

## The Presence of Music in Schools in the South of Brazil

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**Abstract:** In this research, the way in which music is taught in municipal public schools of the state of Rio Grande do Sul, Brazil, was investigated. The methodological design used included a quantitative approach, an intersectional survey method at large scale, and self-administered questionnaires for collecting data. In order to analyze the data, a content analysis was performed, taking as reference concepts of music education based on education legislation and the Policy Cycle Approach. As a result, it was found that in spite of the applicable law and the existence of some music activities in schools, there is still a struggle for effectively implementing music education in the state.

**Key words:** music in schools, public policies on music education, Federal Law No. 11.769/2008, Brazil

### 1. Introduction

The history of Musical Education in Brazil is long. According to Lemos Júnior (2012), the first evidences coincide with the Discovery. Along with the Royal Family arrival, in 1808, access to music went through a broaden process. However, although present since the Discovery, music was only officially instituted in schools in 1854, considering the fact that the specific qualification for a music teacher was only required in 1890.

From 1920 on, with the New School, some contributions favored music education enlargement, emphasizing the Canto Orfeônico form Villa-Lobos (Lemos Júnior, 2012). Reforms made in the Brazilian education in 1931 and 1942 enabled the Canto Orfeônico expansion, making its presence mandatory in high school and primary school. Furthermore, the beginning of the military dictatorship, in 1964, brought the need of an adjustment to the Brazilian education as a whole, modifying the name Canto Orfeônico to Musical Education. In 1971, musical education was extinct from school programs, being then denominated Artistic Education, retaining its interdisciplinary characteristics, emphasizing plastic arts, dance, music and theater (Lemos Júnior, 2012).

By this time, the National Education Guidelines and Basics Law No. 5.692, from 1971 (LDB No. 5.692/71), instituted Artistic Education in Primary School and High School across the country (Brazil, 1971). In accordance to Fusari e Ferraz (1992), with the inclusion of Artistic Education in the school program, through LDB No. 5.692/71:

There was an attempt to improve the Arts learning in school education by incorporating artistic activities with emphasis in the students' expressive and creative process. With these characteristics, it then created a program which proposed the technicity and professionalization valorization in detriment of the humanistic and

scientific culture previously predominant. Paradoxically, Artistical Education presented, in its conception, a humanity foundation within a law that resulted in a more technician one (Fusari & Ferraz, 1992, pp. 15–16).

With the LDB No. 5.692/71, specific artistic linguistic contents, mainly music, were drained, favoring a so called multipurpose education. For Hentschke e Oliveira (2000), in the 1970's an educational trend which emphasized the individual's expressive aspect was prevailing.

Regarding the educational policy for the arts learning in High School and Primary School, Penna (2004a, 2004b) undertook an investigation analyzing official documents and their implications in the schooling practice. The researcher analyzed music learning's regulation and legal terms, pointing out the continuities and modifications that occurred between the 1970s and the 1990s (Penna, 2004a). Penna discussed arts educational policy based on the LDB No. 5.692/71 (Brazil, 1971) analysis and afterwards, on the Federal Education Council Report No. 1.284, from 1973 (Brazil, 1973). This report proposed the arts learning in Primary Education in an integrated perspective, suggesting the teachers' multi-skilling regarding visual arts, scenic arts, music and drawing. According to Penna (2004a), there was no clear definition in the LDB No. 5.692/71 text concerning which artistic languages should be contemplated.

Later on, the Federal Education Council Report No. 540, from 1977 (Brazil, 1977) pointed out an inadequacy when focusing in the area, that occurred in previous years, stating that by this time, musical learning was concentrated only in music theory and the practice of choral singing, considering that the Artistic Education would not comprise such approaches anymore. Music, nonetheless, was in the Artistic Education field. Over the years, an attempt to specify normative precepts for the music learning was made, demonstrated in the 1973 and 1977 Federal Education Council Reports (Penna, 2004a, p. 21). The National Education Guidelines and Basics Law No. 9.394, from 1996 (LDB No. 9.394/96) also represents the pursuit for the arts learning detachment in the Primary Education (Brazil, 1996).

In spite of the fact that the LDB No. 9.394/96 establishes the arts learning as a curricular element in the several levels of Primary Education, uncertainties and ambiguities remained (Penna, 2004a), allowing multiple possibilities and interpretations (Brazil, 1996). From LDB No. 9.394/96 on, researchers strived to separate the arts area in school education. Despite the changes made in legislation, in fact, the learning kept being nominated as Artistic Education. Since then, studies and researches have been investigating school music learning and public policies for it in the Primary Education (Wolffenbüttel, 2014; Requião, 2013; Queiroz, 2012; Queiroz, Penna, 2012; Del Ben, 2005; Diniz, 2005; Santos, 2005; Penna, 2002, 2004a, 2004b; Souza et al., 2002). Even with the attempts to ensure the presence of music learning in the Primary School, recent policies have not been able to legitimate this effort, leading, in practice, to the scarce presence of acting music teachers in Primary Education (Wolffenbüttel & Silva, 2014; Wolffenbüttel, 2011; Ahmad, 2011; Penna, 2002, 2004a, 2004b; Santos, 2005; Del Ben, 2005).

With the Law No. 11.769, from 2008 (Brazil, 2008), that addresses the obligation of music learning in Primary School; the legal overview for the insertion of music in schools received an increment. According to the law, music insertion should start vigorating in the date of its publication, August 19th 2008, so education systems would count on a period of three academic years to adapt to the established requirements, in other words, 2011. Years have gone by and it was possible to observe that many education offices in the country did not implement music in their schools.

In 2013, the National Education Council (NEC) performed several public hearings in partnership with the

Brazilian Musical Education Association (BMEA) in order to discuss the issue documented in the NEC/CEB No. 12/2013 report (Brazil, 2013), approved in December 4th, 2013. These NEC actions took effect in some Brazilian municipalities. In Rio Grande do Sul, the motion of some city halls that launched public tenders notices in order to provide positions for music teachers in schools of their education network was observed. Notwithstanding, these actions were not enough for the effective music insertion in schools.

Considering the suppositions presented thus far, and considering the current Brazilian education law support, questionings arose concerning the music insertion in municipal public schools in the state of Rio Grande do Sul. These questionings are presented as follows: How many municipal education offices in Rio Grande do Sul implement music in the schools of their education network? What are the actions of insertion of music in schools? Who develops musical activities in public schools of the municipality? How many and which municipal education offices promoted tenders for music teachers? How many and which municipal education offices have public servant teachers in their education network? This research, therefore, aims to investigate the presence of music in municipal public schools in Rio Grande do Sul.

## **2. Methodological Paths**

The present research methodology was reasoned by the use of quantitative approach, from the survey method (Cohen & Manion, 1994; Babbie, 1999) and by the application of self applied questionnaires as data collection technique (Laville & Dione, 1999).

Data collection occurred over contacts established with municipal education offices of the 497 cities comprehended in Rio Grande do Sul through electronic mail. Through these contacts, documents were referred, including a letter presenting the present research and the executing team as well as a questionnaire.

The questionnaires referred to the municipal education offices were presented as a mixed one (Markoni & Lakatos, 2005). Composed by 12 questions of open and closed answer, the survey inquired municipal education offices about the offer of musical activities in schools, existent musical activities in schools, the promotion of public tenders for music teachers, the presence of music teachers in those schools and about professionals who develop musical activities in schools. This survey was then sent to municipal education offices of the Rio Grande do Sul, and its completion and further return via email was required. In hold of the answered questionnaires, the content analysis begun going through information preparation steps, unitarization, categorization, description and interpretation (Moraes, 1999).

Data collected through the self applied questionnaires underwent a preparation process, identifying which information samples should be analyzed. This procedure occurred through the reading of the data as a whole, selecting which ones were in accordance to the research objectives. When properly prepared, data underwent unitarization through the reading of the whole material and definition of the analysis unit. Subsequently, the material was re-read, identifying and encoding the analysis units, moving to the categorization step. These procedures, then prepared the description. Once the categories were defined and the material to each one of them was identified, the results communication took place, from which the description is the first moment. For each category, an initial summary text about music in each city schools was created. This process enabled the interpretation (Moraes, 1999).

At last, the interpretation was performed, founded on specialized literature and other investigation experiences, besides those experienced during the research. It was composed by two strands; one of them,

consisting in the theoretical substantiation in Music Education (Kraemer, 2000) and the analysis of its policies – evidently related to the Policies Cycle Approach (Bowe et al., 1992; Ball, 1994). The other strand took as basis the analysis data and categories. Results and discussions emerged from the data and the categories. In this case, the theory development itself was the interpretation. Theorization, interpretation and comprehension constituted a circle movement, in which reaching a greater depth in the analysis in every resumption of the cycle was sought (Moraes, 1999). By the end of the five steps, preparation, unitarization, categorization, description and interpretation, it was possible to respond to the objective of the research, that is to say, how the music presence in municipal public schools of Rio Grande do Sul occurs.

### **3. Theoretical Substantiation**

The theoretical framework of the present research was based on musical education concepts (Kraemer, 2000) buoyed by the Policies Cycle Approach (Bowe et al., 1992; Ball, 1994).

#### **3.1 Musical Education**

Rudolf-Dieter Kraemer, renowned music teacher and researcher in Germany, discusses the epistemological field of the Musical Education, pondering about its delimitation as Science or knowledge area. In his studies, Kraemer (2000) deals with the Musical Education as an interrelation among disciplines, discussing music-pedagogical dimensions and functions, emphasizing the area particularities when compared to other disciplines. Kraemer (2000) enlightens that musical pedagogy concerns the relations between people and music, sharing his study object with the human sciences. He exemplifies these disciplines by portraying them concerning their philosophical, historical, sociological, musicological, pedagogical aspects and other disciplines that may have an important musical-pedagogical meaning. The philosophic aspects pointed by Kraemer (2000), include music aesthetics and the pedagogical anthropology. Historical aspects are addressed in the perspective that, considering history as a group of human contributions, it is important that people rebuild their own events from the available material, analyzing and interpreting them critically. Thus, history would comprehend historical research and writing. The author emphasizes, in this analysis, historical musicology and pedagogy.

Among the psychological aspects, Kraemer (2000) presents music general psychology — music's aesthetic and sociological reception, the research about learning and motivation — the psychology of social-psychological music — musical socialization, researches about musical conception and about communication — the differentiated music psychology — musical talent and its gauging, tests development, personality and musical behavior characteristics — and the development psychology — genesis of determined musical behaviors and levels of perception regarding maturity, growth and socio-cultural environment. Sociological aspects emerge from music sociology, evaluating music effects, conditions and social relations related to it. Mankind is observed in respect of institutionalized and organized education areas, including “processes of socialization, institutions and organization means, profession, same age groups, legal and economical means and conditions” (Kraemer, 2000, p. 57).

Musical pedagogy and musicology “gather in common effort to comprehend music”. Musicological aspects are presented considering the musicological research — ethnomusicology, acoustic, music theory, among other areas – addressing a “possible global analysis and interpretation of music events”, being the musical content itself (Kraemer, 2000, pp. 58–59). Music teaching would take interest in the meaning that music manifestation would be able to acquire during the educational process.

Pedagogical aspects arise from pedagogy, which concerns “education and qualification theories, educational and learning action premises, conditions, processes and consequences, institutional and social matters, learning and education issues” (Kraemer, 2000, p. 59). Different fields of pedagogy are pointed out such as Educational Science: general pedagogy, academic pedagogy, special pedagogy, historical pedagogy, preschool pedagogy, family pedagogy, social pedagogy, economy/profession/business pedagogy and compared pedagogy. There are other disciplines which may present a special musical-pedagogical meaning, such as political sciences, sports pedagogy, arts pedagogy, health and medical, law, religion pedagogical, ecological and economical matters, to mention some of the existent possibilities (Kraemer, 2000).

Kraemer (2000) discusses the link of music pedagogy with other disciplines. It is stressed that the interlacing perspective of the area is considered the result provided from the mutual bind among them, creating some kind of web. This linkage conception proposed an enlarged dimension of the field, with more flexible and broaden limits.

For Kraemer (2000), in the “center of musical thinking are the appropriation and music transmission problems” (p. 61). Pedagogy and musical pedagogy do not constitute themselves of isolated subjects and result from different area clusters. Those are action oriented integration disciplines, in accordance to the research objective. Kraemer (2000) states that musical-pedagogical know-how features are “in the pedagogical ideas crossover, marked by human sciences, oriented by musical culture and musical-aesthetical ideas” (p. 66). Besides having the knowledge about musical-pedagogical facts and contexts, it is also necessary to provide explanation principles of the musical-pedagogical practice, to support decisions, orientations, enlightenments, enhancement and influence of these practices.

At last, Kraemer (2000) proposes a structural model for musical pedagogy, which includes the analysis and the area application fields, the aspects that compose it — musicological, pedagogical, among others — besides musical pedagogy functions — comprehending and interpreting, describing and clarifying, raising awareness and transforming musical-educational practice.

### **3.2 The Policies Cycle Approach**

Stephen Ball and Richard Bowe, British researchers in the educational policies field, proposed the political process characterization, subsidizing the Policies Cycle Approach elaboration (Bowe et al., 1992; Ball, 1994). For the authors, by introducing the concept of a political ongoing cycle, the pretence aimed to draw the attention to a political recontextualization that transits in schools. However, the overview of academic researches demands the consideration of not only a national program, but also other elements that constitute the educational policy (Bowe et al., 1992). There is a cycle composed by contexts that affect and are affected, being those: the political influence, political text, practice, effects and strategy contexts.

The context in which the policy is initiated and in which political speeches are built and concerned parties struggle to influence the decisions, is the influence one. The second context, the political text, is composed by political representative texts. These representations may appear as legal texts, orienting official documents, formal or informal comments, speeches, and public presentations of important politicians or employees, official videos, among other representations (Bowe et al., 1992). Policies are, therefore, textual interventions; nevertheless, they also imply limitations and possibilities. The response to these texts has real consequences, experienced in the practice context. This context is constituted by the practice field and to whom the policy concerns. The policy is not simply received and implemented in this scenario, but it is subjected to interpretation, as it may be recreated. People who execute the policies do not ingenuously confront the political texts (Bowe et al., 1992).

Furthermore, Stephen Ball (1994) expanded the theory, adding two other contexts: the effects contexts and the political strategy context. The effects context concerns the individual justice, equality and freedom issues. Policies effects are presented as general and specific effects. A policy's general effects happen when specific aspects of the change and the group of answers – that are presented in the practice context – are gathered and analyzed. General effects of the policies are sometimes neglected in more particularized studies in relation to changes or the political texts as practice impact determinants. If analyzed separately, specific effects may seem limited. Ball then suggests that a policy analysis involves the assessment of these two dimensions, as well as the studied policy interface with other sectorial policies and the policies groupment. Finally, the political strategy context involves the identification of a group of policies and social activities needed to address the inequalities originated by the policy at issue. This element is essential for the critical social research, and this work is done in order to strategically apply it in confronts and specific social situations (Ball, 1994).

Ball (1994) claims the need to detach the theories in educational policy from the State's work. Politics are an economy of power, a set of practices and technologies in which achievements and fights occur above local arrangements. Politics are, at the same time, text and action, words and contracts; this is what it represents and intends. Policies are always incomplete, basic and simple. Practice, however, is sophisticated, contingent, complex and unstable. Politics as practice is created in a “threealectics” domination, resistance and chaos/freedom. Thus, politics are not only a power disparity. Control and domination may not always be fully assured or restful, partly due to the agency. Understanding that the Policies Cycle Approach does not intend to minimize or underestimate policies effects or impacts, but put into discussion the whole approach underlying the process (Ball, 1994).

#### **4. Findings and Discussion**

Once data were organized and tabulated, those were analyzed in light of the theoretical reasoning previously presented based on the content analysis (MORAES, 1999). Data were organized into six analysis categories: the municipal education offices participating in the research, musical activities offer in schools, existent musical activities in schools, public tenders' promotion for music teachers, presence of music teachers and professionals who develop musical activities in schools.

##### **4.1 Municipal Education Offices participating in the Research**

Identification data informed in the questionnaires enabled the identification of how many and which municipal education offices of Rio Grande do Sul returned the answered questionnaire. From 497 existent municipalities, 270 responded to the research, which adds up to 54. 32%.

By the time of data collection (2015), the total amount of existent schools in the state was 2.500, from which information of 1.612 schools was obtained — through the municipal education offices. Overall, information presented in this research make(s) up to 64,48% of municipal public schools in Rio Grande do Sul, which is presented as a good reply rate when it comes to research, for according to Marconi e Lakatos (2005), questionnaires that are sent to the interviewees reach an average of 25% devolution rate. The results presented and the discussions in this article are based on this reply.

##### **4.2 Music Activities Offer in Schools**

With the data collected for the research it was possible to determine that 219 municipal education offices

offer music in their education network. This number makes up to 81.11% from the total number of respondents. It is an expressive rate, considering the amount of schools that offer music. Yet, it is not possible to perform an extensive analysis, for this data regards 270 municipalities, among the 497 existent in the state.

In order to deepen this data analysis, it is possible to contemplate that the lack of questionnaires return of 227 municipal education offices — which when added to the 270 replied questionnaires makes up to 497, the number of municipalities and municipal education offices in Rio Grande do Sul — may be justified by the lack of musical activities in schools of the non respondent offices' education network. If analyzing though this reasoning, the percentage then decreases to 44.04%.

As of this last number 44.04% — it is analyzed as a low return rate. The fact that, in Brazil, since 2008, there is a national law that addresses music requirement in Primary School — Law No. 11.769/2008 corroborates the analysis. This law counts on national comprehensiveness and, therefore, should be complied with in all states and municipalities of the country.

This information is worrisome; when it comes to music input in schools in Rio Grande do Sul. As analysis, it may be reflected upon the perspective of practice context, proposed in the Policies Cycle Approach. According to Bowe et al. (1992), it is in the practice context that politics are subjected to interpretation and recreation. It is in this context that politics generates effects which are able to represent changes and transformation. In this sense, and in agreement with the authors, it was observed that the regulation for music input in schools of Rio Grande do Sul was not simply “implemented”, but it was subjected to interpretation (Bowe et al., 1992). From the data analysis, it was possible to observe that several municipal education offices recreated the law, understanding that the requirement for Primary School is the presence of Arts — especially Visual Arts or even Artistic Education, extinct with the LDB No. 9.394/96 — and not Music. This way, what are the thoughts and in what professionals who play an essential and active role in the process of interpretation and reinterpretation of the educational policies believe — in this case, municipal education offices managers, for the compliance of the Federal Law No. 11.769/2008 — implies directly on the success or failure of educational policies implementation process.

#### **4.3 Existent Musical Activities in Schools**

Existent musical activities in schools of the education network of Rio Grande do Sul are diversified. Replies for this issue were referred by 27.77% of the municipal education offices. In 72.23% of the questionnaires, it was verified that there was no reply for this question. According to their answers, on the whole, it was observed that there are musical activities such as choral singing, bands, music instruments classes, music classes within the Artistic Education discipline, music integrated to other disciplines, eventual musical activities involving festive preparations, sporadic promotions of music festivals or arts shows with music and music classes as specific discipline — separated from the Artistic Education. Table 1, hereinafter, presents musical activities and their incidence.

Besides these activities, in 31% of the municipal education offices answers, other types of musical activities offered in schools were found. These 31% were divided in extracurricular music workshops, music instruments classes, musical activities enabled by the “Mais Educação”<sup>1</sup> Program, marching bands, music festivals and public

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<sup>1</sup> The Mais Educação Program was instituted by the Interministerial Order No. 17/2007 and regulated by the Decree 7.083/10. It was a Brazil's Ministry of Education strategy to amplify school hours and the curricular organization in the perspective of Integrated Education. Schools from the state, municipal and the Federal District public education network adhere to the Program and, according to the current educational Project, opt for developing activities in pedagogical monitoring broad fields; environmental education, sports and leisure, human rights in education, culture and arts; digital culture; health promotion, communication and media use;

presentations, child education and initial grades classes, musical activities enabled by the “Escola Aberta”<sup>2</sup> Program and music workshops for teachers and students. On the follow, Table 2 presents another existent musical activities in schools.

**Table 1 Existing Musical Activities in Municipal Public Network Schools**

Type of Musical Activity	%
Extracurricular activities, such as choral singing, bands, music instruments classes.	58.51%
Music Classes within the Artistic Education discipline.	39.25%
Activities involving music, integrated to other disciplines.	39.25%
Eventual music activities for festivities preparation.	27.77%
Eventual promotion of music festivals or arts show with music.	20.74%
Music classes as specific discipline – separated from the Artistic Education discipline.	15.95%

**Table 2 Other Existing Musical Activities in Municipal Public Network Schools**

Type of Musical Activity	%
Extracurricular music workshops.	42%
Music instruments classes.	31%
Musical activities in the “Mais Educação” program.	24%
Marching band.	21%
Music festivals and public presentations.	11%
Preschool and Elementary School	5%
Musical activities in the “Escola Aberta” program.	2%
Music workshops for students and teachers.	1%

An analysis of the existent musical activities in schools that compose the municipal public education network of Rio Grande do Sul can be performed using musical education concepts, considering the statements of Kraemer (2000). According to the author, musical education happens as of the relation between people and the music. If the analysis is performed considering the 58.51% of the respondents that revealed the types of existing musical activities, such as coral singing groups participation, bands, among other extracurricular activities — not music as a discipline inserted in the program — it is possible to consider that musical education is occurring in this municipalities, serving as a measuring for the existence of music in schools of the public network of Rio Grande do Sul.

Yet, other two considerations can be evaluated. One of them, concerning musical education and the another one, which refers once again to the Policies Cycle Approach. Regarding musical education, if there are musical activities in schools, involving students and music, yes, the answer will be affirmative: musical education is present in schools! However, it is important to also ponder that if music in schools occur mostly as an

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investigation in the nature sciences and economical education fields. Musical activities are potential feasible activities in the broad field of culture and arts.

<sup>2</sup> Technical) program in cooperation between the Ministry of Education and the UNESCO, in order to contribute to the quality improvement of education, social inclusion, and the buildup of a Peace culture, by enlarging the integration between school and community; amplifying access opportunities to citizenship formation and violence decrease in the school community. It aims to provide to Primary School and public schools students and their community, alternative spaces during weekends for the development of culture, sports, leisure, income generation activities, citizenship formation and complementary actions to the formal education. Musical activities are highly developed in this program.



extracurricular activity, a questioning arises: When will it be possible to effectively insert music in schools in a broad way, enabling interlocations with other areas and, so, effectively contributing to the academic education process? The importance of the music presence in several times and spaces in schools is understood. But it is also understood that it is fundamental to establish it as one of the integrating disciplines of the Primary Education program. And, even though, in the practice context this establishment is more and more possible, nothing assures the continuity of this existence, considering the long history of musical education in Brazil — presented earlier in this article — with its ups and downs, insertions and exclusions, since the XIXth Century.

This analysis perspective brings up to the second consideration. If music is confined to schools extracurricular activities, there is a risk that it will remain only in this time and space of the school — once again, for this has already happened in the long history of Musical Education in Brazil. This way, the practice context — characterized by the staged legitimation of music as extracurricular — will foster the gradual absence of music as integrating part of the program, entrenching it as something out of the school environment. So, there will be effects — which can be found in the effects context (Bowe et al., 1992) — allowing the removal of music requirement in schools. It is then observed that even if conceptually the presence of music in the context of schools from the public education network of Rio Grande do Sul is determined, this analysis may be performed carefully.

Yet, it's important to stress that this analysis as a whole is based on 27.77% of respondents that pointed out musical activities in their education networks. In 72.23% there was no answer, which can refer, as previously analyzed — when it comes to offering musical activities in schools integrating the municipal public education network — to the fact that most of the municipal education offices in Rio Grande do Sul do not offer music in their education network, another data that unveils the lack of compliance with the national law in education.

### 4.3 The Promotion of Public Tenders for Music Teachers

The promotion of public tenders in order to provide positions for music teachers in municipal public schools in Rio Grande do Sul was one of the items of this research to present very low rates. The analysis can be assessed considering the questionnaires that returned with this information or with the ones that did not present this data.

In an initial analysis, from 270 municipal education offices that returned the questionnaires, the rate of tenders was 18.14%, meaning that 49 municipalities carried out tenders for music teachers in Rio Grande do Sul. The other 214 secretarias (79.25%) answered they did not carry this tender. Seven offices (2.59%) didn't answer to this question. The following Table 3, summarizes the data about public tenders for music teachers.

**Table 3 Promotion of Public Tenders for Music Teachers**

Offer of tenders	%
Municipalities that did not promote public tenders for music teachers.	79.25%
Municipalities that carried out public tenders for music teachers.	18.14%
Municipalities that did not answer to this question.	2.59%

A 18.14% rate is expressively low, mainly if taking into consideration the fact that there is a law in Brazil that addresses the requirement of music in schools, characterized by Law No. 11.769/2008. It corroborates the fact that the law should already be prevailing since 2011, and the data collection for this research was performed in 2015. In this sense, even after four years of the deadline for the law prevailing, it still has not been complied with.

Nevertheless, this situation is even more severe if the analysis is amplified, considering the totality of municipalities of Rio Grande do Sul, meaning 497. In this case, there are 49 municipalities that carried out tenders (18.14%) and 441 that did not, which makes up to 88.73% of the total amount. This 441 number comes from the negative answers regarding tenders by 214 municipal education offices that returned the questionnaire, added to the 227 offices that did not return it. It could be a sign of the non existence of music in schools integrating the public education network and, subsequently, the lack of public tenders for the access of music teachers. If we were to deepen the analysis even more, this 441 number then can be added to seven (questionnaires that did not have the answer to this question), resulting in 448 municipalities (90.14%) that did not carry out public tenders to provide positions for music teachers in their education network. The 49 municipalities that carried tenders, in this case, makes up to 9,85% of the total amount. The deepened analysis about this tender is summarized next, in Table 4.

**Table 4 Amplifies Analysis of the Promotion of Public Tenders for Music Teachers**

Offer of tenders	%
Municipalities that did not promote public tenders for music teachers.	90.14%
Municipalities that carried out public tenders for music teachers.	9.85%

Besides the analysis previously presented, referring to the Policies Cycle Approach, considering the contexts of political texts and practice, which may result in law modifications and, thus, the removal of the music requirement in schools, it must also be considered the dynamics necessary to the public tenders carry out in Brazilian municipalities, regardless of their nature, inclusively for music teachers. In accordance to item IV, from Article 21 of the Law No. 6.448, from October 11th 1977, it is a task of the City Council, with the Mayor's sanction, to create, modify and extinguish public positions, fixing their remuneration (Brazil, 1977). In this context, in order to enable the municipality to carry out public tenders to provide positions for music teachers, it is essential that, first of all, these positions exist. It is understood that, in most of the municipalities of Rio Grande do Sul, these positions do not exist yet. Therefore, the path to carry out tenders for music teachers is quite long, for the course of law creation in Brazil is slow, and the situation presented in Rio Grande do Sul is no different.

#### 4.4 The Presence of Music Teachers in Schools

Considering the 49 municípios — among 497 — that carried out tenders for music teachers, it was observed that most part happened after the year of 2011, when the deadline for the implementation of the Law No. 11.769/2008 — which addresses the requirement of music in schools — was over. From the municipalities that carried out the tenders, 22 (44.89%) informed they did it after the year of 2011. Another 12 municipalities (24.48%) replied they had already carried out tenders for music teachers before the year of 2008. The complete overview about public tenders for music teachers in the 49 municipalities that informed the carry out of this tender is presented next, in Table 5.

**Table 5 Periods in Which Public Tenders for Music Teacher Were Carried Out**

Realização	%
Municipalities that carried out public tenders for music teachers after 2011.	44.89%
Municipalities that carried out public tenders for music teachers before 2008.	24.48%
Municipalities that carried out public tenders for music teachers in 2011.	18.36%
Municipalities that carried out public tenders for music teachers in 2010.	6.12%
Municipalities that carried out public tenders for music teachers in 2008.	2.04%

In the municipalities that carried out tenders, there was an access of about 71 music teacher in schools in the public network of Rio Grande do Sul. This access occurred in different ways among the municipalities. Some municipalities, hired only one teacher whereas other municipalities hired more than one music teacher. The access of music teachers through public tenders in Rio Grande do Sul is presented subsequently, on Table 6.

**Table 6 Music Teachers Entering through Public Tenders in Rio Grande Do Sul**

Realização	Number of municipalities	%
Ingress of 1 music teacher.	19	38.77%
Ingress of more than 5 music teachers.	04	8.16%
Ingress of 3 music teachers.	04	8.16%
Ingress of 2 music teachers.	03	6.12%
Ingress of 5 music teachers.	02	4.08%
Ingress of 4 music teachers.	01	2.04%

It is important to enlighten that some municipal education offices did not inform the number of teachers that entered in their public education network. Therefore, some of these data are not here presented.

#### 4.5 Professionals Who Develop Musical Activities in Schools

As previously explained, despite the lack of public tenders in order to provide positions for music teachers in most of the municipalities, many municipal education offices from Rio Grande do Sul informed they develop musical activities in schools integrating their public network. This information is due to the fact that musical education is being built up by several professionals that, frequently, are not public servant music teachers.

When inquired about who are these professionals that act with music in schools of their public network, municipal education offices pointed out a diversity of professionals, including music teachers. Among the municipal education offices answers about the professionals that act with music in schools, teachers from initial grades or class holders, workshop instructors hired through companies that provided this service, arts teachers, teachers who played music instruments or had some experience in musical education, but without musical qualification, band instructors and/or corals, teachers that act in another knowledge areas and workshop instructors from the “Mais Educação” Program stood out.

In addition to these professionals, another one also appeared in the questionnaires’ answers. Table 7, hereinafter, presents full data over the professionals that develop musical activities in the public education network in Rio Grande do Sul.

**Table 7 Professionals Who Develop Musical Activities in Municipal Public Network Schools of Rio Grande Do Sul**

Professionals who work with music in schools.	%
Elementar teachers or class holders.	19.62%
Workshop staff hired by companies to do this service.	18.88%
Arts teachers.	18.14%
Teachers who play music instruments or have some experience with musical education, but without a music college degree.	15.18%
Band and/or choir instructors.	11.11%
Teachers who work in different knowledge areas.	10.37%
Workshop staff from “Mais Educação” program.	10%
Preschool teachers and/or instructors.	6.66%
Teachers that did not participate in any music tender.	5.18%
Teachers who passed music tenders.	5.18%
Volunteers.	2.96%
Teachers with a music college degree.	2.96%
Teachers that act through the Municipal Culture Office.	1.11%
Graduates in music graduation courses.	0.37%
Itinerant teachers in school.	0.37%
Dance teachers.	0.37%
Teachers hired as trust positions.	0.37%
Workshop staff from the “Escola Aberta” program.	0.37%
Workshop staff from Social Assistance Referencial Centers ( SARC).	0.37%

## 5. Conclusion

Afterwards the results presentation and the data analysis, a summary of those are presented, in order to emphasize patterns found in the research and the existing correlations among the identified categories. Thus, presenting a broaden overview of the music insertion in municipal public schools of Rio Grande do Sul is intended, meeting the objective of this investigation.

The questionnaire reply by the municipal education offices can be analyzed in two ways. On one hand, the number of replies was significant for data analysis. On the other hand, it should be stressed, however, the issue involving the lack of questionnaires return by 227 public institutions. In this sense, the existence of the Decree No. 7.724, from 2012 (Brazil, 2012), that regulates the Law No. 12.527, from 2011, about the access to information in Brazil can be considered. In this decree, it is expressly found in Article 7, chapter III — form active Transparence — that is a duty of the entities and agencies to promote, regardless of requirement, the disclosure of common or general interest information by them produced or retained in their internet sites. Paragraph 3 of this decree also specifies the duty of disclosing organizational structure, competences, applicable law, main positions and its holders, unities address and phone number, public service timetable, programs, projects, actions, works and activities, indicating the responsible unit, main goals and results and, when existing, result and impact index. Once again, it is possible to notice the lack of compliance with the current law. It is known that, many times, public agencies are insufficient in staff, leading to difficulties in the production and access to the information, for there aren't enough employees to elaborate the required answers. Anyway, this other information that reveals the lack of compliance with the current law.

Regarding the offer of musical activities in schools, if superficially analyzed, it can be said that municipal education offices of Rio Grande do Sul are offering music in their time and space. In this case, the law (Brazil, 2008) is being complied with. However, when performing a deeper assessment, and if the National Guidelines for Musical Education Operationalization in Primary School, which Report and Resolution Project were approved by the Primary Education Council (PEC) of the National Education Council (NEC), are taken into consideration, the compliance is not happening properly. It is important to emphasize, yet, based on the guidelines, that it is a duty of the education offices to establish other actions to promote qualification and practice for teachers in musical learning, identifying “in their teaching and employees board, suited professionals that may cooperate with the music learning in schools, including them in professional development activities in the musical area” (Brazil, 2013, p. 9). In addition to it, the education networks must also, “promote continued qualification courses about the Music learning for teachers of Primary Education school network; [and] support the qualification of teachers and other education professionals in second degree courses in Music” (Brazil, 2013, p. 9). In the returned questionnaires, there was no evidence of such initiatives by the municipal education offices of Rio Grande do Sul.

A peculiar aspect worth being analyzed, concerns existent musical activities in schools. These data meet the analysis previously presented, in respect of the offering of musical activities in schools. Mostly, music is present in schools through activities that are not the curricular music classes. Many times, those are extracurricular activities developed by teachers who do not integrate the school board, linked to projects, even temporary, that might be finished according to governmental management. Those activities are characterized, in general, as government programs and not state’s programs. With lower rate, the offer of musical classes as a specific discipline was found separated from the Artistic Education or other activities.

The carry out of public tenders for music teachers, is an item that also deserves reflection. Once again, the lack of compliance with the law is presented. It should be emphasized, in the National Guidelines for Musical Education Operationalization in Primary School that one of the offices’ attributions is to “perform specific tenders for the hiring of graduates in Music” (p. 9). Another lack of actions in this sense, representing the neglecting of the law was verified. As a consequence of the lack of tenders, the last analysis categories — presence of music teachers in schools and professionals that develop musical activities in schools — relate. The number of licenced teachers acting in municipal public schools of Rio Grande do Sul is quite low. And who effectively ends up developing this kind of activity are teachers from other knowledge areas, or even professionals that do not integrate the schools, but come from several programs.

By finishing this research, that aimed to investigate the presence of music in schools of the municipal public network, it was determined the music reality in schools of Rio Grande do Sul, as well as the relevance of the theoretical referenced applied. Kraemer’s conception of Musical Education helped in the understanding of how music is inserted in schools, whereas the Politics Cycle Approach trivialised the current policy analysis.

It is understood that the results from this investigation, as well as the data from other researches that have been performed in Rio Grande do Sul and Brazil, will be able to subsidize macro and micro analysis of Musical Education policies in the country, as well as substantiate and enlarge the buildup of policies in Musical Education in order to implement music in Brazilian schools. The questioning the Politics Cycle Approach proposed, in interlocution with Kraemer’s Musical Education concepts may be helpful in deepening these analysis about Primary School music insertion laws.

Finally, the need for knowledge and comprehension of the existent law by the education offices, in order to effectively comply with the law of music insertion in schools and the whole current legislation in Brazil.

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