

INTELLIGENT LISTENING, VILLA-LOBOS AND FOLKLORE: applicability to music education in Brazil

Audição Inteligente, Villa-Lobos e folclore: aplicabilidades na educação musical no Brasil

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Abstract

The aim of this paper is to reflect on the concept of Smart hearing-AUIN, its applicability in Music Education understanding the scenario that music teaching presents in Brazil today. AUIN is a recent concept, validated in our PhD research and has at its core solid scientific foundations based on studies by Theodor W. Adorno, Murray Schafer and Aaron Copland, understanding the relationship between music teaching, soundscape and social environment, having as methodological contribution the principles of the participant research. We seek understanding of the threefold matrix in which Brazilian music is founded, making a clear distinction between market music and music more specifically, realizing that the concept of popular music needs a closer look. We also propose a brief approach to Villa-Lobos and its relationship with Musical Education through Brazilian folk music. In this way, we hope to contribute for the sound education process to be consolidated or at least to awaken a closer look at this theme in all its solidity.

Resumo

O objetivo deste trabalho é refletir acerca do conceito de Audição Inteligente-AUIN, sua aplicabilidade na Educação Musical entendendo o cenário que o ensino de música apresenta no Brasil na atualidade. AUIN é um conceito recente, validado em nossa pesquisa de Doutorado e traz em seu cerne, sólidas bases científicas fundamentadas em estudos de Theodor W. Adorno, Murray Schafer e Aaron Copland, entendendo a relação entre ensino de música, paisagem sonora e ambiente social, tendo como aporte metodológico os princípios da pesquisa participante. Buscamos o entendimento da tríplice matriz em que a música brasileira se funda, fazendo clara distinção entre música de mercado e música de forma mais específica, percebendo que o conceito de música popular necessita de “olhar” mais atento. Propomo-nos também, a uma breve abordagem sobre Villa-Lobos e sua relação com a Educação Musical através da música folclórica brasileira. De tal forma, esperamos contribuir para que o processo de educação sonora se consolide ou ao menos, desperte um “olhar” mais atento a esta temática em toda sua solidez.

Keywords: *Music education; Cultural Industry; Soundscape; Smart Hearing.*

Palavras-chave: *Ensino de música; Indústria Cultural; Paisagem Sonora; Audição Inteligente.*

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INTRODUCTION

In years of dedication to studies that deal with music and sound education, we realize how our inherently fundamental contribution to our social place, as educators, does not do without promoting reflections on the relationship between music, environment and education. Thus, the objective of this study is, in a first view and in general, to contribute to the perceptive expansion and sound sensitization of the human being in relation to the social environment.

The 21st century is already on its way to its second decade and there is still room, in our view, wrongly, for the use of the term environment, associating it with rural spaces and landscapes or simply linked to fauna and flora; a naturalized view of the environment still prevails. Certainly, these images are part of the environment, but they are not unique; these images compose the complex that is embodied in the term “environment”. Morin, contributes to the understanding of the term "complex" as we approach it in this article; according to him “(...) complexity is a fabric (complexus: what is woven together) of heterogeneous constituents inseparably associated (...)” (2011, p. 13). Thus, the contemporary environment is formed by all the elements that are contained in it – whether pleasant or not – and we, human beings, who are perhaps most responsible for significant transformations, are part of it.

The Soundscape, its social and artistic developments, becomes, for us, agents of this teaching and research process, a significant tool in the construction of an ecological relationship between Music Education and Environmental Education. The development of this process led us to the construction of the concept that has fruitful application for Music Education; it is the concept of Intelligent Hearing - AUIN. This terminology, or rather this concept, carefully constructed and validated in our PhD research and widely disseminated in our Post-Doctoral research, provides us with scientific elements for the consolidation of this study in the area of Music Education.

2. CONTEXTUALIZATION OF THE STUDY

In the intrinsic relationship that is established between art and society, we observe that music has always been linked to its time and to the social environment as a whole. We now proceed to understand this relationship.

2.1 Music and society

The composer, the musician, through his artistic work, his idiosyncrasies, transfers to his musical production what his social time bequeaths him, thus, his art is inseparable from his relationship with his daily life, even if through this art he seeks to distance from your reality or from the experience in which this reality presents you. According to Adorno, “The artist is not a creator. The time and society in which he lives do not delimit him from the outside, but delimit him precisely in the severe demand for accuracy that his very images impose on him” (2002, p. 48).

Even in societies where music does not occupy the function of spectacle, where there is no intentionally spectator public, it sonically transmits information associated with and inherent to the social environment. In this way, we understand that there is no way to dissociate the artist's production from his contact with the environment that influences him and in which he is an influencing agent. Regarding the inherent link between artist and society, between the composer and his social environment, Harnouncourt tells us that “Obviously music is not timeless, on the contrary, it is linked to its time, and, like every cultural expression of man, it is of paramount importance to his life” (1988, p. 24).

In the 20th century, we were able to follow in loco, the increasing and more expressive incursion of everyday elements that are incorporated into the artists' production and even though, in program music, the composer already used pictorial images in his works, appears here a term increasingly used by scholars and artists. It is this term, “Soundscape”.

Soundscape, with the cut that illuminates and feeds our reflections, is an expression used in Latin countries, translated from the English soundscape – neologism created by Schafer –, which tries to describe – like a painting – the sounds of a certain environment. It is every field of acoustic study, every field that deals with vibrations transformed into sounds audible to human beings.

2.2. Understanding the Matrixes of Brazilian Music

What we know about music in Brazil is relatively little compared to what we know about music in the Western world. Considering that there are approximately 14 billion years of existence of the universe, we know, as human beings, little about ourselves.

Brazilian music is extremely rich in diversity and it could not be otherwise. We have musical origins in at least three different matrix structures: the native or indigenous – the “owners” of Brazilian lands when the Europeans arrived around 1500 –; the African – which in itself is made up of a rich cultural miscegenation; – and the European – brought by European settlers, mainly the Portuguese.

Undoubtedly, Brazilian music is the result of a rich diversity of aspects, views and cultural manifestations so peculiar and care must be taken when dealing with this complex junction of matrices, under penalty of building a pseudo-reality. We understand that: "Musical practices must be understood as artistic and cultural practices, as a manifestation of a certain society, as an aggregating and functional device in its historical time" (MONTEIRO apud MORAES & SALIBA, 2010, p. 79), thus, without the intention of building a historical research, we make use of this triple initial influence on Brazilian music as a reflective north.

2.3. Music - Conceptualization

Finding a definition of music that meets our research needs is not an easy task. Fonterrada tells us: “There are many definitions of music, from the broadest to the most restricted” (2004, p. 58). And we realize that, “The very concept of the absolutely first must be the object of criticism” (Adorno, 2015a, p. 37), thus, making it clear what “music” we are dealing with in our scientific journey is important.

Let's see what some theorists tell us: Roederer, in "Introduction to the Physics and Psychophysics of Music", highlights that, for some readers, music would be the result of "(...) "pure aesthetics", a manifestation of the innate and sublime human understanding of the beautiful” (2002, p. 33). John Cage declared: “Music is sounds, sounds around us, whether we are inside or outside concert halls” (Schafer, 2001, p. 19).

Rousseau defines music as “(...) the art of putting sounds together in a way that is pleasant to the ear” (Rousseau referred to by Candé, 2001, p. 10). Moles thinks that music is “(...) a gathering of sounds that must be perceived as not being the result of chance” (Moles referred to by Candé, 2001, p. 10).

Observing the almost infinite number of possibilities, looks and approaches, we realize that each musician, composer, performer, simple listener, scholar or layman, has in mind a concept of music and in fact, everyone has their own reason, however we realize that, ” (...) little by little, throughout the 20th century, all traditional definitions of music were falling apart due to the abundant activity of the musicians themselves” (Schafer, 2001, p. 20).

Music has an important place in human society and it is an art that, through sounds, gives us the freedom to feel, interpret or simply listen as we want. In the West, in our formal schools and musical environments, among so many concepts, we learn that music is the art of combining sounds through their fundamental elements - melody, harmony, rhythm and texture. Professor Maria Luisa de Mattos Priolli tells us that, “Music is the art of sounds, combined according to variations in pitch, proportioned according to their duration and ordered according to the laws of aesthetics” (2000, p. 7).

Faced with the need to isolate the type of music we are dealing with, we will generally use the concept constructed by us and which is at the center of our master's research, defining music as "the art that, through sounds, transmits feelings and expresses emotions from varied structures linked to their time, contributing to the cultural development of society and art”.

In this definition, today we would replace the "e" with "or", between the words "feeling and express" and we would add "social", after the word "time"; thus, we have our guiding definition. Music, for our analytical approach, is then, **“the art that, through sounds, transmits feelings or expresses emotions, from varied structures and linked to its social time, contributing to the cultural development of society and art”.**

Basing our conceptual construction, we proceed to the analysis of this concept, part by part.

Music is: – "the art that, through sounds, conveys feelings or expresses emotions (...)" –

Cage shows us that “Music is sounds, sounds around us (...)” (Cage referred to by

Schafer, 2001, p. 19). We make music with sounds; even when we insert small caesuras, small pauses, in our sound path, we are selecting sounds and moments when these sounds will be played or heard and “To make music, cultures need to select some sounds among others (...)” (Wisnik, 1989, p. 59) and this makes music a uniquely human manifestation.

There is an expressive sense in every artistic manifestation, that is, every work of art express something, whether related to feeling or reason and obviously, "In addition to the attraction of sound and the expressive feelings it conveys, music exists on the plane of own notes and their manipulation" (Copland, 1974, p. 26) and in this universe, describes, transmits, exposes the artist's intention through his creation. “My own opinion is that all music has its expressive power, some more and some less, but they all have a certain meaning hidden behind the notes, and that meaning constitutes, after all, what a particular piece is saying, or what it intends to say” (Copland, 1974, p. 23). “– (...) from varied structures linked to its social time (...)” – Music is an integral and fundamentally significant part of the culture of a society that, in turn, to express its art, makes use of resources and structures that enable the realization of the artistic-musical object. In itself,

Compared to rhythm and melody, harmony is the most sophisticated of these three elements of music. We are so used to thinking of music in terms of harmonic music that we tend to forget that, compared to rhythm and melody, harmony is a recent invention. The first two elements naturally belong to man, but harmony gradually evolved from what was in part an intellectual conception - and arguably one of the most original conceptions of the human mind (Copland, 1974, p. 54).

Music is perhaps, among the artistic manifestations, the one that has a more complex theoretical structure, therefore, these varied structures to which we refer in the concept of music constructed here, reveal much of the social time in which art is processed. “Whenever social processes take place (...) specific changes can be seen in the pattern of artistic creation and, correspondingly, in the structural quality of works of art” (Elias, 1995, p. 48). Wisnik points out that, in order to make music, different cultures select sounds (1989); these sounds, once selected, are organized according to structural forms that, not rarely and not by chance, have an intimate relationship with the social environment in which the artist lives and where art is processed; “(...) there is no civilization, however primitive, in which singing, dancing and musical instruments are not closely linked to all acts of social life” (Barraud, 1997, p. 12) “– (...) contributing to the cultural development of society and art”.

Morin, tells us that “(...) it is culture and society that guarantee the fulfillment of individuals, and it is the interactions between individuals that allow the perpetuation of culture and the self-organization of society” (2004, p. 54).); in this space of interaction, art, here more directly, music, does not surrender to the mercantilist desires of consumption for consumption's sake; art must bequeath to society and the individuals who belong to it and make it exist, fuel for cultural development and maintenance of cultural precepts and standards, seeking to perpetuate such values for future generations. Art, serving a production industry, aimed solely and exclusively at a consumer public that does not reflect on the work and expects to always recognize something familiar in artistic production, contributes nothing to the growth of society and of art itself.

We have our concept of music. Of course, there will be disagreements, however, as expected from a scientific study, our conceptual construction was carefully grounded.

Starting from this definition as a guideline, we will realize that another task, no less arduous than the construction of a concept of music, is present in our investigative path. We are referring to the classical music/popular music dichotomy.

2.4. A dicotomia: música erudita e música popular The dichotomy: classical music and popular music

We could observe that at different times in the history of music, different dualities that are constituted from time to time.

Since the troubadours and minstrels, in the Middle Ages, one can clearly perceive dualities that arise in the understanding of the musical universe. In the Renaissance period, there was a division between sacred music – composed to be performed in religious services – and profane – composed to be performed in taverns, spaces for the entertainment of commoners and the like. In the 19th century, more precisely at the end of its second half, the dichotomy between classical music and popular music emerged, a dichotomy that, in our contemporary view, is mistaken and anachronistically reiterated by the academic world.

What do we mean by popular music? Would it be a cultural manifestation of the people? A song that the less favored population has access to? What do the mass media elect as such? Hard to know.

Nietzsche, leads us to perceive the intrinsic connection between the social everyday and what some scholars call popular song.

(...) the popular song appears to us, above all, as a musical mirror of the world, as a primordial melody that is looking for the dream image that is its sister to express it in a poem. "The melody is, therefore, what is first and most general", what can be represented in various objectifications and expressed in various texts" (Nietzsche, 2004, p. 43).

We observe that, in our time, in our social daily life, in this century of furious speed of information that is inherent and perennial, access to information permeates the interests of the mass culture industry, making up access to what does not interest it, to the that does not meet their mercantilist desires for fast, easy and thoughtless consumption.

The task of defining "popular music" is as complex as that of defining music itself and, following our reasoning, in the analytical path that is drawn, we can observe that many people – among these, countless intellectuals – wrongly classify all symphonic compositions as "classical music", as well as all music outside this context, as "popular music".

When we assign to others the responsibility of choosing for us what to hear, we give up our right to "auditory discernment" and, in addition to that, we pass on a "power of attorney" with autonomy so that the "managers" institute a consumer market with rules that will be imposed on society.

Due to the so-called lowering of the general taste, or even due to the isolation of high music from the listening masses, the division of music into two spheres, sanctioned for a long time by cultural administrations that preserve, without further ado, the entertainment music section (Adorno, 2011, p. 85).

Evidently, the Adornian analysis must be accompanied by a sense of cultural relativism. It must be considered, the temporal ellipse that is established between the period analyzed by him and the period in which we are inserted.

In our view, today we have a new duality to understand: on the one hand, music, on the other, commercial or commercial music. We would venture to say that there is no longer any division in music between erudite and popular; we understand that the dichotomy in music that is established in our social time is: music and market music.

Kosik shows us that what seems real, in the foreground of an analysis, may not translate the truth of the thing itself, that is, it may present a pseudo-truth, something illusory, phenomenal. The phenomenal is sometimes presented in the foreground, but hides the essence, the truth of the thing: “Knowledge is realized as a separation of phenomenon and essence, of what is secondary and what is essential, since only through this separation one can show its internal coherence, and with that, the specific character of the thing” (Kosik, 1976, p. 18). Thus, we perceive that truth itself is, as a rule, a provisional concept, because “Unlike the world of pseudo-concreteness, the world of reality is the world of the realization of truth, it is the world in which the truth is not given and predestined, not ready and finished, immutably imprinted on human consciousness: it is the world in which truth becomes” (Kosik, 1976, p. 23). The truth is always provisional. This is perhaps the only absolute truth. We will further ahead with the Hypothetical Adornian Triad and the Hypothetical Planes of Hearing in the analysis itself.

2.5. Villa-Lobos and folk music

Villa-Lobos was a composer who transmitted, through his actions and his work, the socio-musical thinking integrating music and people, showing us what is inseparable from our eyes. He attended “samba” and “choro” circles and with the “chorões”, he entered the universe of Brazilian music, learned from a genuine “popular art”, if we can call it that, and took it to the universe of music. symphony, proving that there are no boundaries between classical and popular music, only music. The art of composition was the “air” he breathed and his music reveres the Brazilian soundscapes and the folk songs of our people. He said: “I don't put brakes or brakes or gag on the tropical exuberance of our forests and our skies, which I instinctively transport to everything I write” (Villa-Lobos referred to by Paz, 2004, p. 22). Villa-Lobos, had an attentive look at music education, in a broad way, in the formation of our children and young people and we realized that, he thought of education through music as a way to form an intelligent public and aware of its possibilities and potential, interested in if for the formation of future generations of music listeners, otherwise, we would not have in a short time – and here the reference is 1930 –, an audience capable of appreciating the musical production of our artists. For him, the mass media would dominate and direct the public's taste, thus, he envisioned the possibility of implementing a popular education program in Brazil, whose most important basis would be in collective musical art as a form of socializing education.

For Villa-Lobos, singing was essential and only in this way would the Brazilian people have conscious contact with their own culture, their roots, their music and with their musicality at the “flower of the skin”.

According to him, through folk music, our more distant regions would come into contact with others, interacting, exchanging influences and customs, spreading our culture and our popular art. He takes folk music out of the exoticism level and puts it in the concert music scene, as he thought that in this way cultural distances would be shortened and perhaps today we would have a culture of valuing our differences. Thus, as the composer Zoltán Kodály did, who systematized a form of musical teaching based on the Hungarian folkloric matrix, Villa-Lobos did it in Brazil, but with a much broader cultural framework, given the diversity of Brazils existing in the country. Brazil itself in which he had delved deeply. Folk music was considered, by Villa-Lobos, a fundamental matter for the education and culture of a people. According to him, its use, in addition to contributing to the formation of the collective ideal, would bring not only pedagogical, but political and social implications.

Collective singing, with its power of socialization, predisposes the individual to lose at the necessary moment the selfish notion of excessive individuality, integrating him into the community, valuing in his spirit the idea of renunciation and discipline in the face of the imperative of the social community [...] music is a basic and irreplaceable element in the spiritual formation of a people. Its function is not limited to the importance of aesthetic training, but assumes an eminently socializing character (Villa-Lobos, 1991, pp. 114-15).

Through the pressing collective thought, Villa-Lobos imagined the formation of an audience that not only valued music, but could and knew how to choose what to listen to. It was not a purely aesthetic hearing, but an auditory education for society and for life. To this end, already in the 1930s, he called our attention to the dangerous fact that would become evident; musical consumption through the mass media would be a threat to popular art, whose decay would only be avoided with the help of folk music.

What Villa-Lobos brings us here illustrates, in a fruitful way, our thinking about how hearing without care and excessiveness can directly influence the daily social context and people's lives. Thus, we perceive how our culture, our folk songs that translate our roots, can contribute to an educational process that provides the construction of the bases and ways of reaching an audition that allows us to live in a healthy way, choosing the soundscape that we want to preserve, create or extinguish.

Musical teaching through singing, for Villa-Lobos, was and was necessary. The voice, being our most natural instrument, should be given special attention. He highlighted the social and disciplinary function of collective singing, through collective learning as a methodological principle, seeing it as a way of awakening an authentically Brazilian musical consciousness in the people, thus expanding our so fragmented view of Brazil.

The orpheon adopted in countries with greater culture socialize children, strengthens their affective ties, creates the collective notion of work. Only when all the voices are integrated in the same artistic objective, stripped of any personal predominance, will the true orpheonic demonstration be found. (Villa-Lobos, 1934, p. 8).

In order for this authenticity to be preserved, it was necessary to use didactic-musical material that would value it and, for that, it organized a series called Practical Guide in which the 4th volume would be exclusively dedicated to folk music. This Practical Guide was designed and organized in six volumes, namely:

Table 1 - Practical Guide.

1º Volume	Recreativo Musical Musical Recreational	137 cantigas infantis populares, cantadas pelas crianças brasileira 137 popular children's songs, sung by Brazilian children
2º Volume	Cívico Musical Musical Civic	Hinos Nacionais e estrangeiros; canções escolares e estrangeiras National and foreign anthems; school and foreign songs
3º Volume	Recreativo Artístico Artistic Recreation	Canções escolares nacionais e estrangeiras National and foreign school songs
4º Volume	Folclórico Musical Musical Folkloric	Temas ameríndios, mestiços, africanos, americanos e temas populares universais Amerindian, mestizo, African, American and universal popular themes
5º Volume	Livre escolha dos Alunos Free choice of Students	Músicas selecionadas com o fim de permitir a observação do progresso, da tendência e gosto artístico, revelados na escolha feita pelo aluno, das músicas adotadas para este gênero de educação Songs selected in order to allow the observation of progress, trends and artistic taste, revealed in the choice made by the student, of the songs adopted for this type of education
6º Volume	Artístico Musical Musical Artistic	Litúrgica e profana, estrangeiras, nacionais, gêneros acessíveis Liturgical and profane, foreign, national, accessible genres

Source: Villa-Lobos (2009, p. 17).

The literary project, however, did not go beyond the edition of the 1st volume

Villa-Lobos dedicated himself to music education, until 1941, almost exclusively. He defended his look at music education with the same determination with which he portrayed in his work the soundscape of our forests, rivers, seas, mountains; our culture and our folklore.

3. ANALYSIS AND DISCUSSION OF RESULTS

Around the 1940s, Adorno and Horkheimer began the process of building the concept of Cultural Industry, a concept that would become preponderant for the promotion of reflections on the relationship to be established between artist and audience from the 20th century onwards.

From there: “The machine spins without moving. At the same time that it already determines consumption, it discards what has not yet been tried because it is a risk (...)” (Adorno, 1985, p. 111). Thus, we realize that “(...) the cultural industry is inscribed in the advent of mass society, consumption and spectacle and at the moment of the deuratization of the work of art or its “de-artification” (Entkünstlung), to use the term of art. Adorno” (Matos, 2010, p. 29).

We realize in his reflections that Adorno establishes a clear link between Enlightenment, Freedom and Reason, which we call the Hypothetical Adornian Triad - TAH -. This triad, developed in our research simply as a way of better understanding the Adornian dialectical context in relation to the Cultural Industry, leads us to what Adorno calls “Emancipation”, that is, this “Emancipation” is a starting point and at the same time of arrival, a tour; from enlightenment, from conscious knowledge to rational thought, passing through freedom in artistic making, we will start from emancipation for emancipation, we will return stronger and more aware of our place.

We realize that the concepts interact; this is as true of the triad itself – Enlightenment, Freedom and Reason – as with any point of the triad in relation to Emancipation. Thus, at each tangency, different unfoldings can occur. At the exact moment in which the individual surrenders, without a reflexive act, to the determining social collective, the latter sets himself apart from the relationship with emancipation, annulling himself as a subject endowed with his own will (Adorno, 1995). At this

moment, the individual surrenders his power of discernment in the hands of others that can be dangerously manipulative and illusory, thus contributing to a “voluntary blindness” in relation to his place in social daily life; “(...) the subject already freed from the individual will and transformed, so to speak, into a mediator through which the true subject, the only one really existing, triumphs and celebrates its liberation in appearance” (Nietzsche, 2004, p. 42).).

In the 1930s, Villa-Lobos highlighted the need to form an audience capable of appreciating, through selective listening, the artistic production of future generations, that is, Villa-Lobos already expressed a latent concern with the formation of a “intelligent listener” capable of discerning and selecting what would or would not be significant for their social environment, for their environment and, therefore, for themselves.

Today, in the 21st century, we realize that our education is not yet guided by the search for autonomy; our musical art distances itself from society and “(...) we are not educated for emancipation” (Adorno, 1995, pp. 169-70). If we are not educated for autonomy, we are easy prey for the manipulation that takes place in the most varied social spheres, since, “(...) the mere assumption of emancipation on which a free society depends is already determined by the absence of freedom of society” (Adorno, 1995, p. 172).

The Adornian triad that we hypothetically propose is, for art, as relevant as it is for the wider social environment. We think that through Enlightenment, Freedom and Reason, we have the necessary elements for the establishment of Emancipation as a way to seek autonomy and freedom of creation in artistic making. The inertia in the face of non-emancipation in art gives way to the wishes of the Cultural Industry which, according to Adorno “(...) overturns the objection made to it with the same ease with which it overturns the objection to the world that it duplicates with impartiality” (1985, p. . 122). Non-emancipation enslaves and imprisons; “The liberation promised by fun is the liberation of thought” (Adorno, 1985, p. 119); it is the negation of reflection in favor of pure, simple and manipulative entertainment.

The Hypothetical Hearing Planes – PHA are: Indifferent Plane; general plan; significant plan; conscious plane. We will, briefly, understand such plans, drawing analogously, parallel between our Hypothetical Hearing Plans, primarily from a study carried out in Brazil, the behavior of musical listening proposed by Adorno and the listening plans proposed by Copland.

Briefly understanding the theoretical context proposed in the *Hypothetical Plans of Hearing/PHA*.

The indifferent plane is the one in which the listener behaves oblivious to the musical or auditory manifestation in a global way. The listener who fits this plan ignores the sense of hearing and, mainly, its inherent link to the act of manifestation of musical art. He doesn't attach any importance to music in general. In such a plan, the human being is incapable of "(...) understanding music as an activity of the human psyche, endowed with a complex network of interrelationships such as the social, cultural, political and economic panorama" (Fonterrada, 2008, p. 117).

The general plan differs from the indifferent plan despite occupying a very close space. The general plan, in our theoretical approach, is one where we human beings, in general, do not realize what, how much, when or in what way we hear. We are all the time involved in a "sound odyssey" and even then, we don't realize it, we don't bother to select any specific sound, be it good or bad, beautiful or ugly, pleasant or not. We are being, at this specific moment, drowned in a sea of sounds and we could also call this plane the plane of sound banalization. However, we intend to listen; we choose to listen; even involuntarily we hear; sometimes, we simply take a "sound bath".

On the significant plane, we become a little more attentive to the sound universe, we seek a sense, a meaning for the sounds we hear or produce and even still, not so concerned with their effects or aesthetic concepts, we are more attentive, with more "open ears" ". In the context of the arts, we realize that intentionality is a preponderant factor for a given work to be accepted and considered as such; We understand that, "(...) the important thing is to keep in mind that the statute of art does not start from an abstract, logical or theoretical definition of the concept, but from attributions made by instruments of our culture, dignifying the objects on which it relapses" (Coli, 1983, p. 11).

In our theory and understanding, the conscious plane is the plane on which we perceive the most attentive listeners to be, the listeners most concerned with sounds harmful to the environment, with endangered sounds, with the level of decibels that we can safely withstand, finally, intelligent listeners, capable of consciously selecting the sounds they want to hear or produce; the sounds they want to preserve or extinguish. The conscious plane is the plane that interests us the most, that is, it is the plane that we think is ideal for the development of a balanced and healthy sound environment; it is the plan

that we want to develop in society through broad musical education; is the plan that gives us an *Intelligent Hearing - AUIN*.

Highlighting the collective musical thought, Villa-Lobos imagined the formation of an audience that not only valued music, but could and knew how to choose what to listen to.

The concept of listening that we built has, in Adorno's philosophy and in the Schafenerian musical education proposal, an inherently heuristic foundation. It is, in itself, a dialectical concept, since (...) if what is real has entered the concepts, it is legitimated and based on them in an intelligent way” (Adorno, 2010, p. 21). *Intelligent Hearing - AUIN*, translates into the sound and educational framework of listening practice, whether musical or not. The concept we propose is built and put in place. *Intelligent Hearing - AUIN*, occurs when the listener, based on his own awareness, puts his power of "auditory discernment" to use, that is, when the listener is able to select the sound that will be processed by the auditory organ. and its ramifications, hearing what you chose to hear. It is, *Intelligent Hearing - AUIN*, the auditory discernment itself. Such discernment constitutes an element to be worked on by the music teacher.

4. REFLECTIONS ON THE PLACE CONSTITUTED BY THE MUSIC EDUCATOR

Sound education, today, is preponderant for the formation of future generations, therefore, for the establishment of an ecologically balanced social relationship. It becomes imperative to “(...) teach sounds before teaching signs (...)” (Pestalozzi referred to by Fonterrada, 2008, p. 60) and only through sound education in music education, our society will be more harmonious soundly speaking. . The new music educator must, therefore, rethink his lesson plan and, above all, redo it, putting the auditory training of his students in the foreground, in such a way, “(...) the new music educator will encourage healthy sounds to human life and will rage against those hostiles to it (...)” (Schafer, 1991, p. 123).

In this moment of our reflections, it becomes essential to establish, in our view, the distinction between two terms that are used as having the same meaning in the context that is embodied; they are: role and place.

The term role refers us to representation, that is, to something that can present us without really being. A character in a story that can be represented in many ways. Foucault tells us that: “All this immense discourse of the madman returned to noise; the word was only given to him symbolically, in the theater where he performed, disarmed and reconciled, as he plays the role of masked truth there” (2009, p. 12). Place, in our view, is a space that must or must not be occupied and not merely represented; thus, a place seems more appropriate for the teacher, since he/she should not represent a character, but rather occupy a place that only he/she can occupy in society. This thought follows the principle of philosophical knowledge of the search for truth, questioning, according to Foucault, “(...) our will to truth (...)” (2009, p. 51).

In the construction of our reasoning, the teacher “(...) has his place and consists of the relationship, coexistence, dispersion, clipping, accumulation, selection of material elements (...)” (ibidem). This distinction becomes significant in our thesis of conceptual construction, since it is an analytical approach that deals with the human being, thus, “(...) it is nourished by proven knowledge, but also by illusions and chimeras. And when, in the rupture of rational, cultural, material controls, there is confusion between the objective and the subjective, between the real and the imaginary (...)” (Morin, 2004, pp. 59-60) and in our view, between paper and place, it becomes important to demarcate such spaces clearly, thus appropriating their conceptual framework.

Schafer highlights what we believe to be the primary object of our research and should be the main objective of music educators in the 21st century. Let's see:

Introduce students of all ages to the sounds of the environment; to treat the soundscape of the world with a musical composition, of which man is the main composer; and make critical judgments that lead to an improvement in its quality (Schafer, 1991, p. 284).

We think that music education should not be planned in a disjointed way from the social environment as a whole. The content and actions surrounding this environment must be contextualized and meaningful; the environment where we are inserted and where we influence must also be present in the daily planning of the teaching of our music educators, thus building knowledge of an art that takes place in time and does not allow us to neglect the sound environment around it.

If we want to hear soft sounds, the sounds of birds, the rustling of leaves in the wind, we will have to reduce the sounds of machines in urban centers; this is a fact. Therefore, music, in a balanced way in its attentive look at the sound quality of our environment, can give us the necessary sensitivity for the development of this more attentive hearing.

In the political and educational sphere, we are moving slowly towards effectively reintegrating music teaching in Brazilian schools which, since 1960, less than a year after Villa-Lobos' death in 1959, is no longer mandatory, starting to appear only in a series of empty legislation in this sense.

In the 1970s, the Law of Guidelines and Bases for National Education, of August 11, 1971, 5692/71, establishes the teaching of Arts Education in elementary and high school, comprising the following areas: Fine Arts, Performing Arts and Song. After more than twenty years, in the 1990s, Law 9394/96, of December 20, 1996, maintains the specific non-obligation of music teaching in elementary and high school, which now has the teaching of Art in an integrated way, comprising: Visual Arts, Dance, Music and Theater. According to Penna: “Music teaching remains subject to the multiple field of Art, with a fragile and inconstant school practice present, often in the hands of teachers without specific training” (2004, p. 9). The most recent law, nº 13.278, of May 2, 2016, does not bring any relevant changes and we still have no significant space for the teaching of music in Brazilian schools.

FINAL CONSIDERATIONS

From the inseparable relationship between music and society, we draw a parallel between the cultural industry and artistic-musical production. In the search for scientific knowledge, where philosophy, “(...) is based on the meaning consolidated at the end of the 19th century, as the triumph of a solid research work over the dialectical-speculative illusion (...)” (Adorno, 2015, p. 99), we realized that from our research, the search for the proposed hearing is fundamental for the development of music teaching in Brazil. Therefore, understanding that noise pollution is a social pathology and that music can contribute to minimizing its effects on society, the AUIIN concept, carefully founded and constructed, should be present naturally in our usual dialogues; whether at breakfast, on our way to work, in our leisure time, in our lesson plans, in our daily life, in short, in our conscious life and the search for a balanced sound environment.

Nowadays, Music Education does not need a previous stage, where we can see that there has been a setback and it is inexorably important to teach society to “listen”; not just or specifically music, but meaningfully and oriented "listening" to the world around you. Educating for attentive and selective listening must be the next fight to be fought. Perhaps this would not have happened if, for decades on end, we had not neglected the teaching of music in the schools of our immense and continental Brazil. Today, Sound Education is primarily about bringing sound acuity within the reach of society; This is what Intelligent Hearing is all about. In this way, we hope that our research and approach can contribute to reflections on the possibilities of intervention in Sound Education and Music Education, especially in Brazil.

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