Relations Between the Prescribed and the Evaluated Curriculum: Reflections on the Brazilian Music Teachers Education*

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ABSTRACT
The paper presents the curricular analysis of the last five editions of the National Student Examination (Enade) - Music, specially the section of specific knowledge, relating it to previous studies about the National Curricular Guidelines that guide the construction of pedagogical projects for Music Teaching courses, and which analyzed these course projects in Brazil. The objective is to correlate the prescribed curriculum and the evaluated curriculum, explaining the presence of a musical tradition linked to conservatory practices that is perpetuated in the area, as well as the restricted space given to basic education in these documents. The methodology of documental analysis used was the codification and categorization proposed by the Grounded Theory. The analyzes showed a hierarchy of knowledge linked to classical musical practices: both products (repertoires) and processes (systematizations and theorizations about music). They also showed a movement towards change along the editions: it was observed an increasing presence of knowledge related to the areas of music education and education, which coincides with the assessment, starting in 2011, only for music teaching programs (and not for all the music courses). The courses do not seem to consider the contexts in which they are inserted, and both their projects (prescribed curriculum) and Enade (evaluated curriculum) show a collection curriculum type. Finally, it is indicated that the changes - if desired - can begin in the individual and collective actions of the teachers, whose participation in the elaboration of the evaluation policies needs to be more significant.

KEYWORDS
Das Relações Entre o Currículo Prescrito e o Currículo Avaliado: Reflexões Sobre a Formação do Professor de Música no Brasil

RESUMO
O texto apresenta a análise curricular das cinco edições do Exame Nacional de Desempenho dos Estudantes – Música realizadas até o momento, no que se refere à seção de conhecimentos específicos, relacionando-a com estudos anteriores a respeito das Diretrizes Curriculares Nacionais que orientam a construção de projetos pedagógicos de cursos de Licenciaturas em Música, e que analisaram esses projetos de cursos no Brasil. O objetivo é correlacionar currículo prescrito e currículo avaliado, explicitando a presença de uma tradição musical ligada a práticas conservatoriais que se perpetua na área, bem como o espaço restrito conferido à educação básica nesses documentos. A metodologia de análise documental utilizada foi a codificação e categorização propostas pela Teoria Fundamentada nos Dados. Os resultados evidenciaram uma hierarquia de conhecimentos ligados às práticas musicais eruditas: tanto produtos (repertórios) quanto processos ( sistematizações e teorizações sobre música). Mostraram, ainda, um movimento de mudança em direção à presença de conhecimentos relacionados às áreas da educação e da educação musical, o que coincide com a avaliação voltada, a partir de 2011, somente para as licenciaturas em Música. Os cursos não parecem considerar, em suas prescrições, os contextos em que estão inseridos; e tanto seus projetos (currículo prescrito) quanto o Enade (currículo avaliado) evidenciam um currículo do tipo coleção. Por fim, indica-se que as mudanças – se desejadas – podem começar nas ações individuais e coletivas dos docentes, cuja participação na elaboração das políticas de avaliação precisa ser mais significativa.

PALAVRAS-CHAVE

Relaciones Entre el Currículum Prescrito y Currículum Evaluado: Reflexiones Sobre la Formación de Profesores de Música en Brasil

RESUMEN
El texto presenta el análisis curricular de las cinco ediciones del Examen Nacional de Desempeño Estudiantil (Enade) – Música, con respecto a la sección de conocimiento específico, relacionándola con estudios previos sobre las Pautas Nacionales del Currículo que guían la construcción de proyectos pedagógicos para cursos de Licenciatura en Música, y que analizan estos proyectos de cursos en Brasil. El objetivo es correlacionar el currículum prescrito y el currículum evaluado, explicando la presencia de una tradición musical vinculada a las prácticas conservatoriales que se perpetúa en el área, así como el espacio restringido dado a la educación básica en estos documentos. La metodología de análisis de documentos utilizada fue la codificación y categorización propuesta por la Grounded Theory. Los análisis mostraron una jerarquía de conocimiento vinculada a las prácticas musicales clásicas: tanto productos (repertorios) como procesos ( sistematizaciones y teorizaciones sobre música). También mostraron un movimiento hacia el cambio en la presencia de conocimiento relacionado con las áreas de educación musical y educación, que coincide con la evaluación, que comenzó en 2011, solo para títulos de profesorado de música. Los cursos no parecen considerar los contextos en los que se insertan, y tanto sus proyectos (plan de estudios prescrito) como Enade (plan de estudios evaluado) muestran un plan de estudios tipo colección. Finalmente, se indica que los cambios, si se desea, pueden comenzar en las acciones individuales y colectivas de los docentes, cuya participación en la elaboración de las políticas de evaluación debe ser más significativa.

PALABRAS CLAVE
1 Introductory Notes

This text presents the curricular analysis of the 05 editions of the National Student Performance Exam (Enade) - Music carried out in Brazil until now, regarding the specific knowledge section, relating it to previous studies about the National Curricular Guidelines (DCN) that guide the construction of the Music Teacher Education courses (PEREIRA, 2012), and studies that analyzed the pedagogical projects of these courses in Brazil (QUEIROZ, 2017; PEREIRA, 2012; MATEIRO, 2009).

In this perspective, its objective is to correlate prescribed curriculum and evaluated curriculum, explaining the presence of a musical tradition linked to conservatorial practices that is perpetuated in the area, as well as the restricted space given to basic education in these documents. This is an opportunity to reflect on the inter-relationship that is established between the selection made by the pedagogical projects of the Music Teacher Education courses - the prescribed curriculum, and the selection made in Enade - which can be understood as an assessed curriculum (SACRISTÁN, 2017).

This inter-relationship may contribute to problematize what has been considered as the official knowledge regarding the training of music teachers, enabling us to confront it to both the demands presented by the school of basic education - the main locus of performance for which the Brazilian teacher education programs form their egresses - and the studies being developed in the area of music education.

Therefore, in the field of music education, “based on scientific approaches”, it is intended to establish “dialogue, analysis and criticism of educational policies from the perspectives and objectives of the area” (QUEIROZ, 2012, p. 38). Thus, it seeks to use not the results, but the very constitution of Enade as a diagnosis that allows institutions “to promote new actions that will improve the aspects identified as weaknesses (...) in the pedagogical organization of courses” (GRIBOSKI, 2012, p. 194).

In 2012, Queiroz (2012, p. 42) already noted that, in the area of musical education, "the discussion on public policies and on the system of educational evaluation [was] practically non-existent," which is still maintained. When searching for texts in databases such as Oasis¹ and Google Scholar², using the descriptors "Enade"+"music"; "public policies of evaluation"+"music" and "policies of evaluation"+"music" only three texts were found.

The first of them was Queiroz's (2012) article, which presents a reflection, based on his experience with the National Institute of Educational Studies and Research (Inep) as a member of advisory committees, regarding the poor articulation of the area of Music Education with the Brazilian public policies of evaluation. Also found was the article by Palmeiras, Saggiorato, Pasqualotti and Sgari (2016) published in the proceedings of the XVI

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¹ oasisbr.ibict.br Accessed on April 13, 2020.
International Colloquium of University Management, in which they discuss, with focus on the teaching of music in Brazil, the impact of public policies of institutional evaluation on Higher Education Institutions. The conclusion presented is the same as Queiroz (2012) had already pointed out:

Even though it has grown a lot, academically and socially, in recent years, the embryonic stage of musical education is notorious in terms of its effective insertion in public policy programs aimed at financing and evaluating Brazilian education (QUEIROZ, 2012, p. 41).

Finally, the text by Almeida e Costa (2018), presented at the XIV Journey of Special Education and II International Congress of Special and Inclusive Education, in which the authors analyze the five editions of Enade carried out until now to the music courses looking for special education contents. Their results reinforced the existence of a specific gap in teacher training regarding inclusive education, indicating the need for changes in the curricular proposals of the courses with a view to professional qualification for inclusive educational practices.

While Almeida and Costa (2018) investigated only the contents of special education, in this text the five editions of Enade applied to music courses were analyzed seeking to make explicit all the disciplinary areas contemplated in the tests. The hypothesis initially raised is that the disciplinary structure of the Enade exams would be a reflection of the disciplinary structure of the pedagogical projects of the undergraduate courses, revealing hierarchies among the knowledge proper to the tradition of music teaching. Moreover, the Enade would end up becoming an element of pressure that conforms the construction of pedagogical projects by not considering the possible regional nuances of each pedagogical project - since this is not possible because it is a large scale exam. Thus, the exam ends up being an agent that contributes to the perpetuation of a selective and invented tradition in terms of music teaching.

To this end, the documentary analysis was carried out taking as sources the ordinances that governed Enade in the specific area of Music / Music Teacher Education, as well as the five Enade - Music test books applied in the years 2006, 2009, 2011, 2014 and 2017. All these documents are available on the site of Inep³, a federal agency linked to the Ministry of Education (MEC) responsible for the exam.

The documentary research involves materials that have not yet received an analytical treatment (GIL, 2008, p. 51), treatment that can provide data directly from the documents that allow us to scrutinize, among others, the logics underlying their construction. The analytical treatment was based on the proposals for codification and categorization of the Grounded Theory (CHARMAZ, 2009). According to Charmaz (2009, p. 72), codification is the fundamental link between data collection and the development of an emerging theory to explain this data:

³ www.inep.gov.br
By coding you define what occurs in the data and begin to struggle with what it means. The codes manifest themselves together, as elements of the nascent theory that explains this data and guides the new data collection.

The coding of the data involved two stages: an initial coding - which reveals the thematic recurrences, performed incident by incident; and a later focused coding - which seeks to "classify, synthesize, integrate and organize large amounts of data" (CHARMAZ, 2009, p. 72).

Thus, it was considered item by item⁴ and, within this, line by line - since the same item may involve a set of different disciplinary knowledge that is mobilized to solve the proposed problem. In the focused coding phase, the codes emerging from the initial analysis were grouped taking into consideration the item as a whole. In this sense, for example, items that involved analysis exercises were categorized as referring to this subject area even though they covered knowledge of harmony, notation and solfege.

At the stage of focused coding, the figure of the analyst comes into action: it reveals the preconceptions on the topic (CHARMAZ, 2009, p. 87). The author highlights that at this stage, of concentrated and active involvement in the process, the analyst actually influences the data, instead of analyzing them passively - which is considered the strong point of codification.

Thus, the initial, emerging codes were grouped and categorized in order to reveal the connection of the items to the disciplinary areas generally present in the pedagogical projects of the Music Teacher Education courses, in order to contribute to the proposed reflection. This corresponds to the theoretical categorization, when the answer to the research questions is constructed and grounded. The discussion of the categories, relating them to previous studies regarding the NCG and the pedagogical projects of Brazilian Music Teacher Education courses will give form to the text produced.

The text presents, initially, a contextualization of Enade in the National System of Evaluation of Higher Education (SINAES). Next, the discussions about the DCN that guide the construction of the pedagogical projects of the Music Teacher Education courses are presented, as well as the analysis of the curricular documents of Brazilian courses highlighting a tradition in music - which Pereira (2012, 2014) explained from the concept of conservatorial habitus. Finally, the analyses of Enade - Music editions are presented and correlated to these previous studies.

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⁴ Technical term used by Inep to refer to the questions prepared for a test (QUEIROZ, 2012, p. 42).
2 The Enade

The expansion of higher education in Brazil, together with the influences of international organizations, has made the evaluation of institutions and courses of higher education in recent decades take on an unprecedented worldwide dimension (BERTOLIN; MARCON, 2015, p. 106). The result has been the creation of assessment systems and accreditation agencies under the rationale of maximizing the social benefits of educational systems.

In Brazil, SINAES was created in 2004, maintaining and updating the forms of external evaluation of courses that had been in practice since 1995: The National Course Examination (ENC), or "big exam", and the Evaluation of Supply Conditions (ACO). The ENC was applied to course graduates between 1996 and 2003, and the ACOs were carried out by the on-site visit of a committee of experts to evaluate aspects related to pedagogical projects, the teaching staff and the infrastructure of the courses with a view to regulatory acts (BERTOLIN; MARCON, 2015, p. 106).

As Brito (2008) explains, SINAES evaluation is conceived as a dynamic process, whose purpose is to provide Higher Education Institutions (HEIs) with empirical evidence not only of their weaknesses, but also of their potentialities and achievements. The final objective is to contribute to the transformation of HEIs towards the desired goals, so that "professionals engaged and committed to a society in constant change" (BRITO, 2008, p. 842) are trained.

Enade is one of the current components of this evaluation system, which also involves institutional evaluation and course evaluation. It is a large-scale exam, applied to students who meet the criteria established by current legislation:

The National Student Performance Exam (Enade) is composed of the exam, the Higher Education Student Assessment Questionnaire (ADES) (former socioeconomic questionnaire), the course coordinators' questionnaire and the student's perception of the exam. Contrary to what many believe, Enade does not replace the test; not even the test replaces it or is confused with the ENC, because the exam of the entrants and graduates allows to analyze the progress of the students in the items. This is another paradigm (BRITO, 2008, p. 842).

For this study, the analysis cutout will involve only the specific knowledge of the test - which corresponds to thirty items, since it also presents ten items that approach a general formation - which involves the understanding of themes that transcend their own environment of formation and that are considered relevant to contemporary reality.

As Brito (2008, p. 846) explains, in Enade "academic skills (in the sense of abilities) and professional skills are measured". By academic ability, the author understands the "scholastic capacity necessary to master the information of an area, reproduce it and use it independently". Professional competence, on the other hand, would be "the ability to mobilize, articulate and put into action knowledge, skills, attitudes and values necessary for the efficient and effective performance of activities required by the nature of the work."
It is in this sense that the analysis proposed here intends to make explicit, in the tests, which academic skills and professional abilities have been legitimized by the music area in the education of its teachers. It is important to emphasize that this legitimation is carried out by the peers themselves, since the construction of Enade is done with the participation of teachers both in Advisory Committees of Areas, "composed of active experts who provide technical support for the preparation of guidelines for the test to be applied in each area evaluated" (GRIBOSKI, 2012, p. 187), and in the preparation of the items, which are gathered in a National Bank of Items of Higher Education (BNI), prepared by teachers linked to the HEIs (GRIBOSKI, 2012, p. 191).

3 Curricular Prescriptions: the DCN and the Pedagogical Projects of the Music Teacher Education Courses

Before presenting the results of studies that have already focused on the National Curricular Guidelines that subsidize the construction of the pedagogical projects of the Music Teacher Education courses, as well as some of these projects in force throughout the country, it is important to locate this study in the curricular field.

It is based on the premise that the curriculum is a field of disputes, and cannot be considered a neutral element, but a cultural artifact that transmits particular views, being the product of a history "linked to specific and contingent forms of organization of society and education" (MOREIRA; SILVA, 2006, p. 8). The curriculum is, therefore, a necessary selection in/by culture, considering that "not everything that constitutes a culture is considered to have such importance" (FORQUIN, 1992, p. 31), since time is limited, in fact.

By transmitting particular visions, linked to history, the curriculum becomes "part of a selective tradition, the result of someone's selection, the vision of some group of what is legitimate knowledge" (APPLE, 2006, p. 59). In dialogue with Eric Hobsbawn, Goodson (2013) proposes to understand the history of the curriculum as the product and process of the invention of a tradition, which institutes practices and rites "that seek to circulate certain values and norms of behavior through repetition, which automatically implies continuity with the past" (GOODSON, 2013, p. 27).

It is precisely this knowledge that has become legitimate throughout the history of the music curriculum, as well as the values and hierarchies, that this research seeks to make explicit in two phases of the objectification model in the development of the curriculum proposed by Sacristán (2017): the prescribed curriculum - in the DCN and pedagogical projects of courses; and the evaluated curriculum - materialized in the editions of Enade.

The prescribed curriculum is the text that guides the course of schooling, which regulates all educational practice - although this does not necessarily occur directly. It is the starting point of the ordering of the curriculum system, which also involves its presentation to teachers in the form of textbooks (curriculum presented to teachers), the modeling of teachers...
in their planning (curriculum modeled by teachers), what in fact occurs in the classroom (the curriculum in action), the "earnings" that result from the pedagogical action of the teacher, i.e., what in fact has become learning (curriculum performed), and the evaluation that measures learning (the curriculum evaluated).

The assessed curriculum, the other tip of the Sacristán (2017) model, allows us to understand how the prescribed curriculum was constituted in practice, especially in relation to the results of the whole process. This model can be understood as circular, since these results ultimately influence the prescriptions and practices of teachers and students. As Bertolin and Marcon (2015, p. 107) attest, to a certain extent, "the exams have become a reference for the development of pedagogical projects of the courses. Thus, 'the content of the exams has become a 'quasi-guideline' for many institutions. It is quite common to observe cases as the authors describe below:

Many institutions, intending to achieve better rates in the exams, better positions in the "quality" classifications and, therefore, to attract more "student-customers" to their classrooms, have started to carry out "preparatory courses" for the exams, as well as to prioritize, in the plans of the subjects, contents covered in the applied exams (BERTOLIN; MARCON, 2015, p. 107).

This fact ends up resulting in a neglect to the contexts in which the courses are inserted, a neglect of the diversification and construction of their own identity, since they emphasize what is charged in the official exams.

3.1 The National Curriculum Guidelines for Music Teacher Education Courses

From this theoretical place, it is understood the National Curricular Guidelines that regulate the Music Teacher Education courses as a first prescription, linked to the governmental spheres. They are the DCN for the Graduation Courses in Music (approved by Resolution n. 2, of March 8, 2004, of the National Council of Education / Higher Education Chamber), and the DCN for Teacher Training for Basic Education (approved by Resolution CNE/CP n. 1, of February 18, 2002).

In 2015, new guidelines were approved regarding initial and continuing teacher training for basic education; and in 2019, Resolution CEP/CP n. 2 redefined the National Curricular Guidelines for Initial Teacher Training for Basic Education and established the National Common Base for Initial Teacher Training for Basic Education (BNC - Training). However, considering the time cut covered by the five editions of Enade (2006 - 2017), and the implementation time of the DCN of 2015, the analysis will consider only those approved in 2002 - which were in force during that period.

The analysis was conducted in a previous study (PEREIRA, 2012), in which it was highlighted that the guidelines represent a reaction to the rigidity resulting from the minimum curricula previously established by the Federal Council of Education (PEREIRA, 2012, p. 87). With these minimums, there was a high detailing of subjects and workloads to be mandatorily fulfilled, under penalty of the course not being recognized or even authorized to
operate. This fact "inhibited institutions from innovating pedagogical projects, in the conception of existing courses, to meet the requirements of different orders" (PEREIRA, 2012, p. 87-88).

The proposal of guidelines sought, precisely, greater flexibility in the construction of curricula, aiming at an adaptation to changes in professional profiles in contemporary society (CATANI et al., 2001). In addition to this flexibility and creativity guaranteed from the DCN, the universities are given the responsibility to meet (or not) the social demands of their region (PEREIRA, 2012, p. 90) - this responsibility being a striking feature of educational neoliberalism, the context in which the guidelines are generated.

For the elaboration of the guidelines for each area, a Commission of Experts was heard, but, as Hentschke (2003, p. 53) makes clear, the document produced by the Commission of Experts on the Teaching of Music was not homologated, but there was a "cut and paste" of the original proposition. The Music DCN (2004) conceives a desired profile of egress in a broad way, admitting different modalities and lines of specific training. It was found that, based on the study of these guidelines, it was not possible to state that they define, in the profile of egress, a legitimate music: "the profile involves styles, repertoires, works and musical creations - all in the plural, revealing a concern with diversity [at least of products] and the connection with socio-professional demands" (PEREIRA, 2012, p. 92).

The document foresees the development of skills related to practical excellence, as well as others with a pedagogical dimension. The selection and distribution of knowledge are guided by 5th Article, organizing the topics of studies or content into three main categories - seen as interrelated:

I - Basic Contents: studies related to Culture and Arts, also involving Human and Social Sciences, with emphasis on Anthropology and Psycho-pedagogy;
II - Specific Contents: studies that particularize and give consistency to the Music area, covering those related to Instrumental, Compositional, Aesthetic and Regency Knowledge;
III - Theoretical-Practical Contents: studies that allow the integration theory/practice related to the exercise of musical art and professional performance, also including Supervised Practice, Teaching Practice, Scientific Initiation and use of new Technologies (BRAZIL, 2004, p. 2).

There is also no indication in 5th Article of the DCN (2004) about the conception of a legitimate music: something that can guide the cultural selection indicating an official musical knowledge (PEREIRA, 2012, p. 96). The document mentions the knowledge that gives consistency to the area, allowing wide and flexible reading - as the guidelines intend - according to the music considered in the formative process.

The DCN for the Training of Teachers for Basic Education (2002), in turn, will direct the training to this specific locus, whose demands has to be considered. The aim is to articulate pedagogical knowledge to specific knowledge throughout the entire formative process, "avoiding a repetition of the old 3 + 1 model" - which took pedagogical knowledge as an appendix, a complement.
The competences expressed in 6th Article offer clues for the selection of the knowledge necessary for its development:

(...) commitment to inspiring values of democratic society; understanding of the social role of the school; mastery of specific contents - related to different contexts; interdisciplinary character of the contents; mastery of pedagogical knowledge; insertion in research activities; professional autonomy. The article makes clear that this set of listed competences does not exhaust the possibilities of teacher training, but points out important demands coming from current legislation. Furthermore, it reinforces the importance of constant articulation with basic education (PEREIRA, 2012, p. 100).

By stating that specific knowledge must be broadly contextualized with reality, its selection, as guided by the curricular guidelines, denotes "a concern that transcends the domain of specific and pedagogical knowledge, giving the teacher the profile of a professional aware of the most varied issues affecting the place where he/she is inserted" (PEREIRA, 2012, p. 100). The only activities expressly defined in the guidelines are practice as a curricular component (400 hours) and the supervised pre-service teachers’ practice starting from the second half of the course (also 400 hours).

In short, the analysis of the guidelines confirms their flexibility, as well as the pressing need for articulation with basic education and the direction towards the construction of courses linked to their realities, with their own identity. Therefore, it is up to each institution to interpret these guidelines and materialize a teacher training curriculum, objectifying its understanding of what are "studies that particularize and give consistency to the area of Music", and what is a music teacher.

3.2 The Pedagogical Projects of Music Teacher Education Courses in Brazil

Despite the flexibility proposed by the guidelines, studies in the area of music education have shown that the music teacher education courses in Brazil are not diverse, as was expected in a country marked by cultural diversity. On the contrary, specific knowledge has been structured in a very similar (not to say equal) way in Brazilian - and also South American - music undergraduate courses (cf. MATEIRO, 2009, 2011; AUTOR, 2012; QUEIROZ, 2017).

This structure can be synthesized in the following list of disciplines (although, certainly, there are possible variations of nomenclatures): Music Theory and Perception, Counterpoint, History of Music, Harmony, Analysis, Instrumental Practice (of traditional instruments, in most cases). Although there is no longer a minimum curriculum required by law, there still seems to be a minimum curriculum practiced in music courses in the country that is based on a certain vision of what music is, as well as which systematizations and knowings are assumed as universal to sound practices.

Mateiro (2009) analyzed the pedagogical projects of 15 Music Teacher Education courses: Carlos Gomes College of Music, UEMG; Udesc, Uem, Uergs, Ufal, UFG, UFMS, UFPel, UFSM, UFSCar, UFRJ, Ufes and UFRN. Pereira (2012) analyzed the pedagogical projects of the Music Teacher Education courses of the following universities: UFRJ, UFMG, UFSJ and UFMS. Queiroz (2017), in turn, analyzed the curricular documents of the Music Teacher Education courses of the following universities: UFRGS, UFPR, Unicamp, UFRJ, UnB, UFG, UFBA, UFPB, UFPA and UFAM.

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This structure - synthetic, obviously - has a deep similarity with the Brazilian Imperial Conservatory, founded in 1847, inspired by the Paris Conservatory, and, having remained essentially the same throughout the history of this institution (it is important to consider that in many places in the country the conservatories have been federalized and "survive" in schools and music departments today), can be understood as a selective and invented tradition that has been perpetuated in the HEIs.

This institutional tradition of music is expressed even in courses whose departments or faculties did not originate directly from the incorporation of a local conservatory (cf. PEREIRA, 2012; AMARAL, 2017; QUEIROZ, 2017), revealing a logic already established to structure music education at the university level. Although the continental dimensions of Brazil, and the curricular guidelines affirm a flexibility to adapt to the specific contexts of each region, "it is possible to observe more similarities than differences in the conception of teacher training in music education" (PEREIRA, 2012, p. 110).

One of the courses whose pedagogical project was analyzed by Pereira (2012) is located in a region marked by a rich and remarkable tradition of bands and school fanfares (cf. CAMPOS, 2008), with a large number of wind instrument players. When the music teacher education course was created, the first effective teachers hired were pianists, guitarists and choir conductors; and the pedagogical project did not consider the reality of bands and fanfares in its list of subjects.

Queiroz (2017) extended this analysis to curricular documents of all music courses offered in ten Brazilian universities, two from each region of the country. From this study, the author highlights that the so called “music courses”, without any adjective or complementation, are courses that have a unique or greater emphasis on Western classical music. In several music courses in Brazil, even when considering other knowledge and skills than those linked to classical music, this is done based on aesthetic and cultural parameters, evaluative dimensions, among other aspects, linked to the universe of classical music: even the term "popular music", used generically in the professional profile defined in some courses, does not address a diversity of knowledge and knowings of "popular music", but a face of it that can be written within conventional standards, systematized from canons of classical music, arranged within the aesthetic forms of this music. Also the music teacher education courses, which have incorporated broader perspectives of music, maintain a similar trend of the bachelor courses generically called “music courses”: there is a great predominance of curricular components that give greater emphasis to the aesthetic patterns of Western classical music.

The typical-ideal notion of conservatorial habitus (PEREIRA, 2012), in a dialogue with Pierre Bourdieu's praxeological studies, seeks to explain this permanence, this selective tradition that is perpetuated even when one deliberately seeks change: it is not a model, reproduced in an ill-considered manner, but rather incorporated, historical dispositions, assumed as the version of the possible.
These conservatorial dispositions of habitus, incorporated by the subjects in their multiple processes of socialization and made matrixes of their practices, perceptions and judgments of value, make classical music appear as legitimate knowledge and as a parameter for structuring the curriculum and for the hierarchization of the cultural capitals in dispute. By institutionally associating with a school form, which privileges writing, they also make the musical notation occupy a central place in the curriculum, since most of the disciplines that approach classical music depend on it.

In the case of music teacher education courses, the structure of formation privileges European classical music and removes other possibilities of musical practices that would be more related not only to the Brazilian and Latin American culture, but also to the daily life of the students. It is necessary to consider varied initiatives that occur in various courses, in the daily classroom practices that arise from the actions of teachers and the propositions of the students themselves. However, the cut here is limited to the prescribed curriculum, which is witnessed in the written documents that guide the formation.

The analysis of the pedagogical projects of the courses also revealed that most of the differences between the proposals of the courses is linked - many times - to the greater number of teachers who constitute the teaching staff of each institution, which allows, for example, the offer of diversified optional subjects. When this number is smaller, the focus is on traditional disciplines - the "minimum curriculum" still practiced. Amaral (2017) showed, in his master's thesis, how these habitus dispositions linked to the conservatorial tradition influenced the conception and implementation of the Music Teacher Education course at Amapá State University. This tradition also defined the profile of the first teachers: the University has hired classical guitarists and pianists, as well as a professor of musical theory and perception.

As pedagogical projects are built by teachers of the area, in the same way as the Enade items, it is expected to find, in the analysis of the test books, a reflection of what was observed in the analysis of the pedagogical projects of the music teacher education courses: the centrality of the musical notation, an emphasis on the traditional disciplinary areas structured from this notation, as well as a clear separation of what is conceived as specific musical knowledge from the knowledge related to education, in a broader way, and to musical education, in a more specific way.

4 The Evaluated Curriculum: Specific Knowledge in the Editions of Enade – Music

4.1 The Ordinances

The first action was the analysis of the legal documents that discipline Enade in the specific area of Music / Music Teacher Education. The sources were the ordinances:

- Inep Ordinance n. 131 of June 24, 2009.
Inep Ordinance n. 224 of July 26, 2011.
Inep Ordinance n. 262 of June 2, 2014.
Inep Ordinance n. 509 of June 6, 2017.

It is important to clarify that between 2006 and 2011 the ordinances refer to the "Music Area", thus covering bachelor's and teacher training courses. Only from 2014 on the ordinances will refer specifically to Music Music Teacher Education courses. Queiroz (2012, p. 43) informs that in 2006 and 2009 the bachelor's and Music Teacher Education courses were evaluated, and from 2011 on, only students of the Music Teacher Education courses took the exam. This is made explicit only from the ordinance of 2014.

The analysis of the ordinances allowed the construction of the following categories: general education; objectives of the exam; professional profile; skills and competencies; and contents. From 2011 on, general education is defined in a specific ordinance. In 2006 and 2009 themes such as "sociodiversity", "multiculturalism", "inclusion", "exclusion and minorities" are always present. It is worth questioning if, in the tests, it is possible to perceive a dialogue and permeability between general and specific formation. That is, if sociodiversity is considered in its musical aspect, if multiculturalism is related to music, if there is an approach to the excluded musical minorities.

About the objectives, between 2006 and 2011 the idea that a music teacher education course is different from a bachelor's degree seems to be evident only by the inclusion of an objective related to education. Teaching is just another objective linked to others, as if it were a complement to specific training - which may highlight remnants of the 3 + 1 training, a model that is characterized by theoretical, content and specific training in the first three years of initial training, plus one year of pedagogical disciplines (MOURA, 2005).

The educational issue, in 2006, is mentioned in paragraph "d" of Article 4: "Verify the capacity to solve problems in musical and educational contexts". In 2009, a specific paragraph is created for the teaching of music, also in Article 4: g) Verify the knowledge, understanding and application of aspects related to the teaching of music". In 2011 the objectives described in the 2009 ordinance are maintained.

In 2014, when only the Music Teacher Education course is considered as the focus of the exam, the objectives become more general:

Art. 4 The Enade 2014 test, in the specific component of the Music Teacher Education area, will have as objectives:
I - to evaluate the training process of the student of Music Teacher Education course, in view of the specific skills and abilities required to work in the area;
II - to assist in the creation of policies for the improvement of the student's education process (INEP, 2014, s.p.)

Therefore, one of the objectives of the exam is assumed as its contribution to the policies of training improvement. There is also a reference - albeit indirect - to the national curriculum guidelines, which define the "specific competencies and skills required to work in..."
the area". This reference will become explicit in the 2017 ordinance, when defining that the exam will have as subsidy: the National Curricular Guidelines for the Undergraduate Music Course (Resolution CNE/CES n. 2 of March 8, 2004); the Curricular Guidelines for the Training of Teachers of Basic Education, at a higher level (Resolution CNE/CP n. 1 of February 18, 2002); the regulations associated with the DCN; and the professional legislation.

When observing the detailed objectives in the first years, in relation to the specific musical abilities and competences, it is possible to notice that, in 2006, these were quite traditional: "sound and musical perception"; "capacity of expression through musical writing"; "musical creation"; "competences in the field of scientific and technological research in music".

In 2009 there is an expansion of the previous objectives, demonstrating the understanding of music as an "artistic, social and cultural phenomenon". The following are added to the previous ones: "structural and aesthetic knowledge of music"; and "aspects related to musical interpretation".

About the professional profile - which is very tied to the objectives of the courses, their skills and competencies - it is essential to point out that this was considered the same, between 2006 and 2011, for the bachelor degree and the music teacher education course. It is possible to notice that the abilities and skills related to teaching become more detailed over the years, especially after 2014, when the music teacher education course is assumed as the only area of evaluation. Since 2011, however, the "didactic-pedagogical knowledge of your field" (INEP, 2011, s.p.) has been added to the professional profile - which indicates the focus on music teacher education courses.

Between 2006 and 2011 the way in which the objectives are written allows the interpretation that there is only one musical language, as if this systematization were universal and neutral, applicable to any musical manifestation: "to demonstrate mastery of the musical language" (INEP, 2006, s.p., emphasis added). In 2011 there is an emphasis on "structural and aesthetic elements of music" in a specific and separate paragraph of the "domain of the musical language" (INEP, 2011, s.p., emphasis added). The diversity, as well as the ability to deal with different contexts seems to come from just the repertoire, styles and musical genres. Therefore, a diversity of repertoires (products) and not of musical processes and practices.

In 2014 this situation changes, and the ordinance refers to the "domain of musical language, considering the diversity of creative and interpretative practices" (INEP, 2014, s.p., our emphasis). It is in 2017, however, that a great focus on musical diversity is observed: the need to understand music as an intangible heritage is indicated; it considers the individual's need to be "empathetic to the socio-cultural differences of individuals", to be "artistically and aesthetically sensitive to the diverse cultural manifestations of society", "attentive to the specificities of the various educational contexts", "aware, as a citizen, of his/her role as promoter of access to secular and quality education" (INEP, 2017, s.p.).
These same changes can be observed in the skills and competencies expected of the graduates: there is a movement to incorporate educational skills and competencies over the years; as well as an openness to the diversity of musical practices. From 2011 on, for example, there is already a concern with respect and articulation of repertoires, as well as their meanings, uses and functions. In addition, also in 2011, interpretative, compositional and educational knowledge of the music area will be put side by side, indicating its integration in professional performance. In 2017, the skills and competencies of articulation with various musical repertories, their historical aspects, uses and functions are added; and also the dialogue with musical manifestations from different contexts. In this year, there is a mention of the plurality of codes and theoretical-musical systems (in the plural) for the understanding of different levels of musical discourse.

About the contents, since 2006 the various cultures are already considered. There is a translation from "classical and/or popular music" to "diversity". In 2014, for example, one can read "perceptual, theoretical and structural aspects of music in its diversity" and "aspects of musical practice: elements of interpretation, repertoire, styles and genres of music in its diversity" (INEP, 2014, s.p., emphasis added).

However, in 2017, diversity will appear in a separate topic, which may indicate some regression towards the separation between the study of legitimate music and other music, studied from a more anthropological point of view: "XVIII. Aesthetic, historical and philosophical elements of music"; "XIX. Perceptive, theoretical, analytical and structural elements of music"; "XXIII. Musics in diverse cultures: social, anthropological, aesthetic and philosophical aspects" (INEP, 2017, s.p.).

4.2 The Test Books

The second stage of the analysis took into account the test books (specifically the specific knowledge) of the 2006, 2009, 2011, 2014 and 2017 editions of Enade - Music - available, as previously mentioned, on the INEP website.

The analysis of issues related to Specific Knowledge generated 20 categories, related to the main disciplinary areas to which each issue referred. These are them: Musical Analysis (which gathers structural, harmonic, interval analyses), Harmony, Music History (including issues related to classical musical styles), Technology, Music Education, Music Research, Education (general, involving curriculum, didactics, teaching methodologies, educational psychology, sociology of education), Popular Culture, Notation, Creation, Repertoire Recognition (including score reading, Solfege - inner ear), Solfege (working the inner ear), Organology, African Culture, History of Brazilian Popular Music, Performance, Counterpoint, Vocal Technique, Arrangement, Sociology of Music. Note that the categories are directly linked to the various disciplines that make up the different curricular proposals of the Music Teacher Education courses in Brazil.
It is worth mentioning a recommendation that appears only in the first exam, of 2006:

Instruction: To answer **all** the questions of the Specific Component one must keep silent, **NOT** being allowed the emission of any kind of sound for the realization of solfege or rhythms of any nature. (ENADE, 2006, p. 9, emphases in original)

This instruction, placed before specific knowledge questions, may reinforce the need to have developed an inner ear throughout the course. However, it also demonstrates the silence that permeates **all** the tests in the area of music: they are written tests, which do not involve a direct relationship with the raw material of music: sound. At the same time that the need for the development of an inner ear is reinforced, it ends up accentuating the centrality occupied by traditional musical notation in higher education in music. An example that relates reading (silent solfege - inner ear) and the recognition of works from the erudite and popular repertoire (a legitimate popular) can be seen in figure 1, below:

**Figure 1. Solfege - Internal Ear in the Enade 2006**

QUESTION 22

Consider the five melodic excerpts below:

I – At least three of them correspond to popular melodies of concert music.
II – At least three of them correspond to popular music classics.
III – In at least three of them the implicit tonality is certainly major.
IV - In at least three of them it is not possible to infer if the implicit tonality is major or minor.

It is correct what appears in:
(A) I, II and III, only.
(B) I and III, only.
(C) II and IV, only.
(D) II, III and IV, only.
(E) I, II, III and IV.

Source: Enade (2006, p. 13)
The tests end up showing what can be perceived by the analysis of the pedagogical projects of the Brazilian music teacher education programs: the legitimization of knowledge linked to the systematization of classical music itself, systematization built - in large part - around the written music. The repertoire above, for example, brings a "popular" melody: Carinhoso, by Pixinguinha, among melodic motifs by Beethoven, Chopin, Bach and Haendel.

Figure 2, below, brings the example of a discursive item that involves specific traditional knowledge of the music area - the analysis of a Fugue:

**Figure 2.** Discursive question - Traditional knowledge in Enade 2014

![Fugue n. 1, The Well-Tempered Clavier, Johann Sebastian Bach.](image)

In relation to the music score, above, do what is asked in the following items:

a) How many voices has this fugue?
b) Which is the principal tonality?
c) Describe the name of the voices and of the themes, relating them to the compass number and to the harmonic relation.

Source: Enade (2014, p. 10)

Even when other repertories are considered, these are from this systematization, as it is clear in the question below, about popular culture rhythms (Brazilian musical genres):
QUESTION 11

Consider the following rhythm:

This rhythm characterizes which Brazilian musical genre?

A) Baião.
B) Coco de roda.
C) Frevo.
D) Maracatu.
E) Samba.

Source: Enade (2014, p. 11)

Traditional areas such as Analysis, Harmony, History of Music, Music Theory and Perception and Music Education are present in all the tests. The other areas appear in a more scattered way throughout the years. Chart 1, below, presents an overview of the number of questions related to each of the categories, by year:


Although, at first sight, Music Education stands out, it must be considered in relation to the traditional areas, as a whole, which will show more clearly the transformations over the years towards the focus on teacher training:
In 2014, there will be a return to the predominance of traditional areas, which will not be maintained in 2017. But, even so, since 2011, there is a greater balance between the two areas. Graph 3 shows the relationship between music education and total number of questions related to specific knowledge:


Chart 4, in turn, relates the questions linked to the traditional disciplinary areas and the total number of exam questions:

From these graphs, it is evident the balance movement between the areas: the growth of questions related to Music Education, corresponding to a decrease in the number of questions related to traditional disciplinary areas. Over the years, a greater diversification of knowledge is also perceived, as well as the insertion, in the specific knowledge, of questions related to the wider area of education.

An important aspect to be highlighted are the direct references to works from the Western classical universe, works from the popular universe, and rhythms / genres of popular culture. Graph 5, below, shows that classical music is almost always referenced in greater numbers, with an increase in references to works from the popular universe over the years. The traditional rhythms of popular culture, such as baïão, forró, xote, frevo and maracatu are, in general, associated with the notation of their characteristic rhythmic motifs:
Although, initially, popular culture is present through the notation of its rhythmic motives, in 2017 one of the discursive questions expands the analysis of these popular manifestations:
DISCOURSIVE QUESTION #3

Due to the confluence of different cultures in Brazil, there are multiple ways in which the Brazilian people celebrate their rituals, their saints, their festivals, their harvests, their commemorative dates, outlining rich cultural manifestations that can be both religious and profane.

The festivities of the popular tradition, as cultural manifestations, form elements that constitute the personal and collective memory of the groups, which contribute to the constitution of the identities of the place. Thus, they occupy a privileged place in Brazilian culture.

At popular festivals, all over the country, the play of colors, rhythms, “toadas”, dances, food multiplies and enchants those who participate in them. The strong appeal to the senses attracts and involves both the community as well as visitors and admirers and, over time, the so-called popular parties grow and multiply, gaining visibility.

The party and its representations are classified as Intangible Cultural Heritage, which express the collective desire to belong to the groups involved in its creation, but also to those who visit it.

Brazil has hundreds of popular parties, such as the Carnival in Rio de Janeiro and Pernambuco, the various “Boi” parties (such as the boi-bumbá, the boi-de-mamão and the boi-caprichoso), the “boto de Sairê”, the various June festivities, the Divino festivities, the Corpus Christi festivities in Minas Gerais, among many others.


Considering the importance of the manifestations of popular culture in the calendar of Brazilian festivities and the socio-cultural diversity of the country, as illustrated by the text presented, talk about one of these manifestations. When writing your text, describe a musical and cultural aspect of the chosen celebration.

Source: Enade (2017, p. 13)

However, the approach to the manifestations of Brazilian popular culture, and even the popular universe - more broadly speaking, still occupies a rather reduced space. Graph 5 counted the direct examples used in the tests, and not general references to styles, composers or groups. The direct examples are often used to ascertain knowledge of traditional systematization, such as formal structures, Greek modes and harmonization, for example. And all of them, of course, are related to reading the score (requiring the silent solfege - a skill that requires development of the inner ear - sometimes for recognition of the repertoire).

In the same sense, it is important to point out that the works referred to are almost exclusively from European composers, with rare quotations from Brazilian composers (from the classical and/or popular universe). There are questions that address the history of Brazilian music (including popular music), however, these questions also appear in small numbers. Composers such as Heitor Villa-Lobos, Camargo Guarnieri, Radamés Gnatalli, Ernesto Nazareth, Tom Jobim and Ed Motta are cited throughout the 5 tests, as well as some references to their works. In much greater number, there are references to European works and/or classical composers such as: F. Chopin, J. S. Bach, J. Brahms, L. Beethoven, R.
Wagner, W. A. Mozart, H. Berlioz, R. Schumann, H. C. Koch, K. Stockhausen and A. Scriabin. The Cuban composer Leo Brouwer is mentioned in the Enade 2014 - although the question refers to musical notation. No other reference to Latin America is made in the other tests.

All this without mentioning that African culture (compulsory knowledge in basic education and in teacher training courses, determined by legal documents) is explored in a superficial way, only in two questions during the 5 years of Enade exams. And there is no item that explores indigenous music. As previously commented, the Latin American musical culture (classical and popular - both mass music and cultural manifestations) is practically ignored.

Brazilian popular music seems restricted to the universe of “Tropicália” and “Bossa Nova”, when it is not explored on the boundaries with classical music (with references to Ernesto Nazareth and Chiquinha Gonzaga, for example). It is worth, however, to mention specific questions contextualized in the Hip Hop universe and the DJs' musical production.

Such data prove that there is a clear predominance of European classical music and its systematization of musical practice and theory in the knowledge legitimized by the evaluated curriculum. However, there is an opening to popular music and cultural manifestations that need to be better explored: more of its processes, systematization and practices than simply its products - generally seen from the perspective of classical music systematization.

As far as Music Education is concerned, in a more in-depth way, it is possible to notice that traditional active methodologies (Orff, Dalcroze, Suzuki, Willems) are present in every year's tests. The question transcribed below illustrates the approach regarding the active methodologies in the Enade 2017 exam (ENADE, 2017, p. 23):

**Question 18**

A student in his final year of a music teacher education course is planning the activities he will carry out in the supervised pre-service teacher practice in his neighborhood's high school. It has been decided, in agreement with his supervisor at the university and the art teacher at the school, that the activities should be directed towards musical creation.

Considering this context, evaluate the following statements about the student's planning for the activities to be developed.

I. In order to develop musical creativity, it is important that students can understand the different ways of making music in the most varied contexts; therefore, eurythmic, proposed by Dalcroze, for example, also values appreciation and registering activities in score.

II. The use of resources derived from the sound landscape in musical creation activities, as proposed by R. Murray Schaffer, can incorporate artificial sounds produced by electronic means.

III. A strategy for the development of creativity is the use of improvisation; so, a proposal for a class on musical creation can start from activities of improvisation on ostinatos elaborated by the teacher, as Carl Orff proposes in his approach.
It is correct what is stated in:

A. I, only.
B. II, only.
C. I and III, only.
D. II and III, only.
E. I, II and III, only.

There is a growth in issues involving music and technology, and the proposals for intervention (discursive questions) in the year 2017 involve music education and technology.

In the first two tests of Enade, when the Music Teacher Education courses were not yet the focus and the test seemed to be more directed to the Bachelor's degree, the issues related to Music Education refer to the teaching of perception (melodic dictation and solfeggio) and the training of the musician / performance pedagogy. In 2011, the conception of a music teacher who will work especially in basic education is very privileged. Several questions have basic education as background - although some use this scenario to evaluate traditional knowledge such as Greek modes and classical musical forms. However, in 2014 and 2017 the presence of the basic education school is quite reduced, and music education is related to the performance of a generic music teacher, who will work in multiple contexts. When there is a specific question that addresses basic education, it evaluates issues related to education in a broader way, involving subjects such as public policies, curriculum and didactics - without direct interface with music education.

Other codes that emerged from the tests related to music education were: social inclusion, training of the music educator, proposals for intervention (discursive issues, which include other knowledge of both music education and other disciplinary areas), diversity, choral singing, psychology and sociology of music education and evaluation. It should be emphasized that the references to basic education did not lead to the creation of a specific code.

If we work with the concept of classification, proposed by Basil Bernstein (1990), which evaluates the boundaries between the areas of knowledge, it is possible to perceive a strong classification (a more rigid boundary) between specific music knowledge and school music education. However, there is a somewhat weaker classification (not to say weaker) between specific music knowledge - legitimized by tradition - and more general music education, designed for teachers' performance in multiple contexts (such as music specialized schools, for example). This gives us the impression of a musical education that is still traditional, with little focus on Brazilian culture (the practices, processes, systematizations proper to the various cultural manifestations) and on the broader universe of popular music - including mass music. A musical education still far from basic education.

What the analysis of the five editions of Enade reveals (as well as the analysis of pedagogical projects of music courses) is the predominance of a curricular thought linked to what Bernstein (1990) called a collection model, where the boundaries between the areas of knowledge are rigid (strong classification), and the contents are clearly delimited and separated from each other.
It is clear from the analysis of the ordinances and test books that there has been a significant change from 2011, when the Music Teacher Education courses becomes the unique modality of courses assessed. This change corresponds to the changes in the methodology used by the INEP in the elaboration of the evaluation instruments:

Until 2010, the tests applied by INEP were prepared by commissions hired by a company, selected from a public bidding for the organization of the exam. Thus, the advisory commission appointed by the Institute defined the objectives, profile, competencies and skills, and the contents that should be part of the exam, but who elaborated the items were the members of the hired commission. As of 2011, this system was changed and even the elaboration of the items began to be carried out through the hiring of professionals in the areas from a public notice open to the academic and educational community (QUEIROZ, 2012, p. 42 - 43).

Therefore, it is noticeable that the presence of professionals in the area has already contributed to alter some aspects of Enade. After all, since 2011, "they are professionals in the [music] area who define the objectives and contents of the exams, as well as elaborate and review the items that will be part of the evaluation" (QUEIROZ, 2012, p. 42) – even if these definitions are based on general guidelines of national education and the specific guidelines of each area of knowledge.

In general, the tests portray in a very reliable way the thinking of the music teacher education courses regarding the knowledge needed by the music teacher:

- Specific musical knowledge is quite traditional, related almost exclusively to classical music.
- When it comes to popular music, it is, in general, a cut of what is considered legitimate in this popular universe: composers like Tom Jobim, Ed Motta, and movements like Tropicália, Bossa Nova and Choro.
- Popular culture is related to the characteristic rhythmic notation of manifestations such as baião, maracatu, frevo, samba, etc. or its instrumentation.
- The History of Music refers mainly to Western European classical music.
- Traditional musical notation is central to the answer to most questions.
- Music education is related to traditional (and European) methodologies such as Orff, Dalcroze, Willems and Kodály; and one perceives Keith Swanwick's influence in Brazilian musical-educational thinking (due to direct references to his proposals).
- The issues related to education, in a more general way, reflect the traditional disciplines that are offered, in most cases, by the departments / faculties of education: public policies, sociology of education, psychology of education and didactics.
- School music education is not the focus, being the music teacher always thought in a generalist way as a teacher of multiple contexts - as if each context did not deserve detailed attention in what concerns the musical knowledge and the teaching methodologies employed.
5 Final Notes

The analyses of the last five editions of Enade - Música showed the already expected direct relationship between the evaluated curriculum and the prescribed curriculum. It is necessary to consider that it would not make sense to evaluate knowledge that is not worked in the courses.

The initial hypothesis of the existence of evaluative hierarchies between the knowledge, proper of the tradition of music teaching, were confirmed: classical music remains understood as the official and legitimate knowledge of the music degree courses, although, in what refers to the products (repertoire), certain popular music and rhythms of popular culture have started to occupy a still secondary place - mainly because seen and explored, in great part of the times, from the logic and systematization proper of the "official" music.

The study also revealed the strong classification between the specific knowledge of the music area and those who seek to meet the DCN for Basic Education Teacher Training. Musical questions related to basic education school appear almost detached from the general context, and students are asked to propose an intervention either in high school or in youth and adult education (EJA).

The musical education that is privileged also follows a traditional bias, quite linked to the active European methodologies that flourished in the first half of last century. There is no mention of Brazilian proposals of teaching and learning in music. And the profile of the music teacher is close to the "musician teacher", whose specialized formation assumes a strongly technical, aesthetic, artistic and professional character; aiming at multiple contexts - which, although multiple, do not seem to demand or involve diversified knowledge and methodologies.

How can these considerations contribute to a change of scenery? It is common, when it comes to debates involving the graduations, the criticism for an in fact expansion not only of repertoires, but of processes and systematization of different songs, the denouncements of a still colonial mentality that privileges European music over national music - even within classical music, as can be observed in Enade's tests, and the need to get closer to basic education.

The fact is that who elaborates both the pedagogical projects and the items of Enade is the Music area itself. But, as Queiroz (2012) denounces, the participation of the area is still embryonic: there is a low candidacy of professionals to represent the area of music and especially of musical education in the public calls of the INEP for the definition of evaluation instruments.
This means that the changes, if really desired, will not come from the government. The changes need to come from the collective construction of pedagogical projects, and the significant participation of teachers in evaluation policies. And they need to transcend isolated initiatives of teachers who, within their spaces, seek and promote alternative solutions.

A vicious circle is formed between prescription and evaluation, a circle that moves, but does not leave its place. The preparatory courses for Enade, besides revealing the marketing aspect that generates a ranking of courses and institutions, are the mark of the influence of the evaluated curriculum on the prescribed and practiced curriculum.

How to break this circle? In the prescription or in the evaluation? At the same time in both and in none of these points: it is necessary to start the change in each one of the teachers. In the same way that habitus is not destiny, traditions, if invented, can be reinvented. It is the individuals themselves who weave the networks of meaning that unify their experiences of socialization, as Setton warns (2009, p. 297). Therefore, it is the individuals themselves who must initiate the changes.

To change does not mean to abandon the history built by classical music over the centuries - a history in which Brazilians have participated, participate and continue to contribute. Change can simply mean open spaces for the context in which each institution and each course is inserted. It means reflecting collectively on basic education, and the contributions that music and various sound practices can make to the formation of citizens. As Brito (2008, p. 244) reminds us, "the curriculum of a course must be built not only attending the requirements of the government" - whose guidelines are already flexible and point to the contexts in which the courses are inserted. The curriculum must be "linked to the social reality in which the course it is inserted," meeting "the general level expected for the training of professionals in the same area and also the specificities of the surroundings.

Although Enade is not able to evaluate in the multiple choice items the varied and diverse Brazilian realities, it is possible to explore them in the discursive questions. And the multiple choice items can also be opened to other sound practices, other musical traditions, other ways of thinking, doing and teaching and learning music.

Changes will come if each teacher reevaluates himself - even to reaffirm his convictions - and opens himself to collective dialogue and debate, which will be able to build pedagogical projects and evaluations, to outline new profiles for the public contests of effective teachers, which, in turn, will allow the entry of practitioners of other music in the courses and debates.

New paths may also emerge if basic education assumes a prominent place in all curricular components of the formation: when school music education is a commitment of the course, and not only of a specific area or a restricted group of teachers. When basic education becomes a structuring axis of integration of the various areas.
In the context of a music teacher education course, basic education cannot be an island, unknown and walled, far from the practices of most of those involved in the teacher's formative process. It is not that everyone needs to research the school, study the school, or specialize in school. Small gestures - like considering it in their daily teaching practice - already contribute to a new perspective, or a broader vision of one's specific area.

Speaking of island, it is possible to think of change as the Unknown Island of Saramago (1998): when we throw ourselves into the sea, looking for it, we will realize that we have given our own boat the name of Unknown Island - or Change. By this, I mean that we must discover that this island is not necessarily elsewhere - in others. We may simply be looking for something that may be (or begin) on each of us.

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