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Children as Music Critics in the Classroom: Intersubjective Processes in Creative Learning

Viviane Beineke
(State University of Santa Catarina, Florianópolis-SC, Brazil)

Abstract: In the field of research on creativity and children's musical compositions, there is a growing concern with regards to educational perspectives that seek to listen to children; where analyzes and criticisms made by the children themselves gain importance. From this perspective, we discuss the intersubjective processes of music criticism constructed in creative learning, which is the theoretical reference that guides this study. A case study was conducted with a second-grade class in Porto Alegre, Brazil. Using a qualitative approach, the methodology included direct observation, semi-structured and reflection interviews by means of video recordings with the participant class teacher and focus groups with the children. In this process, the children analyzed, reflected on, discussed and evaluated their musical compositions, thus making it possible to discover their ideas about music that guided their comments and criticisms. When the children made suggestions on the compositions of their peers, they would reveal, each in their own way, their concepts about how music should be, while new ideas of music were introduced and incorporated. It was found that the intersubjective processes of evaluation, under an approach that includes analysis, reflection and musical criticism, opened space that broadens children's ideas about music, thereby activating creative learning. The results revealed the construction of intersubjective criteria of music criticism by students who, facilitated by the teacher, negotiated and shared musical ideas. Consequently, the group may be considered a community of musical practice in a process of shared understanding that constitutes the basis of social and pedagogical constructions in which teachers and students can be transformed into subjects/actors of collaborative learning.

Keywords: Creative learning; music criticism; musical composition; elementary school education.

Crianças como críticos musicais em sala de aula: processos intersubjetivos na aprendizagem criativa

Resumo: No campo das pesquisas sobre criatividade e composições infantis, observa-se uma preocupação progressiva com perspectivas educacionais que procuram ouvir as crianças, ganhando relevância as análises e críticas musicais realizadas pelas próprias crianças. Nessa perspectiva, são discutidos processos intersubjetivos de crítica musical construídos na aprendizagem criativa, referencial teórico que orienta esta pesquisa. Foi realizado um estudo de caso com uma turma das séries iniciais do ensino fundamental. Com abordagem qualitativa, a metodologia incluiu observação direta, entrevistas semiestruturadas e de reflexão com vídeo com a professora e grupos focais com as crianças. Nesse processo, elas analisaram, refletiram, discutiram e avaliaram suas composições musicais, tornando possível conhecer as ideias de música que orientavam os seus comentários e críticas. Quando as crianças davam sugestões sobre as composições dos colegas, elas revelavam, cada qual a seu modo, a concepção sobre como a música deveria ser, ao mesmo tempo em que novas ideias de música eram introduzidas e incorporadas. Observou-se que os processos intersubjetivos de avaliação, sob enfoque que inclui a análise, a reflexão e a crítica musical, abriram espaço para a ampliação das ideias de música das crianças, acionando a aprendizagem criativa. Os resultados revelaram a construção de critérios intersubjetivos de crítica musical pelos alunos e alunas que, mediados pela professora, negociavam e compartilhavam ideias de música. Assim, o grupo pôde configurar uma comunidade de prática musical, em um processo de entendimento compartilhado que constitui a base de construções sociais e pedagógicas em que professores e alunos(as) podem transformar-se em sujeitos/atores do aprender juntos.

Palavras-chave: Aprendizagem criativa. Crítica musical. Composição musical. Escola básica.

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In creativity studies, there is no consensus about what it means to be creative, but a common point in the definitions is that creativity always involves the emergence of a new product, which may be an original idea or invention (ALENCAR; FLEITH, 2003. LUBART, 2007). There is also a certain consensus that this product should have some relevance, and be suitable to its function. On the other hand, the assessment of creativity is always relative, because the judgment implies positions supported by some social consensus. A creative product may be evaluated by a society, a committee of people or a single judge, but the level of creativity of a product or idea will always be evaluated comparatively (LUBART, 2007).

In the field of music education, composition is considered to be a particularly suitable activity for creative development (BURNARD, 2006. HICKEY, 2003. ODENA; WELCH, 2007). Studies in creativity can theoretically support the teaching and learning of composition in music education. Nevertheless, authors recognize that creative development is not manifested exclusively in activities involving composition. In this study, composition is defined quite broadly, including musical arrangements and improvisations, small musical ideas organized spontaneously to communicate musical thoughts or more elaborate musical pieces, with or without the use of notation or another form of registering a composition (SWANWICK, 1994).

From this perspective, we wonder: how are criteria for criticism of musical compositions of children constructed in the context of teaching and learning processes in schools? Who can judge these productions? How do children participate in this process? These questions guide this article, which discusses intersubjective processes of music criticism constructed in creative learning, based on a case study conducted with a class of students in an elementary school in Porto Alegre, in Southern Brazil.

The criticism of musical compositions in classrooms

In studies that focus on compositions by children, a basic question is how compositions can be assessed. Fautley (2010:135) considers that "for educational purposes we need to distinguish between the *process* of composing, and the compositional *product* that results from it". It is also necessary to observe that, at times, children's compositional ideas are not translated into a performance, because of technical limitations, for example, in terms of their instrumental abilities. This implies always considering three aspects involved in the assessment of compositions: the process of composing, the composition (the product itself) and the performance (FAUTLEY, 2010: 144).

Various theoretical orientations guide questions such as: What knowledge and abilities do children demonstrate in their composition? What is the relationship of composition with the objectives of the music class? In what way do social and cultural factors influence children's compositions? How are these factors reflected in the compositions? How can criteria be established to evaluate a musical composition? The themes studied include: instruments and criteria of evaluation; the object of evaluation; the indication of the most adequate evaluator; relations among students that may interfere in the evaluation and the objectives of the collaborative evaluations and of self-evaluation in the educational process.

Salaman (1988) argues that the objectives of the work of composition should be technical and apt for evaluation, and focus on musical elements such as: variety in the use of rhythm, duration and time, pitch, melody and harmony; consistency of style; form and equilibrium in the control of the variety and unity of composition. Green (1990) argues if what should be evaluated is students' compositions or their learning experience during the musical composition process. The reason is that, when considering either their educational or cultural capital, the values of the musical pieces will be completely different. According to Green, when evaluating compositions using inherent musicological parameters, criteria are established that guide listening to music produced by children and adolescents. Once these criteria are applied, the compositions will be evaluated according to musical standards that were previously established as valid by teachers or theorists, which may or may not correspond to the students' musical values. Green affirms that this type of difficulty in the evaluation of musical compositions has been increasing, as a result of the greater variety of styles offered in formal musical education in common schools, including different genres of popular music, which requires that this entire musical universe should be considered when teachers evaluate their students' compositions. Custodero (2007) and Young (2003) also identify this problem, by observing that the conventions of Western tonal music are often the only criteria used to evaluate children's productions. This type of evaluation, according to Elliott (1995), leads to the homogenization of musical experience, imposing a single type of response to music. In a similar direction, Swanwick (1988) warns of the fragmentation of musical experience in virtue of the evaluation of isolated musical elements. He discusses the extent to which the conjunction of these evaluations can offer a global idea of the composition.

In contrast to an evaluation based on musicological parameters, Green (2000) proposes evaluating the "context" by analyzing the social meaning of the musical pieces within their particular environments of production, distribution and reception. This approach avoids mentioning the characteristics inherent to music, because the focus is on the mediation of music, on the organization of musical practices and on the construction of musical values. According to this autor, the evaluation would ideally include both the elements intrinsic to the musical discourse, as well as the meaning and value of music in its common conditions of production and reception.

The discussion about evaluation should include questions about who can establish criteria and judge creative products or ideas. The Consensual Assessment Technique – TAC (AMABILE, 1996) is a reference wich is based on the principle that specialists in a field can recognize a product when it is creative or not. This theoretical proposal presents another perspective for the evaluation process, by questioning who the most suitable evaluators are: music theorists, composers, teachers or students (HICKEY, 2001. HICKEY; LIPSCOMB, 2006. PRIEST, 2001, 2006). From this perspective, Hickey (2001) affirms that creativity can be best understood in interactive classrooms, and gives priority to assessments conducted consensually by teachers and students in class.

Glover (1990) proposes that an assessment is a process in which teachers and students reflect on the music produced and heard in class, by seeking mutual understanding. More recently, the focus has been expanded, with studies about the participation of students in the evaluation of musical compositions (FAUTLEY, 2005. FREED-GARROD, 1999. MAJOR, 2007.

YOUNKER, 2003). Freed-Garrod (1999) points to the self-evaluation and evaluation of works of classmates as an important tool for music educators, and defends educational practices in which teachers and students can be partners in evaluations. This allows students to become responsible for their own learning. This dialog, which Hilton (2006) calls reflexive conversation, is characterized by the questioning discourse that is energized by the exchange of experiences between teachers and students. By dialoging with students during the assessment process, teachers can also discover and emphasize the value of students' musical knowledge and experiences. Fautley (2005) highlights that knowledge of students' broadest musical competencies, including that of musical assessment and criticism, can help teachers to conduct the activities with composition more efficiently.

Synthesizing this brief review of studies about the assessment of musical compositions, it can be affirmed that by beginning with the construction of technical criteria to evaluate the music products of children and youth, studies have been gradually recognizing that students' compositions can be evaluated according to other perspectives. At first, the criteria were restricted to intrinsic musical elements; then, they were gradually expanded to include consensual criteria related to the context of production of compositions. Because of this finding, studies started to focus more often on the participation of students in the evaluation, by using self- and collaborative evaluations, which are considered to be of great relevance in the analysis of compositions produced in educational situations.

Currently, creativity research tends to investigate more subjective questions about the relationship that children establish with the activity of musical composition and the meanings that they attribute to their compositional processes and products. Burnard (2004) argues that a great deal is known about how students learn, about the sequence of learning and how they develop as students, but little is known about the perspective of students about their own learning. In contrast to adult-centric research perspectives, efforts have been made to understand the perspectives of children and their experiences, understanding children as agents of their learning (CAMPBELL, 2006). Studies undertaken by Burnard (2002, 2004, 2006), Custodero (2007) and Kanellopoulos (1999) seek to understand the social and interactive dynamics of classrooms and the perspectives of those who learn in educational practices and in scientific investigation.

Guided by the sociocultural perspective, studies about creative learning indicate that creativity depends on an interaction of cultural and social factors involved in children's education (BURNARD, 2006). In this way, the focus is shifted away from the creative processes and products towards the social context in which creativity emerges – the classroom. This approach also emphasizes the range of cultural practices, qualities of interaction and relationships among individuals and their social environments. The studies about creative learning that support this research reflect an emerging concept in the fields of education and music education. Such concept focuses on the development of creativity of children and youth in a situation of learning (CRAFT, 2005). In this approach, music education emphasizes: (a) the involvement of students in experimentation, innovation and inventions and (b) intellectual investigation, that is, learning of music as a field of knowledge. Jeffrey e Woods (2009) highlight the transformations in human relations that students experience and broaden in their creative learning: an experience of

equality, status and vivacity in relation to peers and other people and a commitment to being more involved in social learning for the good that it can offer the participants.

In Brazil, studies conducted by Santos (2006) and Brito (2007) focus on the *ideas of music* developed by children. According to Brito (2007: 14), the concept of *ideas of music* is dynamic, both in terms of mobility of musical thinking, in distinct times and spaces, and in terms of children's thinking. The author argues that music is an open and dynamic system that is continually developed and redeveloped by children, and it is necessary to understand children's music making and musical thinking as emerging and unique development processes, rather than Cartesian ones.

On the other hand, proposals that emphasize the development of children's capacity to conduct music criticism, according to Woodford (2016), are often based on methodologies that are quite restricted to activities of music appreciation, because the pedagogical model is constructed with a reference to professional music critics who consume, but do not practice music. The author argues that this approach is limited, because to develop children's critical capacity it is essential that they do not receive knowledge passively, but that they are co-creators of knowledge. "This implies that music teachers and children should begin this critical process by examining the musical and pedagogical practices in their own everyday experience" (pos. 10052). This thinking is in line with the objectives of this article, which discusses the construction of critical capacity in creative-musical activities in which children are protagonists of their learning process.

In keeping with these ideas, the reflection on the experiences themselves and the search for shared spaces of making and thinking about music are understood as educational that are committed to meanings that are constructed individually and collectively, based on classroom experiences with composition. From this perspective, we propose to reflect on the intersubjective processes of music criticism established by a group of children who compose musical works, present them to their peers and interact collectively with this work, evaluating, discussing and giving suggestions to their classmates. Music criticism, therefore, is understood to be broader than assessment, and includes the analyses and suggestions of children and the teacher about the work presented in the class. As Woodford (2016) has us reflect, the idea that children should develop the capacity to conduct music criticism is a fundamental element of contemporary music education, which involves learning to perceive, analyze, evaluate, judge and appreciate music.

Methodological paths

The discussion proposed in this article further develops the theoretical background and analysis of part of a previous, more comprehensive study carried out to investigate how the dimensions of creative learning can be related to musical composition activities in the context of basic education (BEINEKE, 2009). Thus, the research methodology was designed according to this objective.

To contemplate the complexity of teaching and learning music in classrooms, a case study was conducted with a second grade elementary school class, using a qualitative approach (DENZIN; LINCOLN, 2006. BRESLER, 2006. BOGDAN; BIKLEN, 1994. STAKE, 2003).

The study was conducted in a school located in the central region of the city of Porto Alegre (RS, Brazil), which is part of a parent-run private school. The school serves children from the last year of pre-school up to the 3rd year of high school and has a total of approximately 350 students. The music classes are part of the curriculum matrix of early childhood education and are offered to all of the elementary and intermediary school grades, in weekly 50-minute classes. The music classes take place in a classroom fitted with various musical percussion instruments, such as xylophones, metalo-phones, tambourines, triangles, rattles, drums and recorders, as well as a guitar and a piano. The classroom was small – approximately $20m^2$ - but during the activities of composition in small groups, the students also used a large hall in front of the music room.

The study was conducted with a second grade elementary school[1] class with 23 students from 7 to 9 years old, and Madalena, the music teacher[2]. The research design included direct observation (OBS), semi-structured interviews (SSE) and video-based reflection (Reflection Interviews with Videos, RIV), with the teacher and focus groups with the students. The observations (OBS) were conducted from October to December year 2007, when two sets of musical composition activities were conducted: an arrangement of the traditional Brazilian song *Zabelinha*, and the composition of a pentatonic musical piece. The objective of the semi-structured interviews (SSE) was to learn about the context of the teacher's educational practice. The reflection interviews with videos (RIV) consisted of a retrospective reflection, in which the teacher watched her own classes, and was encouraged to reflect on the activities she conducted and on children's musical productions. In the focus groups with the children, questions were raised about their opinion about the music class and the composition activities. In a second step, the students watched the presentation of the compositions of the class, and discussions were provoked about the works of the students and their classmates.

This group of data production and collection instruments was organized as shown in Fig. 1. The methodology emphasized the value of the perspectives of the children and the teacher about the practices observed, thereby capturing the complexity of the dynamic processes established in the classroom and their meanings for the research participants.

The collected data were transcribed and data analysis was conducted with the *NVivo 7*[3] (QSR International) software to codify the text, with two foci. The first began with categorizations, by reviewing the themes, which were reread later, based on theoretical references. The second focus sought to identify links between what took place in the classroom and the reflections derived from the children and the teacher in oder to consider the multiple perspectives that a single event allows, based on the perspectives of the children, the teacher Madalena and the observations.

[1] In 2007, when classroom observations were made, elementary education was still organized as an eight-year system.

[2] Madalena was the pseudonym used by the participating teacher. I also thought it was more appropriate to use pseudonyms rather than letters or numbers to identify the children, because according to Kramer (2002: 47), it could interfere with the transcription and strength of children's dialogues. For further details on the methodology and ethical procedures, see Beineke (2009).

[3] *NVivo 8* is one commercially available type of CAQDAS (Computer-aided qualitative data analysis software) designed to assist researchers in analyzing qualitative data.

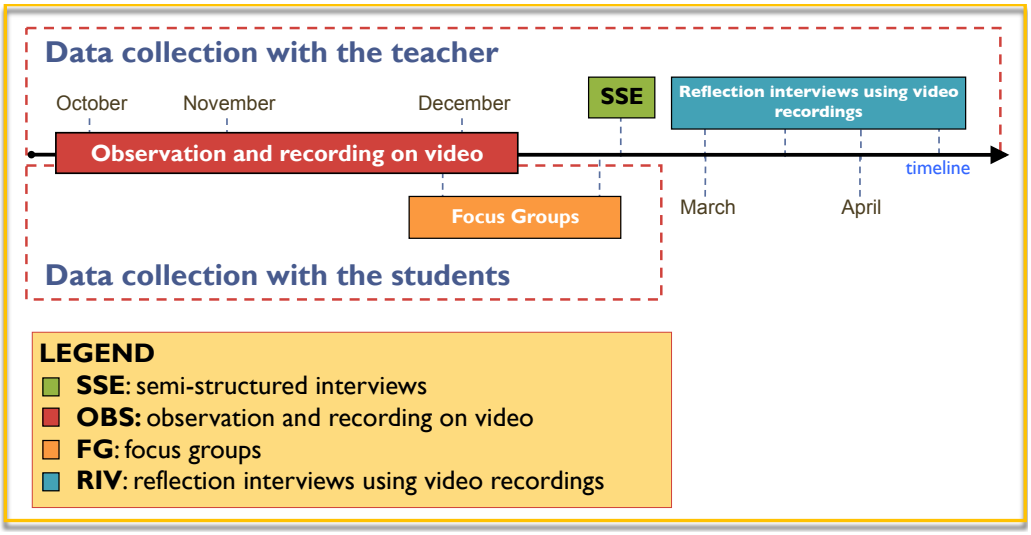


Fig. 1: Methodological scheme for the study. Source: Adapted from Beineke (2009: 102).

Intersubjective processes of music criticism

In the music classes observed in this study, the lessons were guided by musical composition activities in the group. First, the activities were presented to the class and later analyzed and evaluated together by the students and the teacher. In this research process, the analyses and criticisms about the musical production of the class were deepened in the focus groups (when each composition was reviewed by the children) and in the interviews with the teacher (who reflected on her classes by observing the video recordings). This allowed a better understanding of the meanings of the experiences from the perspective of the participants – the teacher and the children.

During the presentations of the compositions to the class, teacher Madalena spoke with the children about the role of the audience in evaluating, analyzing and understanding the work of their classmates who were making presentations. Thus, at the same time that she expected the children to have brought their knowledge to the classroom, space was given for them to express themselves – by making music and speaking and thinking about its production – Madalena intended to have this knowledge shared in the group by encouraging coparticipation in the work.

Therefore, the presentation was relevant not only for those who were presenting their work: the entire group participated in the presentation as composers, performers or critical audience, as Madalena affirmed:

> They need to hear the production in a constructive manner, appreciate what the group does, because that work is theirs as well, it belongs to the listeners, because they can use something from that group for a new creation later on. This concept - that what the other does is useful to me - is important, because it is also part of learning (MADALENA, 2007: 8).

On the other hand, children's self-reports show that they were also aware of the purpose of the presentations for learning in the class, creating a dynamics in which some learn from the work of others, as revealed by Dalila and Rebeca.

> Dalila: I pay close attention [to the presentations of the classmates] and listen, because I can get an idea about the piece of music.
> Rebeca: Yes, because, they [the classmates] can listen and have other ideas. It's not just for this reason, though. It's because they can listen to our music and check if it is good, and vice versa (FOCUS GROUP 1, 2007: 63-64).

These ideas are in line with Sawyer's (2008) proposal in wich students are socialized in musical practice communities in the classroom, when they all collaborate in group learning. As McDonald and Miell (2000) have emphasized, it is essential that students should learn to listen and collaborate with each other, because group work requires the establishment of intersubjective exchanges that favor new combinations of ideas and imaginative suggestions. In this process, it could be noticed that the children see learning as a collective construction, in which they can all participate, make suggestions and learn from one another. After the presentation of the compositions in the class, the children also make suggestions about how the other group could have conducted the composition:

> Joana: It could have other things...
> Marisa: Like... Larissa could do something... a...
> Maiara: Yeah, Larissa could (makes a gesture of playing a glissando).
> Joana: And the tambourine player... play very slowly: trrrrrraammm...
> Maiara: Julieta and Marcela could... clap their hands and do like this...
> [...]
> Marcela: A bit slowly, because the music is slow (FOCUS GROUP 2, 2007: 39).

When the children make suggestions about the compositions of their peers, they reveal, each in their own way, their concept about what the music should be like, which also guides their judgments about the music. At the same time, new ideas about music were introduced and incorporated to the knowledge that was collectively developed. From this perspective, the criteria for evaluation of the compositions were constructed intersubjectively in the classroom based on ideas about music that supported[4] the musical analyses and criticisms of the class at that time, when they all reflected and discussed the compositions. It should be highlighted that intersubjectivity finds in language a mediator of understandings that, based on dialog, seek basic consensuses, even if they are always preliminary (MARTINAZZO, 2005). Martinazzo explains that an intersubjective understanding is the product of a process that assumes listening to others, giving

[4] I am using the concept of "support" for a position as expressed by Martinazzo (2005: 88), which comprises reasons, motives and justifications that subjects use to validate their positions.

them the opportunity to speak and argue. These are actions which, in the music classes observed in the present study, were emphasized at the times of analysis and criticism of the musical compositions by the students and the teacher.

According to Mardell, Otami and Turner (2008: 118), when children are given space to share ideas and reflect on them, they are able to construct a collective body of knowledge about the object in question. This allows them to modify and add ideas and construct collective understandings about how the group works. Moreover, an understanding in an intersubjective learning process does not imply a blind adhesion to the idea of others or submission to a hegemonic and legitimizing discourse but it is central to the establishment of solidarity, interaction and socialization (MARTINAZZO, 2005).

Madalena observed that the analyses of the children were also based on emotional issues, such as "the boy who is playing is my friend", which did not prevent the audience as a whole from being highly critical. For this reason it is important to mention that the teacher tried to understand how the social relations in the classroom can influence the children's criticism, so that she can mediate the discussions in the class, thus relativizing their analysis in some situations. This question is highlighted by Mellor (2000), who affirmed that the processes of participation in the classroom are complex and mediated by the social structure of the groups of students. Mellor affirms that it is necessary to construct a level of subjectivity that not only considers, but also transcends the value systems that permeate the judgments of musical production in classrooms. In addition, as emphasized by the music teacher, it is necessary to understand the children's criticism as a whole, giving value to their participations as a critical audience, reinforcing the sense of responsibility and confidence in their ability to suitably evaluate the production of their colleagues.

By reflecting on their experiences, the children's ideas of music were revised, in processes of reiteration, acceptance or rejection, as they negotiated meanings and revised criteria of criticism. Teacher Madalena participated in this process, and she was able to broaden the children's musical conceptions when, for example, she emphasized new ideas of music introduced in a composition. At certain times, the students rejected songs at first and the teacher asked them why, and proposed that they should listen again in order to broaden their understanding. Based on their knowledge and experiences, she also musically contextualized new ideas, proposing the appreciation of a variety of repertoires and new forms of music listening. Meanwhile, for the compositions evaluated in a more consensual manner, the music criticisms were more moderate, thus reaffirming more consistent ideas of music in the group. As argued by Santos (2006), by attributing meanings to their listening, children can expand and revise their ideas about music, going beyond preconceived meanings.

To the degree that the participants are engaged in actions whose meanings they negotiate with each other, the group is no longer perceived as an aggregate of people (WENGER, 2008: 73). Mutual engagement, according to Wegner, does not involve homogeneity, but creates interactions among people in their diversity. Wenger (2008) argues that while it is believed that knowledge involves the participation in social communities, the teacher should promote inventive forms of engaging students in significant practices, providing them with access to resources that increase their participation. In these relations, meanings are constructed for the musical production, with the understanding that the meanings are not pre-existing, they are not in people or in the world,

but they are always historic and dynamic, contextual and unique, constructed in the dynamic relation of living in the world (WENGER, 2008) through processes of intersubjective understanding, experienced in the processes of creation, analysis and criticism of music experienced in the classrooms.

In the classrooms observed, the activities involving composition (including the activities proposed by the teacher, the time of working in small groups, the presentations, the discussions and criticisms of the work) all appear to contemplate the idea of learning as social participation. They also include the dimensions that characterize a community of practice; mutual engagement, enterprising collaboration and a shared repertoire of ideas of music, routines, actions, vocabulary and stories that become part of their school practices (WENGER, 2008).

In this case study, these characteristics led to a strong sense of belonging and mutual commitment that anchored creative learning. In this process, it is up to the teacher to mediate the discussions between the children in the construction of learning in the classroom, thus ensuring space for their statements and an environment of social relations of engagement, commitment and mutual respect so that the children can feel confident to express their ideas. At the same time, she was also responsible for expanding the children's ideas about music, based on their own musical references and knowledge. According to Martinazzo (2005), the process of shared understanding is at the base of the constitution of social and pedagogical constructions that are emancipatory and democratic, in which teachers and students can be transformed into subjects and actors of collaborative learning.

Final considerations

In this study, the fact that the children and the teacher reflected together on the compositions produced in the classroom was an essential activity for intersubjectively constructing the criteria for criticism of the children's musical compositions, to the degree that they negotiate the meanings attributed to the works produced. During these moments – of analyzing, reflecting, speaking, evaluating and making suggestions – it was possible to discover the ideas about music that guided the comments and judgments of the children about their compositions.

During the music lessons, the children resignified their experiences as composers, performers and critical audience and were able, on one hand, to incorporate new ideas of music to their musical work and criticism, and on the other hand, incorporate to their compositions the criteria established intersubjectively in class.

Focusing on children's perspective, it was found that the construction of criteria for criticism took place in a dynamic process of revision, affirmation, reiteration and expansion of the ideas of music in the community of musical practice established in the classroom, a process activated through the work with composition, presentation and criticism. The present study allows concluding that creative learning is given a high potential in musical activities that not only promotes the realization of compositions in the lessons but also encourages the collective construction of knowledge, thus adding value to different ways of hearing the productions of the class.

The intersubjective processes of assessment – using a focus that includes musical analysis, reflection and criticism, as well as acceptance and rejection of the works – open space for the expansion of children's ideas about music, activating creative learning. Perhaps this perspective on teaching and learning, as well as the evaluation of these processes, can help indicate paths to construct music education in schools that contribute to the education of more sensitive, critical and transformative people.

Creative practices in music education that emphasize and highlight the value of the activities of composition in the process of music learning find resonance and support in pedagogies marked by social concerns, which see children as active subjects of learning, and which consider them not only as consumers, but also as producers of culture. In this sense, this study indicates teachers should not only observe the activity of composition when teaching music but also recognize that children have a great deal to say about the meanings that they attribute to these practices, thus creating and recreating arguments to justify their ideas of music even they are preliminary. Children should always be seen as music critics.

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Viviane Beineke is a professor at the Music Department and the coordinator of the Graduate Program in Music at the State University of Santa Catarina (UDESC). She holds a Master's degree and a PhD in Music from the Federal University of Rio Grande do Sul (UFRGS). She completed her postdoctoral studies at the Ludwig-Maximilians-Universität München (LMU) in Germany. She is the editor of the journal *Revista Música na Educação Básica* of the Brazilian Association of Music Education (ABEM). She authored the collection "*Canções do mundo para tocar*", with arrangements for instrumental group of songs from different countries and the book / CD / CD-Rom for children "*Lenga la Lenga: jogos de mãos e copos*", published in Brazil, Portugal and Uruguay. She conducts research on creative practices in music education, teaching methods and strategies for music teaching, teaching material design and music teacher education. vivibk@gmail.com