

MUSICIAN' S EDUCATION ON BRAZILIAN FARMS: A HISTORICAL LOOK AT THE OBJECTIVES OF MUSIC CULTIVATION IN THE PAST

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ABSTRACT

This article aims to discuss the education of musicians on Brazilian farms in the colonial and imperial periods, in order to understand the pedagogical intentions related to this practice. In this way, reflections will be presented on the use of education as a tool of domination, understanding some concepts, from a cultural point of view, as well as from ideas about the contributions of pedagogical approaches that meet the expectations of the dominant classes. Subsequently, from a historiographical perspective, we will examine how the formation of the Brazilian musician took place in the social context of the colonial period, in order to understand the social function of the first musical groups then formed mostly by blacks, the musical repertoire and the order to which they were submitted. In addition, the education of musicians on Brazilian farms will be discussed, highlighting the music bands as one of the first non-formal spaces of musical education, demonstrating their connection with the farmers, with the church, through catechesis, for the benefit of the mercantile project of the Portuguese in Brazilian lands. Finally, we understand that there is a need to broaden our perceptions about the interpretations of historical facts, presented in the text by researchers and chroniclers, in order to reflect on new possibilities of Music Education in contemporary music bands.

Keywords: Music Education. Enslaved Musicians. Brazilian Farms.

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INTRODUCTION

The relations between education and work in Brazil were marked both by the exploitation of slave labor and by the lack of a human perception of the colonizers towards the colonized (CASTANHO, 2006). According to Castanho (2006, p. 3), "Socially, however, both colonial education and servile work were considered to be things of lesser value, in other words, discriminated against". It was in the midst of this context that the activity of musician emerged on the farms of colonial Brazil.

From this perspective, education for working with music was linked to a project of domination elaborated by the Portuguese colonizer, made possible by the religious brotherhoods and the colonels (farm owners), aiming to catechize blacks and control the trades in the colony (CASTANHO, 2006). For Sérgio Castanho (2006), slaves were seen as merchandise and should perform activities and services that could generate income for the project celebrated between the entities mentioned above.

Slave masters had two possibilities: either they made their slaves exercise trades in autonomous "tents", generating income, or they rented their slaves for various services. In the latter case, they were called "gain boys" or "gain slaves" (CASTANHO, 2006, p.6)

Analyzing Castanho's quote about the lives of these men, we realize that black musicians were these "slaves of gain" and that their life trajectories begin in inhumane conditions because they were enslaved and because they did not have the right to have the status of liberal professional. According to the Bluteau dictionary (1716), the meaning of liberal comes from the Latin *liberalis*, which means "well-born person" or "person of quality". For Lynch (2007), liberals were subjects who practiced non-mechanical arts, that is, performed "without occupying their hands" and were typical of "noble men", different from the activities then practiced by commoners and slaves.

Thus, making an analogy to the work of black musicians in the colonial period, we consider that most of them were "mechanical", for handling musical instruments of different types and classifications, for following a routine of studies, exhaustive presentations and for working without remuneration. From this perspective, we understand that the function of the musician in the Brazilian slave society followed the guidelines of slave labor, subservient to the interests of entertainment in the colony and in the Brazilian empire.

The perception of this historical scenario mobilizes us to the search to understand the reasons that contributed to the sociocultural construction of a country unfavorable to musicians, as professionals and human beings, in fact. From this perspective, this reflection leads us to think that one of the reasons that perpetuated the devaluation of the musician in



Brazil is related to the bourgeois mercantile project, with its purposes of education to maintain the status quo.

In this sense, this essay aims to discuss the intentions of the education of black musicians in the period in which slavery was in force. To this end, below, in dialogue with important theorists, arguments will be presented about the use of education as a tool of domination; reflections on how the musician emerged in Brazil, in order to understand the activity of the Brazilian musician and the educational processes undertaken at the time; as well as developed discussions about the education of black musicians on farms in Brazil, emphasizing music bands as one of the first spaces for music education.

EDUCATION AS A TOOL OF DOMINATION

Education is a cultural phenomenon, loaded with social objectives and control mechanisms (GEERTZ, 1978) of the psychological and physical needs of human beings, it is consolidated as an efficient tool for processes of domination, exploitation of labor and enrichment of a few. For Manacorda, education can be understood as

the educational process by which humanity elaborates itself, in all its various aspects. It seemed to me that I could synthesize them in the "inculturation" in traditions and customs (or acculturation, in the case that they proceed not from internal dynamism, but from external dynamism), in intellectual instruction in its two aspects, the formal-instructional (reading, writing, counting) and the concrete (content of knowledge), and, finally, in the learning of the trade (understood here in that specific form that is training for war). (MANACORDA, 2010, p. 16)

In this perspective of oppression, the elaboration of the education of human beings must be based on the process of maintaining their social groups, in the search to strengthen an ideological line on how the life of the subjects should be in a society thus defined, evidencing which paths the subjects should follow from the conception of those who oppress them.

Every society has a peculiar way of educating its members to form their personalities and to be able to live together in their localities, in order to ensure the proper functioning of the current social dynamics.

Apple (2017) postulates about ideological transformations that occur in societies as a whole. Such transformations act directly on reality, and become part of the "educational projects" in force.

From a cultural point of view, education does not have a univocal meaning. In the studies of Margared Mead (1963), we perceive that the cultural transmission of three



societies of Oceania (Arapesh, Mundogomor and Chambulí) manifests itself in different ways, interfering in the formation of the personality of the subjects in these groups.

Living with the Arapesh, the scholar identified that they were educated to be docile, sensitive and servile subjects. The children of the tribe were treated with affection and there was no distinction of sex. However, the Mundogomor were educated for combat. In this tribe, aggression was common in all relationships, whether between men, between women or between both sexes. However, in the education of the Chambulí, women were educated to be enterprising and extroverted, providing for the family, while men were educated to be sensitive and dedicated to the ceremonies of the tribe.

The studies of Mead (1963) revealed a significant advance on the issues of cultural relativism. Based on the knowledge built in her research, the author makes it clear that the educational process, as a cultural phenomenon, manifests itself differently between societies in different geographical areas, as well as in the area inhabited by different groups. Education, as an object of the cultural world, is equipped with mechanisms capable of controlling the life of the other. Geertz (1978) demonstrates that the cultural dimension can be understood as a set of plans, recipes, rules and instructions to govern man's behavior.

Controlling working time, the ways of working and the right to work have made and continue to make bourgeois man a privileged subject. Education as a cultural tool for human development is something that can be manipulated so that individual or collective objectives are achieved, in order to satisfy the interests of those who develop them. In the contemporary world, we realize that the interests of the neoliberal agenda are dictating the rules of what the school should do to educate the subjects. According to Michael Apple

Increasingly, under the growing power of neoliberal ideological forms, education is being commoditized. Its institutions are being transformed into "products" that should be subject to the logic of the market, and not only in New Orleans. And people who work in educational institutions at all levels are valued only for their contributions to an increasingly unequal economy, with exam scores as a yardstick for national and international competitiveness. (APPLE, 2017, p. 35-36)

For Neitzel (2020, p. 147), "The mechanisms and strategies of subjectivation, regulation, and control make economic principles "market", the principles that should regulate all life in society, translating into what we call a consumer society", that is, the principles of the market should be in the curriculum and should focus on the formation of docile and servile subjects such as the Arapesh (MEAD, 1963) devoid of any sense of questioning, which could be threatening to business interests.



It is in the perception of education as a powerful tool for transformation and social manipulation that we envision discussing, in this work, some historical evidence that leads us to think about the education of black musicians on the farms of Brazil in a dark past. The interpretation of the historical dimension of the facts, presented here, can instigate the reader to exercise criticism on the historical faces that still need clarification.

But after all, was there a specific education for black musicians in Brazil? What are the objectives of this education? Was playing a musical instrument in a farm band slave labor? What kind of relationship existed between catechesis and music in the past? Such questions are answered from a social historical look at the emergence of the musician, the maintenance of his musical activities on the farms and the mercantile proposal that was behind catechesis.

THE EMERGENCE OF THE BRAZILIAN MUSICIAN

The figure of the Brazilian musician emerges from the sociocultural fusion resulting from the "confluence, clash and melting pot of the Portuguese invader with forest and campineiros Indians and with campineiros and with black Africans, both enticed as slaves" (RIBEIRO, 2015, p. 17), giving rise to the development of a multifaceted musical culture that integrates the cultural traits of these different peoples, that outlined what became Brazilian music. According to Alvarenga,

[...] the constitution of the Brazilian people (Amerindians, Portuguese, blacks), possibly made its own music; with the century. Traces indicating a nascent originality appear, but still incapable of motivating an unmistakable national color; Only in the last quarter of the century. It is that, by establishing elements hitherto uncertain or undecided, our folk and popular music began to define itself as a peculiar and representative creation of the Brazilian people (ALVARENGA, 1982, p.13)

The indigenous people were the first peoples to cultivate music in Brazil. However, it is important to note that, after the arrival of the Portuguese, the musical practice carried out by them became the result of a process of cultural invasion, which annulled the language and music of the indigenous people, since the social organizations existing here were decimated. According to Castagna, "the musicians of the land" (CASTAGNA, 1994), as the Indians are called, performed a satisfactory musical activity during the eighteenth century, being able to produce their instruments and play them with relative technical dexterity.

At the same time that the native peoples were co-opted by the Portuguese colonizer, the trafficking of Africans for slave labor in Brazilian lands began. This phenomenon interfered decisively in the process of formation of colonial society, because, according to



Alvarenga (1982), the contact of the white man with black women in the domestic life of a remote Brazil energized their cultures, promoting the strengthening of cultural traits that are still alive today.

The musical culture of blacks spread and gained different contours in the face of the social situation of oppression to which they were subjected. The imbrication between music and work was resized and little by little entered the heart of the country's farms. According to Alvarenga (1982, p. 259), "in Brazil there is a great variety of work songs, linked to urban and rural activities. Several of these songs live today only in the memory of old people, killed by the mechanization of the work that motivated them."

Realizing the taste for music that Africans manifested, white men, owners of blacks at the time, began to curtail their cultural freedom, conditioning them through processes of musical acculturation, forcing them to learn European music during the slavery period in Brazil (ALVARENGA, 1982).

It is in this scenario that the first music bands, musical instruction centers in the large mills and farms spread throughout Brazil in the past were born. According to Alvarenga (1982, p.19), the bands "constituted an obligatory musical element of the popular festivities, in which they performed doubled, possibly, many dances and also excerpts from operas". Other groups also made a great contribution to the strengthening of the bands, such as the ternos-de-barbeiros, which according to Alvarenga (1982, p.19) may have been "the only popular ensembles of professional instrumentalists that we had at the time".

The activities of the music bands were not the only ones carried out on Brazilian farms and mills. In exchange for the reduction of heavy work and flogging, blacks, in addition to musicians, also performed various artistic activities. According to Gilberto Freyre,

[...] Blacks were the musicians of the colonial era and the time of the empire. The boys choir boys in church. Several mill chapels had choirs of blacks, several manor houses, preserving the tradition of Manguê la Bote, maintained, to the delight of the whites, bands of African slave music. At the Monjope plantation, in Pernambuco - for a long time owned by some Carneiro da Cunha who ended up barons of Vera Cruz - there was not only a black music band, but a circus of horses in which slaves played clowns and acrobats" (FREYRE, 2003, p. 505)

The relaxation of harsh and cruel measures towards black musicians began to occur at the historical moment in which slave labor was in economic decline in some colonies, due to the changes caused in the market. According to Ponce

As the conquered peoples stopped providing slaves and wealth, the more taxes, fees and requisitions increased. Misery grew in such a way that the exploitation of the enormous domains - latifundia - by veritable armies of slaves no longer produced compensating incomes (PONCE, 1996, p. 81)



According to Ponce, the slave as a product or object of sale and exchange was no longer useful due to the development of machines, which required trained people to operate them, thus causing a series of modifications in the mass production processes. Still, according to Ponce (1996, p. 145), "The complicated machines that industry created could not be effectively managed by the miserable knowledge of a servant or a slave due to technical changes in the market". Slaves who did not know how to read and write became useless to the bourgeois class of the nineteenth century.

However, it is interesting to point out that there were literate blacks with musical knowledge who trained many children of plantation owners in the arts and literacy, when there were no schools among other educational institutions in the vicinity of the slave quarters. Gilberto Freyre presents relevant aspects of the professional activity of the black Calisto in the nineteenth century, which reveals another social view of the work of blacks as teachers and musicians in Brazil.

[...] the black Calisto, presenting himself to his students in a top hat, black overshell and white trousers, presented himself orthodoxly dressed in the costume, so to speak, an officer of the upper and literate class of his time. "He committed himself to my father", wrote Arthur Orlando of his black teacher, to teach me the first letters in exchange for an ebony flute with silver keys (FREYRE, 2003, p. 505)

The presentation of this historical-social fact by Gilberto Freyre reveals a favorable position of the "black Calisto" in relation to the precarious conditions of slave labor of the blacks who lived on the large Brazilian farms in the nineteenth century. Did the black Calisto have the same education as the blacks of the slave quarters? Did his skills and intelligence lead him to a privileged position in relation to the other slaves?

Historical evidence shows that few blacks were able to "escape" from the whips thanks to their socio-cultural skills (an object of interest of the colonels in the past). However, this reality differed from other equally exploited black and mestizo slaves, who were forced into manual labor and were compared to animals. Such evidences are seen, in this work, as aspects that allow us to reflect on the type of education offered to farm musicians at the time of the transition between the colony and the Brazilian empire.

THE EDUCATION OF THE MUSICIAN ON THE FARMS

Non-institutionalized spaces were one of the first places of cultural formation of Indians and slaves in colonial Brazil (SAVIANI, 2011). Their construction was revealed by the symbiosis between Education and Catechesis necessary for the colonization project



that lasted for many centuries, in their ways of structuring the effect of domination on the Brazilian civilization still under construction. According to Neves (1978, p.148), non-institutionalized spaces played a fundamental role in the formation of people in the past. For the author, "the non-institutionalized forms of knowledge were much more effective, omnipresent, radical, in their deceptive multiple smallness than what was presented in the Colleges, at least from the point of view of the installation of a cultural domination".

From the perspective of the aforementioned authors, we understand that the farm bands⁵, orchestras and chapel choirs, created in the interior and on the coast of the country at the time, were one of the first spaces for the education of Brazilian musicians. The function of the agents of these educational spaces stood out for the instruction of blacks and mestizos, submitted to Christian doctrine in the perspective of forming servile and docile subjects to the demands of work on the old sugar cane and coffee farms.

[...]in the case of education established in the context of the colonization process, it is, evidently, acculturation, since the traditions and customs that are sought to be inculcated derive from an external dynamism, that is, that goes from the cultural environment of the colonizer to the situation object of colonization (SAVIANI, 2011, p. 27)

The education of the black musician, in the "farm bands", was aligned with the development of the exploitation of slave labor. Such institutions were strongholds of work practices that gave a lot of profit to the plantation owners, who were great entrepreneurs of the music business during the empire. According to Tinhorão (1997), it is possible to evidence reports on the activity of Raimunda Porcino de Jesus, considered at the time one of the great entrepreneurs of slave quarters bands in Bahia, in the past.

Transformed into a true modern businesswoman, owner of a band "with a good master, who is said to be a slave, she was numerous, had good instruments, a large and varied repertoire" – as José Freire de Carvalho Filho would recall in his book *The devotion of the Lord of Bonfim and its history* –, the Charadista began to almost monopolize the contracts for the supply of music in all public festivals in Salvador, which hastened the decadence of the old barber music (TINHORÃO, 1997, p. 142).

The exploitation of slave labor was one of the intentions of the education of musicians in farm bands. Such action fostered the education of musicians, consolidating differences between the education of blacks and whites during the aforementioned period. On the one hand, a formal education for the children of white men, who should be

⁵ The term mentioned was used by José Ramos Tinhorão (1997) to classify one of the first musical groups formed by slaves in Brazil. Its use is recurrent in theses and dissertations of researchers who are dedicated to the study of music bands in the country.



instructed to exercise privileged leadership positions in the structure of the State. On the other, an education for blacks and mestizos based on Christian doctrine, which would promote acculturation and their domination for heavy work. Regarding these differences, Casimiro (2002) points out that

The education given in the schools was different from that intended for indigenous and mestizo people. While the latter received in the missions, in the mills and in the churches, only the catechism preparatory to baptism, to the Christian life and to fulfill the duties to God and the State, the whites, Portuguese, the children of the elite (very few) were the target of a formal, long and diversified education, preparatory for power and/or ecclesiastical life. Other white Portuguese (restricted segments of the popular classes) had access only to the rudiments of schooling: that is, reading, writing and counting (CASIMIRO, 2002, p.12)

It is evident in Casimiro's speech the devaluation of blacks, mestizos and whites from the popular classes. Education was used to favor the children of the empire (Portuguese) and disadvantage the workers (blacks, mestizos and Portuguese from the lower classes). It was from this socio-educational context that the education of the Brazilian musician was also established. Christian doctrine used a set of mechanisms to persuade and inculcate in the minds of those catechized the only truth: faith in the plantation owner and not exactly in God. Regarding this doctrine, Almeida, Casemiro and Silveira address the development of traditional catechesis:

The traditional catechesis developed in Jesuit schools and colleges could also be aimed at the Mamelukes, and some indigenous children. Blacks were left out. Since the beginning of colonization, there has been a clear separation in the catechesis given to indigenous people, whites, and black slaves (ALMEIDA, CASEMIRO, and SILVEIRA, 2017, p.3)

But what kind of catechesis was given to blacks? A catechesis based on cultural invasion and imposition controlled by processes of acceptance and conformation of blacks through the prayer of the creed. In this perspective, all blacks should accept the destiny traced by the "church" and not by God, that is, servitude to the master and docility to work were the way to achieve the divine gift.

It was not a catechesis carried out like that of the indigenous people, in villages, or like that of the whites, in schools. It was a catechesis carried out in the houses, on the farms, in which blacks served as slaves. Some farmers had a chapel and even a chaplain with knowledge of African languages to facilitate the process (ALMEIDA, CASEMIRO and SILVEIRA, 2017, p. 39).

The educational process of blacks was very complex. Inculcating Christian doctrine in the enslaved was an arduous task for the rulers. Catechesis should build the image of



subjects servile to the economic and cultural development of colonial Brazil to meet the mercantile interests of the time

[...] the State had a mechanism of control over the entire colonial organism, especially over the Church itself. Both on account of the Patronage, and because of the attributions of the Board of Conscience and Order and the Overseas Council. We must not forget, moreover, that it was an absolutist, regalist, centralizing and monopolizing State of any decisions that went against its mercantilist interests (CASIMIRO, 2009, p. 6)

During the colonial period, there was a need to educate subjects in the Christian faith, as this was one of the only means that Jesuit priests were able to work with the State at the time. If the church did not fulfill its duty, possessions and merchandise were lost and this put in check the interests of the "Christian Economy", so necessary for the perpetuation of the church in the newly discovered lands.

And since the slaves of Brazil are the most in need of the Christian Doctrine, being so many nations, and diversities of languages, that gentilism passes to this State, we must seek all means from them, to be instructed in the Faith, or by those who speak to them in their languages, or in ours, when they already understand it. And there is no other more profitable means than that of an instruction commensurate with its rudeness of understanding, and barbarity of speaking. Therefore, the parish priests will be obliged to have copies made, (if those we have ordered to be printed) of a brief form of Cathecism, which goes in title 32 to be distributed among the houses of the frequenters, in order for them to instruct their slaves in the mysteries of the Faith, and the Chistan Doctrine, in the form of the said instruction, and their questions, and answers will be those examined, and more easily than studied by memory the Creed; and others, who learn, those who are more capable (ARIMINO, 1705, p. 86)

An instruction based on the "mysteries of faith" was a mechanism of alienation, which inculcated in slaves the understanding that it was God's will to be servitude to their master and that the black man was forbidden to question any matter related to the creed, because, if he did, it would be seen as an offense or a motivation that would lead him to hell.

It is by understanding the interplay of relations between church and state that it becomes possible to perceive the implementation of the "farm bands" as an extension or equipment at the service of catechesis. "The farm bands" were cultural facilities (SILVA, 2023), in which slaves learned to read sheet music and play wooden, percussion, and brass instruments. They were financed by the lords of the slave quarters and the repertoire was Eurocentric, with sacred and profane music. According to Marcos Holler, the music bands, in addition to having the function of animating the halls of the gentlemen and ladies at the Santa Cruz plantation, in Rio de Janeiro, also performed activities in liturgical celebrations (HOLLER, 2006) of the Catholic Church.



It was in education for the craft of musician that the slave in imperial Brazil found a way to ascend socially, this fact enabled the emergence of several musicians who engaged in such activities on Brazilian farms. Generally, music teaching was given by a European (military) conductor or a slave bandmaster who mastered the art of reading, writing, and "knowing music." According to Correa's (2016) studies, children and women also participated in the band as musicians. According to this author, in one of the stages of his documentary research, the music school instructed the slave musicians about musical activities and their duties.

It was up to the person in charge of the music school to teach the slaves to read and write, teaching only what was necessary for the performance of the craft of music and that in the daily routine they should make him study the songs chosen by the administrator. They would also have to preserve the musical instruments of the farm, remaining in the school sector from 7:30 a.m. to 2:30 p.m., dedicating themselves exclusively to the daily studies of their instruments, and should perform at all the solemnities of the church of the curacy and presentations that the administrator ordered (CORREA, 2016, p. 9)

In his research, Correa (2016) also identified some musical activities of Targine José, music master of the band of the Santa Cruz farm, located in Rio de Janeiro. From his research, didactic practices for the teaching of musical instruments for other band masters were evidenced,

On September 30, 1844, in the daily newspaper of Rio de Janeiro, we find Targine Jose participating in an event at the São Francisco theater organized by the Santa Cecilia brotherhood in which he presents several studies and variations of Ophicleyde. We can see that several musicians and music masters from Santa Cruz had a relationship with this brotherhood that aimed to bring together all the musicians of the city of Rio de Janeiro, in which it organized and provided services related to musical work (CORREA, 2016, p.11)

The need to have a musical activity organized on a farm was not configured as a benefit to blacks on the part of the plantation owner. What moved the maintenance of the farm bands was the political interest in the entertainment of the trades and the income that the bands generated for farmers and brotherhoods in the past. The diversification of the bands' field of action provided by the religious brotherhoods and the high profitability that these equipment gave to the lords of slave quarters in the empire is incalculable. However, the objective of education in the farm bands was to domesticate the slaves through musical learning, so that the band communicated, sonically, to the faithful the values of catechesis that exploited the black musician as a low-skilled labor force for musical crafts and reinforced the status of the bourgeois man and his place of power in the colony, in order to consolidate the tradition of their ancestors.



FINAL CONSIDERATIONS

The study presented here aimed to discuss the intentions of the education of the musician, as an enslaved subject, on Brazilian farms, throughout history. The act of reflecting on historical facts, on the musician and his education, reveals possibilities for new interpretations of the discourses of the chroniclers and of the primary and secondary sources, found in research, as well as on historical studies of the lives of enslaved people in Brazil.

In this work, we present, initially, a discussion about the concept of Education from a cultural point of view, in an attempt to present one of the views on its role in society. In the course of the dialogue between the authors, it was possible to verify that education is an excellent tool to perpetuate cultural traditions and its importance for projects of domestication of man for commercial purposes.

In the development of this study, we discuss the emergence of the musician in Brazil in a historical construction about the social context in which he emerged, seeking to evidence the process of social formation in the colonial period; the first ensembles of enslaved musicians; the repertoire played and the first perceptions about the objective and function of music in this context, and their subjection to instructed work, that is, linked to the music of the colonizer.

In the last topic, we discuss the way musicians were educated on Brazilian farms and identify the relationship between music education and the project of mercantile domination of the court and the Church, perceiving the influence of catechesis on the formation of music bands and its close relationship with the education of enslaved musicians on Brazilian farms.

From the perspective of history, we perceive that education goes hand in hand with the development of great civilizations, using it as a structuring element of a dominating project. Consequently, most of the wealth generated from the Portuguese colony resulted from the inhumane work to which enslaved men were subjected for centuries. Acculturated by the dominant force of arms and the fury of the dominator, the enslaved were subjected to an education based on physical and psychic violence that operated their dehumanization. This process took place from the cultural invasion, based on catechesis, which imposed a violent process of denial of the religious cultures of the subjects smuggled here, imposing on them the forced adherence to Christianity.

The search for historical evidence about the education of musicians in Brazil is configured as an attempt to better understand the world and discover the genesis of the



"truths" about man, helping to break established paradigms and pointing out ways of decolonialization of education. From this perspective, such activity assumes an ethical commitment in search of the construction of a human consciousness, which is integrative of human beings, based on robust ethical principles and aspects linked to solidarity.

Therefore, the present work seeks to contribute, with a reflection on Brazilian music education, from the authors' interpretation of historical facts that still need greater depth for a more accurate perception of the realities of a dark and unfavorable past for musicians in Brazil. Therefore, it is necessary to understand that the historical facts presented in the text are points of great relevance for us to think about an emancipatory educational project, which provides new educational practices with music in Brazil.



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