

Music Education and Folk Music

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Abstract

This essay deals with aspects related to folk music and its insertion in music education, considering the possibilities that the pedagogical-musical work, in dialogue with the teaching of music can bring. It also presents some suggestions for activities, both in Basic Education and in a more specific work with music teaching, as in schools specialized in this teaching. Focusing on folklore and its importance in people's lives and teaching, the essay proposes the use of various folk music genres, weaving historical and musicological explanations, in order to support the planning of possible pedagogical-musical activities.

Keywords: folklore, music teaching, musical genres

1. Introduction

Music, one of the forms of artistic expression, has always been deeply admired by all of humanity, both by people directly linked to its work and by laypeople. However, regardless of the profession, there is unanimity, so to speak, regarding the importance that music has in people's lives. And, if there is this great relevance in life in general, much greater in education, as music brings, in addition to the great conceptual richness inherent in sound art itself, a wide range of cultural elements that enrich people's lives.

It is in this sense that this essay intends to outline a discussion, as it aims to address the importance of folklore and, in particular, folk music in musical education. However, before focusing the analysis of folk music on musical education, it is necessary to clarify some specific points about folklore, as well as about folk music.

Folklore, according to the concept proposed at the VIII Brazilian Folklore Congress, "is the set of cultural creations of a community, based on its traditions expressed individually or collectively, representative of its social identity. Factors of identification of the folkloric manifestation are: collective acceptance, traditionality, dynamism, functionality" (Commiss ão Nacional de Folclore, 1995).

Folk music, on the other hand, has aspects of folklore in general, and has some peculiarities specific to this way of expression. Therefore, folk music "is one that corresponds to the spontaneous creative impulses of a group. It is music that is transmitted and preserved orally; therefore, it expands naturally, with simplicity and has a collective acceptance" (Lamas, 1992, p. 15).

2. Folkloric Music and Teaching Music

In view of these two important concepts mentioned above, the teacher, when deciding to work with folk elements with the students, must be aware of the objectives and the seriousness of this proposal. In this way, it is possible to think about different realities in which it is possible to carry out a musical education program with an emphasis on folklore, which may be in basic education - public or private - where music appears as part of the curriculum offered by the school. Here, the objective of sensitizing students to musical elements can include sound parameters, for example, such as pitch, intensity, timbre and duration, using elements of folklore.

Initially, however, it may seem difficult to reach musical literacy itself, as there would be no time for such a proposal in a non-specific music school. However, it is feasible to make some proposals related to the rudiments of music, even if the most specific learning, such as reading musical scores and other purposes inherent to the process of knowledge of musical art, is not the ultimate goal. In the case of Basic Education, it is possible to carry out very interesting works,

including singing practices, for example, based on local culture. Another possibility for teaching music can be a school specialized in teaching music, in which students are musically literate and learn to play one or more musical instruments. It should be noted that, in both situations, it is perfectly possible to develop a work to rescue folk music. Ratifying the value of rescuing cultural roots and folklore, it is worth remembering what the Brazilian Folklore Charter indicates, especially in the 3rd Chapter, which deals with Teaching and Education. The document recommends considering the “culture brought by the student and family and community in curriculum planning, with a view to bringing formal and non-formal learning closer together, due to the importance of their values in the formation of the individual” (Comissão Nacional de Folclore, 1995).

In Basic Education, for example, it is essential that music education also considers the folk elements in the pedagogical-musical objectives and strategies. In order to exemplify this statement, it is relevant to describe some types of activities that can be developed in the classroom.

One of the possibilities is the students' incentive to investigate the songs that their relatives or those with whom they live in the family, sang when they were little or younger. This activity, in addition to being the beginning of the research practice, insofar as it provides for the interview with family members, therefore the data collection and the consequent analysis, allows for greater integration between people, as well as the appreciation and respect in relation to the culture of each one. Another aspect to be highlighted is the establishment of family dialogue, something that, in many cases, has been neglected today.

According to Osório (1996), the role that the family plays in people's lives is extremely important, often being a model or cultural pattern present in the various existing societies and which undergoes transformations during the historical-social process. Likewise, the importance of family relationships, whatever the configurations of that family, is very great. As explained by Pratta and Santos (2007, p. 248), “[...] the structuring of the family is closely linked to the historical moment that crosses the society of which it is part, since the different types of family compositions are determined by a significant set of environmental, social, economic, cultural, political, religious and historical variables”.

It should be noted that, in addition to all the positive aspects that the activities that relate students and their families bring, this type of practice allows the comparison of students' daily songs in relation to the songs that their family members sang in previous times. This is also very productive when it comes to learning and research practice.

In this work to rescue the songs, it is very interesting that the students, when interviewing their family members, also record the sound. To do so, it is illustrative to record the various songs collected. However, if this is not feasible, due to several problems, mainly financial ones, the student who interviewed will be able to memorize the songs and reproduce its from memory in class. In this particular event, the activity becomes quite interesting, as it encourages the development of musical memory.

The theme of musical memory has been researched for years, and not only in the area of music. In the reflections of this article, we were concerned with music education. Benenzon, Gainza and Wagner (1997), in this sense, contribute to the analysis, explaining the multidimensional character of the sound-musical experience. According to the authors, contact with sounds and especially music since intrauterine life causes a series of processes in human beings such as absorption, assimilation, and sound expression of great complexity and richness. The sound and musical stimuli represent for people, animals, and vegetables, a source of energy that, little by little, constitutes in their own language, capable of transmitting many sensations and feelings (Benenzon & Gainza & Wagner, 1997).

Another aspect that seems important in the pedagogical-musical work and, especially, in this essay, is to provide a time for the sound records from the recordings of students with their families, and also that the recordings are heard by the class, with this being a moment of knowledge of new data - when each student will perform the hearing of songs that are probably unknown to them. In addition to knowing new songs, as already emphasized, students will have the opportunity to analyze the similarities and differences between the examples collected. Thus, at the end, students, and the whole class, will have gone through important steps inherent to research, that is, data collection, analysis, and synthesis.

If there is an interest in making a similar proposal in a music school, it is understood that the same steps can be followed, carefully adding the transcription to the musical score of the collected songs, following the stage of the musical analysis.

In the case of creating a musical score for the songs, even if this is not the objective, considering that the activity has been carried out in Basic Education, and music is one of the subjects, therefore not allowing the specificity of musical learning, still, there are possibilities for the written record. Rodhen (2010), in his investigation, sought to understand the musical notation performed by children. The use of unconventional notation in the classroom is one of the activities encouraged by the author as an attractive educational resource for children, who “express their musical experiences

through signs and symbols, inventing creative spellings and assigning meanings to everything they do” (Rodhen, 2010, p. 18).

In addition to the rescue of folk songs, it is possible to propose a work of collection of some elements of oral literature, such as tales, legends, popular sayings, tongue twisters, riddles or nursery rhymes. After collecting this material, the task to be developed can be related to musical creation - both in a regular school and in a music school - proposing that students form groups and invent a little music, based on a component of oral literature. As mentioned earlier, students can be from any educational reality. The difference in the work will consist in deepening on the creations, in the musical sense itself, and music students will be able to present a composition with the use of more musical elements, due to the knowledge of the area they have.

Lullabies also have a prominent place in educational work. It does not matter if the age group is related to Early Childhood Education or Elementary Education. The important thing in this type of singing is that it also appears as a way of learning. An activity can exemplify what is being advocated.

If we are thinking about Early Childhood Education, we can propose a body relaxation using lullabies. Therefore, students are asked to try to be as comfortable as possible. At this moment, it is opportune to listen to a folkloric lullaby, asking the children to close their eyes gently, relaxing with this song. If the teacher knows how to play a musical instrument, this practice will be very important at the moment of relaxation, allowing for a significant musical listening that, according to Swanwick (2003), is one of the most important activities in music education. For France and Swanwick (2002, p. 12), “appreciation is a legitimate and essential form of engagement with music. Through it, we can expand our musical horizons and our understanding”. Silva and Pereira (2018, p. 4) corroborate the analysis, emphasizing the objective of musical appreciation, which “is to give meaning to musical learning and provide the development of the student’s perceptual and imaginative potential, expanding his ability to listen and access historically valued musical production”.

3. Genres of Folk Music: Songs

Another interesting activity to be performed can be, again, the search in the family regarding the songs that the parents sang to the children, lulling them in the preparatory moments of sleep. If there is an interest in addressing the subject of Brazilian folk music in high school, it is extremely opportune to develop this study accompanied by listening to music from different genres of folk music, including vocal and instrumental. In vocal music, as an example, one can develop the analysis, considering the genres of the songs, such as sentimental, lyrical-narratives, brejeiras, religious, satirical, work songs, and children’s songs.

The sentimental songs are those that, in Brazilian gaucho music ⁽¹⁾, for example, represent “the slow walking of carts, the loneliness of the campeiro, the immense Pampean plain, the longing”. It is very similar to the “Modinha brasileira (Brazilian Portuguese traditional music originated around the 1700s), in its sad melancholy and movement” (Bangel, 1989, p. 40). An example to be mentioned of this genre is the song *Prenda Minha* (My Woman), which has the following lyrics (Fundação Instituto Gaúcho de Tradição e Folclore, 1984).

Prenda Minha

Vou-me embora, vou-me embora,
Prenda minha,
Tenho muito o que fazer.
Tenho de ir parar rodeio,
Prenda minha,
No campo do bem-querer.

Noite escura, noite escura,
Prenda minha,
Toda a noite me atentou.
Quando foi de madrugada,
Prenda minha,

My Woman

I’m leaving, I’m leaving,
My woman,
I have a lot to do.
I have to get to the rodeo,
My woman,
In the field of the plant bem-querer.

Dark night, dark night,
My woman,
The whole night tempting me.
When it was dawn,
My woman,

Foi-se embora e me deixou.	She ran away and left me.
Troncos secos deram frutos, Prenda minha, Cora çã reverdeceu. Riu-se a pr ópria natureza, Prenda minha, No dia em que o amor nasceu.	Dry stems bore fruit, My woman, My Heart revived. Nature itself laughed, My woman, On the day that love was born.

Modinhas are also part of the sentimental genre, having as main musical characteristics the binary or quaternary meter (simple or compound) and the minor mode (Siqueira, 1979). The melody, if compared to the palate, is quite sweet, with the feelings on the surface. In addition, it is important to highlight the strong use of descending melodic lines, and the presence of “sighs”, as if they were small stops in the melodies. As an example of this genre, it is worth remembering the modinha *A Casinha Pequeninina* (The Little House) (Siqueira, 1979, p. 39-40), whose authorship is unknown, being folklore.

A Casinha Pequeninina

Tu n ão te lembras da casinha pequeninina
Onde o nosso amor nasceu;
Ai!
Tu n ão te lembras da casinha pequeninina
Onde o nosso amor nasceu.
Tinha um coqueiro do lado
Que coitado
De saudades j ámorreu.

Tu n ão te lembras das juras, óperjura
Que fizeste com fervor;
Ai!
Tu n ão te lembras das juras, óperjura
Que fizeste com fervor.
Daquele beijo demorado
Prolongado
Que selou o nosso amor

The Little House

Don't you remember the little house
Where our love was born;
There!
Don't you remember the little house
Where our love was born.
There was a coconut tree on the side
poor thing
It died from feeling lonely.

You do not remember the vows, oh, perjury
Which you did with fervor;
There!
Don't you remember the vows, oh, perjury
Which you did with fervency.
That long kiss
Extended
Sealed our love

In the lyrical-narrative genre there are songs such as romances, "cups" and guitar songs.

Novels, "*Romance or Rimance, in Portuguese*", are literary-musical forms, usually in a minor mode, triple meter, which present a dialogical or narrative text. Its origin dates back to the Middle Ages, having its heyday in the 15th century, mainly in Spain and Portugal. In Brazilian folklore, the novels still exist, being sung as modinhas or as tunes, or even as lullabies and circle dance songs. Boi Barroso, linked “to the old Luso-Brazilian tradition of being sung ... was the most representative of Rio Grande’s songbook. The melody is easy and quick to be learned and the chorus invites the a choir singing style: My muddy ox, ouch! My ox pitanga, your place, ouch! It is by the creek” (Fundação Instituto Gaúcho de Tradição e Folclore, 1984, p. 15).

"Xácaras", according to Luis da Câmara Cascudo (1984), is a novel that is sung with a guitar in a happy way. Still, the difference between the two lies in the fact that in novels the epic form predominates, in which the poet tells and sings. In Xácaras, the dramatic form prevails; instead of speaking, the poet's characters speak a lot more. As the Xácará is a narrative song, this is an aspect that can be confused with the novel.

The Moda Viola (a guitar-focused style) is also a lyrical-narrative song, but it deals with facts more connected to everyday life. In addition, another important feature is the fact that it is sung to two voices, on successive thirds and sixths, being the accompaniment of the guitar. The forms most commonly used for the verses are sextiles and octaves, sometimes fourths appear and, infrequently, the tenths.

In the genre brejeiro there are, for example, emboladas, lundus and chulas, songs of a more naughty and malicious nature.

The emboladas, originating in the northeastern region of Brazil, have an almost declamatory melody, with a very moving rhythm. The lyrics are comical, satirical or descriptive, often just a succession of words full of alliterations and onomatopoeia. Another very characteristic aspect of the emboladas is the speed with which they are sung, making them even more difficult due to the very complicated diction that the lyrics presents. Gradually, this musical genre became popular amongst singers, undoubtedly undergoing some modifications. However, verbal complication and speed were even more pronounced. In order to be able to evaluate the result, it is relevant to know at least the chorus of an embolada paulista, whose registration dates from 1949 (Lima, 1985): "Careful with the squib! Careful with the squib! Be careful because it explodes in your hand!".

The lundu, or the variants of this name, lundum, landu, landum, londu or londum, according to Cascudo (1984), is dance and song of African origin, having been brought from Angola to Brazil. Therefore, it descends from the batuque of the African immigrants, being understood generically as batuque the musical genres that have their production based on percussion. Among the main characteristics, the predominance of binary or quaternary and the major mode stand out. Downward melodic lines often appear, with the melodic fragments being shorter, sometimes between pauses. On other occasions, however, the fragments are longer. However, despite these characteristics, what characterizes the lundu the most is the intense presence of internal syncope, which gives it a very characteristic swing, constituted by musical figures characterized by the following sequence: semiquaver-eighth-semiquaver, which are also constant in samba. It is noticeable, therefore, that the roots of samba are linked to the lundu. In addition to these considerations, it should be noted that the lundu emerged, first, as a dance, being brought to Brazil by black Africans. Gradually, the phenomenon of the social rise of lundu-dance occurred, with the appearance of lundu-song. Still, the origin of the lundu-song, as well as the modinha, is linked to the figure of Domingos Caldas Barbosa, an Afro-Brazilian priest, singer, composer, poet and acoustic guitar player (Kiefer, 1977).

Chula, very similar to lundu, is also expressed as dance and song. Its origin is Portuguese, having suffered African influence. It has binary meter, major mode, and features the verse and chorus structure. The text is also characterized by witticism, mockery, as this excerpt from the Amazon shows: "Women, by nature, carry their faith faithfully: The more she 'lie, the more she speaks', the more she speaks the more swears" (Alvarenga, 1982, p. 182).

Another genre of song very present in the Brazilian musical culture is the religious. Among songs related to religiosity, whether Catholic or other religions, there is a wide variety of examples.

Catholic songs are those linked to the practice of this religion, whether in popular or liturgical form. An example was selected within the popular practice that, perhaps, is known to people, more particularly in the state of Rio Grande do Sul. It is a blessing extracted from a Sung Rosary that occurred in the region of Montenegro: "Blessed, praised be, the Blessed Sacrament, from the very pure Conceição. Virgin Mary, Our Lady, conceived without original sin from the first moment, from Her bosom, Lord, Amen, Jesus" (Wolffenbüttel, 2000, p. 37).

The chants connected to the worships of other religions are also numerous, including the mention of various religious entities. Accompanying the songs, there are usually percussion instruments, which make the "rhythm", in addition to these, dances are also present. Usually the texts are in African dialects, as in this song of Xangô: "Xangô-Ogum-Dolodê O Seu Ogum belê" (Lamas, 1992, p. 74).

The songs characterized as satirical are those linked to the comic; they are funny and satirical songs that include challenges in general, as well as northeastern martelos (a form of challenge created by singers which serves as base for improvisation). An important feature of these musical genres is the fact that they are improvised. In the case of challenges in Rio Grande do Sul, for example, there are some types of trovas (similar in style and structure to a poem) that differ due to the particular structure of each one. Among the trovas can be highlighted the Trova in Mi Maior de Gavetão, the Trova de Martelo and the Trova por Milonga. In general, the basic structure is a sextile, with rhymes appearing in the second, fourth and sixth verses. There is a musical introduction in all types; however, the interlude,

which is the instrumental part between the verses, does not appear in the Trova de Martelo, which, one can imagine, makes it more difficult, as the singers do not have much time to create their response to the opponent. In addition, even at Trova de Martelo, it is not the singer himself who makes the entire verse, but it is the other who finishes it and, consequently, completes the original idea. It is also necessary to point out, regarding the trova, that the major mode predominates in the Trova in Mi Maior of Gavetão and in the Martelo. In Trova por Milonga the minor mode predominates, and the music that accompanies it, in general, is a milonga.

The working songs are extremely interesting to be used with students, as they can be found in people's daily lives, even though, at first, one can think the other way around.

This genre includes *pregões*, which are songs used by street vendors to advertise their products. *Aboios*, another type of this genre, are more commonly found in the rural regions and consist of long melodies based on vowels, made by improvisation, intoned by the cowboys to ordain the cattle. In addition to these examples, all the songs used for work can be considered working songs, which opens up a wide range of possibilities to be studied.

Finally, children's songs are perhaps the best known among children and adolescents, precisely because they are so close to this age group. Circle dance songs, lullabies, and games in general are included. As a class activity, it becomes very interesting to investigate which songs the students remember, then moving on for a comparison, checking which ones are best known among the students in the class. A very interesting aspect to take into account, and which reinforces the importance of children's songs, is the fact that it is through them that, first of all, children get to know the cultural reality of their region.

In addition to these songs that were mentioned and briefly presented, it is also important to mention the drinking songs, which help in moments of greater relaxation, whose texts mention the habit of drinking praising, individually or collectively, the drink. In Brazil they are not widely used, appearing more in European countries. One of these well-known songs is: “Chug, chug, chug, chug, chug, chug, chug!”.

Capoeira and game chants can also be part of the study proposals, as they are very pleasing to students in the preadolescence and adolescence range.

4. Conclusion

In the end, there are so many and diverse ways to use folklore and, especially, folk music at school, that these few lines are unable to even contemplate. Yet, these ways can - and certainly will - be modified, according to the ideas of each teacher. It is also important, during these activities, to try to contemplate the students' wishes, as they will help in the construction and enrichment of classes. Still, it is essential that the teacher has enough knowledge about the contents to be able to use, at the best and most suitable time, one or the other folk data.

May folklore, in all its feeling, thinking, acting, and reacting permeate the action in the classroom, whether in Basic Education or in other teaching modalities, contributing to the musical development of children and young people.

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Notes

Note 1. Brazillian gaucho music is the traditional music from Southern Brazil, mostly from the state of Rio Grande do Sul.

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