense, we sought to address the following assumptions: music is in our body; music is in our daily lives; aspects of life need to be part of school content; the importance of including music in school content; and legitimization of music at school. Thus, as conclusions, this essay seeks to substantiate the aspects highlighted, pointing to the importance of Basic Education school curricula in the country providing opportunities for teaching this very important art.

Keywords: Music; Education; Law.

INTRODUCTION

Music, according to thinkers, philosophers and researchers, is present in people's lives in various ways, whether as art itself or as various sound manifestations. So, if we think more broadly about the concept of music, we can include varied sound expressions and, thus, we will have the understanding that music is present in life. Muszkat, Correia and Campos (2000) contribute to the expansion of thinking about the concept of music, arguing that they consider:

[...] as music, regardless of any aesthetic-cultural connotation that it involves, the entire process related to the organization and structuring of sound units, whether in their temporal aspects (rhythm), or in the succession of pitches (melody) or in the vertical harmonic and timbral of sounds. We understand musical functions as the set of motor and cognitive activities involved in processing music. Music does not only result from the arrangement of sound vibrations, but rather from the structuring of these vibrations into organized temporal patterns of signs, whose form, syntax and metrics constitute a true independent and complex "system", in which signifier and meaning will refer the structure of the music itself,

that is, the musical form and style. Thus, talking about the physiological, behavioral, psychic and affective relationships between music and the human brain is referring to the dialogue between these two autonomous and interdependent complex cybernetic systems – music and the brain (MUSZKAT; CORREIA; CAMPOS, 2000, pp. 70–71).

This is, therefore, an essay that aims to address the importance of including music in school. It starts from the premise of the presence of music in human life and, consequently, the right that all people have to know it, understand it and, above all, have it effectively and healthily in their lives.

To address this issue, some points will be addressed, which involve aspects of life, education and, finally, legislation. These points are as follows: music is in our body; music is in our daily lives; aspects of life need to be part of school content; the importance of including music in school content; and the legitimization of music at school.

MUSIC IS IN OUR BODY

Since ancient times, music has been an essential part of cultures around the world, and its presence in the human body transcends cultural, social and geographic boundaries. Galway (1987, p. 13) explains that music is considered the oldest of the arts, and the most primitive in its purposes, having developed from "the main rhythms and vibrations of our planet – sounds of wind and water, of air and fire." According to the author, when "Homo sapiens evolved from primates, it already had, like apes, the ability to produce sounds through the larynx, intended to warn companions of danger, to scare an intruder, to attract a mate or, simply, to express their strongest emotions" (GALWAY, 1987, p. 13).

Galway (1987) further explains, regarding the beginnings of language — both spoken and sung — that this can be observed in the behavior of young pets and children. Thus,

according to the author, initially:

The scream appears to attract attention, uncontrolled, varying in tone or intensity, closer to sound than speech. Finally, the child learns to vary or define his scream, imitating what he hears, in an attempt to get in touch with others, to define a specific feeling or experience. Primitive man, alone with his own means, first imitated the sounds of his experience with nature. He heard the breaking of branches as he walked through the woods – the whisper of the wind in the trees – the sound of water in the streams. Nature itself provided him with his first musical instruments (GALWAY, 1987, p. 13).

Music is a powerful form of expression and communication that is intrinsically linked to the human body. It has a strong and profound presence in our lives, affecting our emotional, mental and physical well-being.

A fundamental aspect of music is its ability to move the human body. When we hear a catchy beat or catchy melody, our bodies naturally respond to the rhythm: our feet might start tapping, our fingers move, or our hips sway. This motor response to music is an instinctive reaction that shows how our body is intrinsically connected to rhythm and melody.

In addition to physical body movements, music can also affect our emotions in profound ways. Tranquil sounds and soothing melodies are capable of inducing relaxation and calm, lowering blood pressure and reducing stress. On the other hand, upbeat and energetic music has the potential to increase mood and energy, elevating our mood and encouraging physical activity.

Over the years, this artistic expression has been used as a therapeutic tool to improve mental and physical health. According to

Wainer (1989), music participates in all levels of thought and culture. Furthermore, for the author, it integrates, above all, all levels of feelings.

Music therapy is an example of how music can be used to help rehabilitate people with various conditions, such as neurological disorders, depression, anxiety and even to alleviate chronic pain. Through music, we can release repressed emotions and trauma, helping to improve our emotional and psychological health. Regarding music therapy, Barcellos (2016) explains that:

[...] it is the use of music and/or the integral elements as an intermediary object of a relationship that allows the development of a therapeutic process, mobilizing biopsychosocial reactions in the individual with the purpose of minimizing their specific problems and facilitating their integration/reintegration into the normal social environment (BARCELLOS, 2016, p. 2–3).

Investigations dealing with music in human bodies have been undertaken over the years, from different perspectives and approaches. This way, when research brings foundations from other areas of knowledge, it is understood that there is an expansion of understanding about the area of music itself and, consequently, about musical education.

Another notable aspect of music's presence in the human body is its effect on cognition and learning. Research has shown that music can increase learning capacity, memory and concentration in activities such as study and work. The famous Mozart Effect¹ suggests that listening to classical music, such as the compositions of Wolfgang Amadeus Mozart, can temporarily improve spatial and mathematical intelligence. Rauscher, Shaw and Ky (1993) reported the Mozart Effect in

1 At the beginning of the 20th century, French psychologists Alfred Binet and Théodore Simon developed the first metric scales to estimate children's intelligence. These scales were later modified in the United States by Lewis Terman, who published the best-known and most widely used revision. In Latin America and other regions, there were local adaptations at the same time (GARCÍA, 2016).

the human brain for the first time in 1993. When carrying out tests with several patients, through listening to the Sonata for Two Pianos, in D Major, K. 448, by Mozart, the authors found that there was an improvement in performance, considering the Stanford-Binet intelligence scale (RAUSCHER; SHAW; KY, 1993).

Hughes et al. (1998) also demonstrated that listening to this same Mozart sonata reduced epileptic activity in adult patients prone to seizures. Later, between 2010 and 2013, Lin et al. (2013) demonstrated that Wolfgang Amadeus Mozart's compositions could reduce interictal epileptiform discharges in children with epilepsy, which occurred during and immediately after music listening, as well as in the long term. At this time, Lin et al. (2013) revealed that Mozart's Piano Sonata Number: 16, in C Major, K. 545, imitated the Mozart Effect of the Sonata for Two Pianos, in D Major, K. 448. In 2014, these authors developed a model to evaluate the therapeutic effect of music with quantitative electroencephalography. This interaction between music and mind highlights how sensitive our brains are to vibrations and sound patterns.

Besides, in terms of multidisciplinary studies, another research that allows us to reflect on the subject was developed by Muszkat, Correia and Campos (2000). The researchers analyzed the relationship between music and neuroscience, focusing on the brain organization of musical functions. According to the research results, functional neuroimaging studies revealed that the lateralization and topography of brain activation during musical stimuli were related to multiple factors, such as familiarity with the stimulus and the cognitive strategy used to

recognize the melody, the rhythm and timbre, even with prior musical training.

In the study, the relationship between music and changes in brain electrical activity is suggested from cases of so-called musicogenic epilepsy, descriptions of "musical" manifestations of psychic partial seizures or anecdotal reports of changes in interictal electroencephalographic patterns during listening of Mozart songs. The authors consider the emergence of multidisciplinary music works in neurosciences important, arising "from the multidisciplinary interaction of musicians, music therapists, neurologists, neurophysiologists, enabling the expansion of our horizons in a practice that integrates professionals who previously had their activities divided" (MUSZKAT; CORREIA; CAMPOS, 2000, p. 74).

It must also be analyzed that music has a strong presence in rituals of different cultures, religious ceremonies and festive celebrations. It is a central part of dances, festivals, weddings and funerals, connecting people emotionally and socially. Thus, music is a language capable of transmitting emotions, values and stories that transcend linguistic and cultural barriers.

Pahlen (1963, p. 14) explains that the effects of music can be found in different historical times. According to the author, King David played the harp "to drive away the evil thoughts of King Saul". Farinelli², A great singer of the 18th century, he cured the terrible melancholy of Philip V. Timothy through music. The author also reports that a melody provoked Alexander the Great's fury, and then it was with another song that he was calmed. According to Pahlen's report (1963):

Celtic priests educate the people with music;
only they can soften the savage customs.
It is said that Terpendro, playing the flute,

2 Carlo Maria Michelangelo Nicola Broschi, known as Farinelli, was a great castrato singer, being the highest paid in Europe in his time. He was born on January 24, 1705, in Andria (Italy) and died on July 15, 1872, in Bologna (Italy). The term castrato means "castrated", being a name for singers who had this condition, in order to preserve the vocal range of childhood, similar to the female voice, in adulthood.

quelled the revolt of the Lacedaemonians. Saint Augustine says that a pastor was, due to his melodies, elected emperor. And the story of the Hamelin rat catcher is a well-known example of the effect of music on man and animal (PAHLEN, 1963, p. 14).

Therefore, the presence of music in the human body is multifaceted and deeply rooted in our essence as human beings. It connects us with our emotions, with the people around us and even with deeper aspects of our being. Music influences our experience of life in meaningful ways, touching us deeply.

MUSIC IS IN EVERYDAY LIFE

The argument presented previously had as its central point the understanding that music is present in everyday life intensely and multifaceted. It permeates practically every aspect of our routines and experiences, becoming a constant companion in our days. Merriam (1964), in his book *The Anthropology of Music*, explores the relationship between music and human culture. It uses anthropological approaches to examine how music plays significant roles in different societies around the world. The author argues that music is not just an isolated art form, but rather a complex cultural phenomenon that reflects and influences social, economic, political and religious aspects of communities.

The author addresses the diversity of musical practices across cultures, examining how music is used to express identity, ritual, religion, entertainment, and other aspects of social life. He also discusses the different uses and functions of music in specific contexts, such as healing ceremonies, rites of passage and celebrations, for example (MERRIAM, 1964).

In his book, the first function presented is that of emotional expression, which relates music to the externalization of the release of feelings and ideas revealed or not revealed in people's speech. It's like a way of venting

emotions through music. An important function of music, then, is the opportunity it provides for a variety of emotional expressions—the release of thoughts and ideas, the opportunity for relief and, perhaps, the resolution of conflicts, as well as the manifestation of creativity and expression. hostilities (MERRIAM, 1964).

The function of aesthetic pleasure, for Merriam (1964), includes aesthetics both from the point of view of the creator and the beholder, and must be demonstrable for cultures other than our own. In this sense, music and aesthetics are clearly associated in Western culture, as well as in the cultures of Arabia, India, China, Japan, Korea, Indonesia and many others.

Furthermore, fun and entertainment, for Merriam (1964), are functions that exist in all societies. It is only necessary to clarify that the distinction must probably be between “pure” entertainment (playing or singing), which appears to be a characteristic of music in Western society, and entertainment combined with other functions, such as the communication function.

According to Merriam (1964), music has the function of communication, since, in one way or another, it transmits something, a sensation, a feeling, in short, it brings with it, various information. However, according to the author, it is not a universal language, since the composer's thoughts or what he intends to communicate is not always what the person who appreciates it interprets. Thus, music is shaped in terms of the culture of which it is a part. In musical texts, it employs and communicates information directly to those who understand the language being expressed. Therefore, it conveys emotion, or something similar to emotion, to those who understand its language.

The function of symbolic representation, another pointed out by Merriam (1964), is

explained by the fact that music functions in societies as a symbol of representation of other things, ideas and behaviors, always present in music. It can fulfill this function via poetic content or through the music itself (rhythm, melody, harmony, among other musical elements), through the emotions it suggests or through the fusion of the various elements that compose it.

The physical reaction function is presented by the researcher with some hesitation, as, for him, it is questionable whether the physical response can or must be listed in what is essentially a group of social functions. However, the fact that music promotes physical responses is demonstrated in its use in human society, even though responses can be shaped by cultural conventions. Music also excites and changes group behavior—for example, it can encourage physical reactions from warriors and hunters. Producing the physical response of music appears to be an important function. Therefore, for Merriam (1964), the question of whether this is a biological response is probably nullified by the fact that it is culturally shaped.

Social control songs play an important role in different cultures, both by direct warning to undesirable subjects in society and by indirectly establishing what it means to be considered a desirable subject. This function of imposing conformity to social norms is explained, for example, with protest songs, which draw attention to decorum and inconvenience. Achieving conformity to social norms, according to Merriam (1964), is one of the main functions of music.

Furthermore, music is widely used in social and religious situations, which relates it to the function of validating social institutions and religious rituals. However, Merriam (1964) states that there is little information to indicate the extent to which these institutions and rituals tend to be validated. Religious

systems are validated, as in folklore, by citing myths and legends in songs, as well as by music that expresses religious precepts. Social institutions are validated through music that emphasizes the proper and improper in society as much as those that tell people what to do and how to do it. This function is quite similar to enforcing compliance with social norms.

Thus, music allows emotional expression, provides aesthetic pleasure, entertains, communicates, obtains physical responses, leads to conformity to social norms, tends to validate social institutions and religious rites, and contributes to the continuity and stability of culture. In this sense, perhaps it does not contribute more or less than another cultural aspect. In this regard, Merriam (1964) relates it to the function of contributing to the continuity and stability of culture. For the author, other elements of culture do not always provide opportunities for emotional expression, fun and communication to the extent found in music. The researcher argues that this artistic expression is, in a certain sense, an activity to externalize values, a path through which the core of a culture is exposed, without many of those protective mechanisms that surround other cultural activities that share their functions with music. As a vehicle of history, myth and legend, it points to the continuity of culture; by imparting education, she controls the errant members of society, telling them what is right and contributing to the stability of the culture.

Finally, the contribution of music to the integration of society is a function highlighted by Merriam (1964), which, in a way, is included in the previous function, of contributing to the continuity and stability of culture. He explains that, by promoting a point of solidarity, around which members of society congregate, music functions as an integrator of this collective. It then provides a point of

convergence at which people come together to participate in activities that require group cooperation and coordination. Of course, not all music is presented this way, but all societies have occasions marked by music that attract their members and remind them of their unity.

It is understood, therefore, that music is present in countless facets of our lives, becoming an inseparable ally in our daily journeys. It accompanies us in the happiest, saddest, most challenging and relaxing moments, adding beauty, meaning and emotion to our existence. Music is a powerful artistic expression, which connects us to people and to our own essence.

ASPECTS OF LIFE NEED TO INCLUDE SCHOOL CONTENT

Education is a fundamental pillar in the formation of individuals and, for it to be complete and meaningful, it is important that school teaching addresses not only academic content, but also life topics that contribute to the integral development of students. In this context, some essential aspects that need to be part of school content include socio-emotional education, financial education, citizenship and ethics, environmental education, health and well-being, culture and diversity, technology and digital literacy.

Socio-emotional development is very important for the well-being of students and for creating a healthy school environment. Pedagogical work with skills such as empathy, resilience, emotional self-management, teamwork and conflict resolution allows students to learn to deal with their emotions, relate positively with their colleagues and face life's challenges in a more balanced way.

Furthermore, knowing financial education concepts is crucial for a responsible adult life. It is worthwhile for students to learn about budgeting, savings, investments, credit, taxes

and other relevant financial issues to become financially literate citizens capable of making informed decisions about their money.

Furthermore, the formation of ethical and responsible citizens is one of the main responsibilities of education. Therefore, school content must address ethical and moral issues, as well as promote awareness of rights and duties as citizens. Civic and political education is also essential for students to understand the importance of actively participating in society.

Awareness about environmental issues and the importance of sustainability must also be promoted in order to face the challenges of the 21st century. School content may include topics such as environmental preservation, climate change, recycling, conservation of natural resources and individual and collective actions to protect the planet.

Furthermore, promoting healthy habits is essential for the integral development of students. School content can address topics related to balanced nutrition, physical activity, hygiene, mental health, disease prevention and addictions, enabling students to take care of themselves and their communities.

Valuing cultural and ethnic diversity is equally important to promote respect and tolerance in society. For the composition of school content, it is essential to include the study of different cultures, traditions, languages and histories, allowing students to understand the richness of plurality and build a more inclusive worldview.

In the same sense, technology is increasingly present in our lives, and students need to develop digital skills to face the challenges of the modern world. To achieve this, school content can address digital literacy, online safety, the ethical use of technology and understanding how it affects society.

The importance of considering the culture and knowledge of students is also mentioned, so that we have a comprehensive

curriculum that provides significant learning opportunities. Regarding the curriculum, Sacristán (2000, p. 15–16) explains that it is an expression “of the socializing and cultural function that a given institution has, which regroups around it a series of diverse subsystems or practices, among which is the practice pedagogical development developed in school institutions that we commonly call teaching”. In fact, it must be understood that the curriculum is the “expression of the balance of interests and forces that gravitate over the educational system at a given moment, at the same time that through them the purposes of education in school education are achieved” (SACRISTÁN, 2000, p. 17).

By integrating these aspects of life into school content, education becomes more relevant and connected to students’ reality, preparing them not only for academic success, but also for a full and conscious life in society. Educating is not just about transmitting knowledge, but about forming people who are critical, ethical and committed to the world around them.

Pérez Gómez (2001) corroborates the analysis by arguing about the crossing of cultures that appears in school spaces. According to the author, the school is:

[...] an ecological space for the crossing of cultures, whose specific responsibility, which distinguishes it from other institutions and instances of socialization and gives it its own identity and relative autonomy, is the reflexive mediation of those plural influences that different cultures exert permanently on the new generations, to facilitate their educational development (PÉREZ GÓMEZ, 2001, p. 17).

Therefore, reflecting based on Pérez Gómez (2001) and Forquin (1993), the insertion of perspectives on experiential culture and the lives of students and their family’s needs to be integrated into school planning. Therefore, the broad meaning of education is understood,

which is the “training and socialization of the individual” (FORQUIN, 1993, p. 10). To this end, it is important:

[...] to recognize that, if all education is always education of someone, by someone, it also necessarily presupposes communication, transmission, acquisition of something: knowledge, skills, beliefs, habits, values, which constitute what is precisely called of “content” of education. Due to the fact that this content seems irreducible to what is particular and contingent in the immediate subjective or intersubjective experience, constituting, rather, the frame, support and form of all possible individual experience, due, then, to this content that transmitted in education is always something that comes from us, surpasses us, establishes us as human subjects, it can perfectly be called culture (FORQUIN, 1993, p. 10).

Therefore, there are many aspects of life that need to be integrated into school content, and music is part of these possibilities. Its inclusion can enhance school teaching, contributing to the development of students.

THE IMPORTANCE OF INCLUDING MUSIC IN SCHOOL CONTENT

The presence of music in our bodies and in our daily lives is undeniable. Since ancient times, music has been a form of expression and communication that transcends cultures, languages and borders. It is rooted in our human essence, influencing our emotional, mental and physical well-being. Therefore, it is essential that this form of language is incorporated into school content, providing a complete and comprehensive education to students. This is what is stated in the National Curricular Parameters, which, despite being from some time ago, provide an adequate basis, based on a legal text.

For music learning to be fundamental in the development of citizens, everyone must have the opportunity to actively participate

as listeners, interpreters, composers and improvisers, inside and outside the classroom. By involving outsiders in enriching teaching and promoting interaction with local musical and artistic groups, the school can help students become sensitive listeners, talented amateurs or professional musicians. By encouraging participation in shows, festivals, concerts, popular culture events and other musical manifestations, it can provide conditions for a rich and broad appreciation where the student learns to value the important moments in which music is inscribed in time and history (BRAZIL, 1997, p. 54).

It is argued that music plays an important role in students' cognitive development. Furthermore, Mársico (1982, p. 148) explains that the "primary task of the school is to ensure equality of chances, so that every child can have access to music and can be musically educated, whatever the sociocultural environment they come from".

In this sense, studies have shown that exposure to music is associated with increased verbal intelligence, mathematical skills and creativity. By learning about the elements of music such as rhythm, melody, harmony and structure, students are also enhancing their abstract thinking skills and analytical capabilities.

Schellenberg (2004) argues that musical practice requires long periods of concentration, perseverance, memorization of long passages, learning different musical structures, in addition to developing technique and learning expression conventions to convey different emotions in a musical work. All of these characteristics have a positive consequence on cognition, especially during childhood, when the brain is developing.

When playing a musical instrument, both the part of the brain corresponding to instrumental performance and that corresponding to emotionality and expressiveness are put into operation;

therefore, it can be said that playing an instrument requires holistic brain activity (LACÁRCEL MORENO, 2003). Due to this greater interaction between the two hemispheres, the brain of musicians tends to have a greater speed in inter-hemispheric transfer (SORIA-URIOS; DUQUE; GARCIA-MORENO, 2011). Therefore, regularly practicing a musical instrument will have effects on the structure of the brain and, consequently, on behavior and skills. This statement is based on the fact that the structure of the brain — the brain architecture — and the brain functions — which determine how the brain processes information, sends messages and functions according to the brain structure — are closely related, so that, by changing the structure of the brain, the way it sends messages also changes and vice versa (COLLINS, 2012).

Music is an art form that can stimulate students' imagination and creativity. Through composing music and exploring different styles and genres, students have the opportunity to express their emotions and ideas in unique ways. This strengthens students' confidence and self-esteem, encouraging them to be more creative and innovative in their academic and personal lives. Musical-pedagogical work, when developed in schools, allows musical development through composition, performance and appreciation, for example. In this regard, França and Swanwick (2002) argue:

Composition, appreciation and performance are the fundamental processes of music as a phenomenon and experience, those that express its nature, relevance and meaning. These constitute the fundamental possibilities of direct involvement with music, the basic modalities of musical behavior. Each of them involves different procedures and products, leading to particular insights regarding the functioning of musical ideas (FRANÇA; SWANWICK, 2002, p. 8).

Music also has a powerful emotional impact, helping students deal with their emotions and develop essential social-emotional skills. Singing or playing an instrument can be a way to release repressed feelings and relieve stress. Furthermore, music can be used to work on empathy, teamwork and communication, improving social skills.

Another relevant topic is the connection between music and the history and culture of societies. The study of this art can be an opportunity to explore different historical periods, cultural traditions and musical styles, which allows for a better understanding of the diversity and richness of the global musical heritage, promoting an appreciation for diverse cultures around the world. Hentschke and Del Ben (2003) corroborate this statement by explaining that music teaching can:

[...] assist children, adolescents and young people in the process of appropriation, transmission and creation of musical-cultural practices as part of the construction of their citizenship. The primary objective of musical education is to facilitate access to the multiplicity of musical manifestations of our culture, as well as to enable the understanding of musical manifestations from more distant cultures. Furthermore, working with music involves building the cultural identities of our children, adolescents and young people and developing interpersonal skills. In this sense, it is important that school musical education, whether taught by a single-teaching teacher or an arts and/or music teacher, has the purpose of expanding the student's musical universe, that is, providing them with the experience of musical manifestations of different types. social and cultural groups and different musical genres within our own culture (HENTSCHKE; DEL BEN, 2003, p. 181).

3 On May 2, 2016, Law Number: 13,278 gave a new wording to § 6 of Article 26 of Law Number: 9,394, of December 20, 1996, which became effective: "§ 6 Visual arts, dance, music and theater are the languages that will constitute the curricular component referred to in § 2 of this article". However, even with this change, it is noteworthy that this Law was not regulated, as it does not have a Resolution, as occurs with Law Number: 11,769/2008. Nor did it cease to exist and was not revoked. Therefore, it may seem quite controversial, but what happens is the coexistence of both Laws, with Law Number: 11,769/2008 being regulated by CNE/CEB Resolution Number: 2/2016.

Aside from academic and cultural content, music can be a powerful ally in teaching other subjects, without being reduced to this function. For example, mathematics and physics can be approached in a more playful and practical way in the course of studying rhythmic and acoustic patterns. Likewise, literature can be enriched by analyzing song lyrics and poetry, providing a deeper understanding of the meaning of words.

It must be noted that music, in itself, is an important learning experience. His contribution to different aspects of life is undeniable. However, it is important to emphasize its characteristics and knowledge, which go beyond the nature of contributory art or a mere tool in function of other areas or other disciplines.

By incorporating music into school content, educators have the opportunity to enrich students' educational experience, making it more meaningful, engaging and relevant to their lives. Music is not just an isolated discipline, but a valuable knowledge to improve learning, creativity, emotional intelligence and understanding of the world around us.

LEGITIMATION OF MUSIC IN BRAZILIAN SCHOOLS

At this point in the text, reflections turn to the aspects that legitimize the previous argument about the importance of music at school. In this sense, Law Number: 11,769/2008 is used³ (BRAZIL, 2008) and CNE/CEB Resolution Number: 2/2016 (BRAZIL, 2016).

Law Number: 11,769/2008 is legislation that has great importance in the educational

context, as it established the obligation to teach music in Basic Education schools in the country. Enacted on August 18, 2008, the aforementioned law represented a milestone in Brazilian education, by making music content mandatory in Early Childhood Education, Elementary School and High School, in addition to the modalities of Special Education and Youth and Adult Education.

This law emerged as a response to the struggle for the valorization of national musical culture, for expanding access to musical education and for the possibility of more complete and comprehensive training for students. Before its promulgation, the presence of music in the school curriculum was not mandatory in all educational institutions. What was in force was the previous wording, of Article 26 of the Law of Guidelines and Bases of National Education (Law Number: 9,394/1996), which provided for the mandatory teaching of Arts, which could be Visual Arts, Dance, Music or Theater (BRAZIL, 1996). Law Number: 11,769/2008, therefore, modified the text of § 6 of Art. 26, which became: "Music must be mandatory, but not exclusive, content of the curricular component referred to in § 2 of this article" (BRAZIL, 2008).

Music teaching was often neglected or even non-existent, depriving students of an important artistic and cultural expression. With Law Number: 11,769/2008, music gained a legitimate space in the school environment, allowing students access to this rich form of human expression.

In this context, the mandatory teaching of music in schools brought several benefits to Brazilian education. Firstly, music supports students' cognitive development. As already argued, studies have shown that musical learning contributes to improving logical reasoning skills, memory, attention and concentration, in addition to stimulating

creativity and imagination, in addition to its importance as an art in itself. By learning to play an instrument, sing or appreciate different musical styles, students develop artistic sensitivity, empathy and the ability to express themselves emotionally. Music can also be a form of expression of cultural identity, strengthening the sense of belonging and appreciation of each individual's cultural roots.

Another topic that may be relevant in the analysis of Law Number: 11,769/2008 is encouraging the training of qualified professionals to teach music in schools. With the discipline becoming mandatory, there was a greater demand for trained music educators, boosting the value of this career and encouraging the training of more specialized professionals in the area. It must be clarified that, when signing this law, the paragraph that highlighted the mandatory training as graduates in Music for teachers was vetoed. However, the resolution that regulated the law addressed this issue, which will be addressed in the next topic.

It is clear that the implementation of the law faced challenges and required efforts on the part of music teachers and educational institutions. Not all schools were prepared to offer music, whether due to infrastructure issues, lack of resources or adequate teacher training. Therefore, the implementation of the law also requires continuous investment in public policies and resources so that all schools can guarantee quality musical education.

Thus, Law Number: 11,769/2008 made it possible to value national musical culture, stimulated the integral development of students and strengthened the training of specialized professionals in the area. Music, as a form of art and expression, enriches the educational experience, making it more meaningful and connected with the country's cultural and artistic richness.

The stage that followed after Law Number: 11,769/2008 was its regulation, which occurred via Resolution Number: 2, of the National Education Council (CNE) and the Chamber of Basic Education (CEB), of May 10, 2016 (BRAZIL, 2016). This resolution ratified the implementation of Law Number: 11,769/2008 within the scope of Brazilian schools. CNE/CEB Resolution Number: 2/2016 reaffirmed the mandatory teaching of music in Basic Education and established guidelines for its implementation in schools, ensuring quality and compliance with legislation.

However, for the resolution to be possible, there was a long journey. In 2013, the CNE held several public hearings, in partnership with the Brazilian Association of Musical Education (ABEM), with a view to discussing the matter with society and building possibilities for resolution. These actions resulted in CNE/CEB Opinion Number: 12/2013 (BRAZIL, 2013), approved on December 4, 2013. The CNE's actions had effects in some Brazilian municipalities: it was observed, for example, the movement of some city halls, who launched competition notices to fill music teacher positions in schools in their education networks. However, this opinion was only approved in 2016, through Resolution Number: 2/2016, materializing in the Guidelines for the operationalization of music teaching in Basic Education (BRAZIL, 2016).

CNE/CEB Resolution Number: 2/2016 has become an important normative instrument to guide education networks, schools and educators in implementing music teaching in a structured and appropriate way. The document has two articles, five paragraphs and 30 items (distributed in paragraphs), and each paragraph is intended to present the competencies of different educational bodies responsible for operationalizing music teaching. Article 1 of the legal text is very

important, as its purpose is:

[...] guide schools, Education Departments, institutions training Music professionals and teachers, the Ministry of Education and Education Councils for the operationalization of Music teaching in Basic Education, as defined by Law Number: 11,769/2008, in its different stages and modalities (Brazil, 2016).

At this point, the reference to Law Number: 11,769/2008 (BRAZIL, 2008) stands out and, therefore, the permanence of this important legal text is understood. CNE/CEB Resolution Number: 2/2016 is, therefore, the regulation of legislation dated 2008. Thus, it is reiterated: Law Number: 11,769/2008 endures and materializes through CNE/CEB Resolution Number: 2/2016.

After presenting, in 30 items, all the competencies and which public entities they are aimed at — schools, Education Departments, Higher Education and Professional Education training institutions, Ministry of Education and Education Councils —, Art. 2 of the Resolution determines that it must come “into force on the date of its publication, with provisions to the contrary being revoked” (BRAZIL, 2016). Therefore, since 2016, with the regulation of Law Number: 11,769/2008, music in Basic Education schools has been mandatory, without mentioning, again, Law Number: 11,769/2008, which already provided for this merit.

CNE/CEB Resolution Number: 2/2016 has a crucial role in valuing and strengthening music teaching in Brazilian Basic Education. Its importance lies in ensuring mandatory provision, pedagogical guidance, curricular standardization, valuing teacher training and promoting the integral development of students through music. This resolution contributes to music taking its rightful place in education, enriching the school experience and forming more complete and culturally aware citizens.

Resolution CNE/CEB number: 2/2016 represents, therefore, an important step towards the consolidation of music teaching in Brazilian Basic Education, ensuring that Law number: 11,769/2008 is effectively complied with and that music plays a relevant and enriching role in student training. Through legislation, we seek to guarantee access to quality musical education, promoting the integral development of students and contributing to the appreciation of culture and art in Brazil.

CONCLUSION

Music is a universal language that transcends cultural and geographical barriers, playing an intrinsic role in human life since ancient times. She is able to express emotions, tell stories and connect people from different backgrounds. Considering the relevance of music in our existence, it is essential that its presence at school is guaranteed, ensuring that everyone has the right to know it, understand it and, above all, have it effectively and healthily in their lives.

Similarly, music plays a crucial role in the integral development of human beings, covering cognitive, emotional, social and cultural aspects. In the cognitive sphere, studies have shown that musical learning stimulates creativity, memory, the ability to solve problems and logical-mathematical reasoning. Contact with different rhythms, harmonies and melodies expands students' mental repertoire, promoting cognitive flexibility and critical thinking.

Furthermore, this artistic language is a powerful form of emotional expression. It allows individuals to express their feelings, desires and concerns in a genuine and profound way. Through it, students can find an outlet for stress and anxiety, as well as developing a greater understanding of their own emotions and the emotions of others.

In a social context, music has the power to unite people and strengthen ties between communities. With collective musical activities, such as choirs, bands and instrumental groups, students learn about teamwork, collaboration and mutual respect. Music also provides opportunities for students to share experiences, create memories, and feel part of something bigger than themselves.

Another relevant aspect is the role of music in enhancing the culture and identity of a people. By including regional, national and international musical events in its curriculum, the school promotes respect and appreciation for cultural differences. Students have the opportunity to learn about the musical diversity of the world, developing an appreciation for the cultural richness that surrounds us.

However, for everyone to enjoy these benefits, it is essential that music is effectively included in school in a healthy way. This means that musical teaching must be carried out by qualified professionals, who understand the importance of this art in the training of students and are prepared to conduct appropriate educational practices.

Furthermore, the inclusion of music in schools must occur in an inclusive manner, ensuring that all students, regardless of their musical abilities and talents, have the opportunity to participate and enjoy music. The school must provide a welcoming and stimulating environment, where each student can discover and develop their musical potential in a respectful and encouraging way.

Finally, it is understood that the inclusion of music in school is a fundamental right that all individuals must have access to. This form of language enriches our lives in profound ways, contributing to the cognitive, emotional and social development of students, in addition to promoting the appreciation of culture and diversity. Therefore, the school, as a privileged

learning space, must ensure that music is present in its curriculum in a healthy and inclusive way, allowing everyone to enjoy the benefits of this artistic expression so essential to the human condition. It is a fundamental right of people, and not a benefit to be granted.

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