

Musicalization and development for babies in kindergarten



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ABSTRACT

In the learning process, musicalization is presented in a multidisciplinary character, which allows the expansion of factors related to human development, in addition to expressiveness, communication and autonomy. In Early Childhood Education, it is an essential element to meet the demand for the formation of children's behaviors and habits.

However, its use should be expanded, being "music for music's sake", since working with music itself is beneficial for the development of various skills. This chapter aims to demonstrate the role of musicalization in the development of babies and the importance of the use of this resource by teachers in the conception of Early Childhood Education. To this end, an exploratory bibliographic review was carried out on the subject, presenting the existing foundations in the literature on music, musicalization, baby development, and the insertion of this aspect in Early Childhood Education. As a result, it is seen that although the literature demonstrates the benefits of the use of musicalization for the development of babies in Early Childhood Education, its application is still made with a recreational nature, due to the absence of specific training of teachers. The lack of musical knowledge and experience leads teachers to not feel prepared to use music as a protagonist in the activities.

Keywords: Musicalization, Early Childhood Education, Babies.

1 INTRODUCTION

Musicalization can be conceived as a process that makes the individual sensitive to music, through its exposure (Cristal, 2018). In the context of education, it can be presented either as a subject integrated into a curricular system, or as a resource for school teaching-learning activities, leisure or thematic events. It can also be configured as a formal teaching of the art of music, or with the use of musical products (Young, M., 2016).

In the learning process, musicalization is presented in a multidisciplinary character, which allows the expansion of factors related to human development, in addition to expressiveness, communication and autonomy (Penna, 2015; Barro et al., 2018). Its practice can be a catalyst for the quality of teaching-learning experiences, with regard to the prerogatives of Early Childhood Education.

Early Childhood Education in Brazil is understood as the first stage of Basic Education, being operated in institutional spaces, such as daycare centers and preschools, under the supervision of a



teaching and social control system, with the objective of educating and caring for children from zero to five years old (Brasil, 2010). It is an educational stage, which often suffers from the precariousness of its services, and which has very relevant social functions, such as the provision of family support to parents and the beginning of the schooling process required in our society (Kramer, 1999).

Law No. 9,394, of December 20, 1996, is considered one of the main laws that regulates the teaching-learning activities of Early Childhood Education and establishes the guidelines and bases of National Education. Article 29, enacted in 2013, states that the purpose of this school stage is the integral development of the child, in its physical, psychological, intellectual and social aspects, in addition to the action of the family and the community (Brasil, 1996, 2013).

In short, Early Childhood Education should be a space that promotes development and learning and in this context, a set of knowledge can be organized and systematized, for the formation and evolution of an individual (Santos, 2018) and musicalization is one of these knowledges, as its teaching allows a transmission of sociocultural and human values, in addition to providing the exercise of cognitive skills, motor and socio-emotional disorders (Carmo, 2021).

In a review of studies with preschool and school-age children, Welsh (2021) showed that music education can enhance academic performance, executive functions, emotional regulation, and prosocial skills of children who experience musicality in academic environments, so it is expected that musicalization will be present in pedagogical practices aimed at Early Childhood Education.

Several authors argue that music is present in the baby's life, from the gestation period (Casamayor, 2020; Oliveira et al., 2020; Carmo, 2021). The baby reacts to the sounds of the maternal and external body and, in its first weeks after birth, it already distinguishes the human voice, with its development, they accompany sounds, dance and dramatize in different sound situations (Casamayor, 2020). Movement and play arise in the face of songs, toy sounds and moments of play and, in this sense, there is an opportunity to explore these behaviors in the teaching-learning processes and to improve this sensibility with music.

In daycare centers, music is an essential element to meet the demand for the formation of children's behaviors and habits. It is present in various daily activities, such as falling asleep, playing, and festivities and celebrations (Brasil, 1998). This reveals the multidisciplinary character of music and the reactions it provokes in the environment.

However, its use should be expanded, as something that revolves around itself: "**music for music's sake**", given that working with music itself is beneficial for the development of various skills (Welsh, 2021; Ilari, 2020), as well as a perspective supported by laws and references of the national curriculum (Brasil, 1996, 1998, 2008, 2016b, 2017).

However, an existing problem, already reported in the literature, shows that most teachers of Early Childhood Education do not have academic training on how to musicalize babies and young



children, which hinders the learning process elaborated and aimed at making students the protagonists of this process (Bianchi, 2013; Tormin & Kishimoto, 2018).

2 EARLY CHILDHOOD EDUCATION

2.1 BRIEF HISTORY OF EARLY CHILDHOOD EDUCATION IN THE WORLD

The school model, in a more primitive way, appears in Greece, with teaching aimed at those who had great possessions and conducted by philosophers who, with the passage of time, were called pedagogues. This elitist model of education lasted for more than a thousand years in Europe, and with the advent of the industrial revolutions and the nascent industrial capitalism, education began to be educated, not only by the wealthy classes, but also by the children of the workers (Coimbra, 1989).

With the Industrial Revolution, from 1750 onwards, there was a need for a greater number of people who could at least read, write and count, due to the manpower to handle the machines. At the same time, the bourgeoisie sees the need to "socialize" and "educate" the working masses existing in the large urban centers, in order to form them as "good" citizens and disciplined workers. With this, we see the School emerging with clear functions: to inculcate the values, habits and norms of the class that dominates, that is, to show the place that each one should occupy in society (Coimbra, 1989, p. 15).

From the eighteenth century onwards, women were included in the labor market, so that the revolution did not only take place in the professional and corporate spheres, but also motivated a new model of women's work, outside the home, different from the domestic one until then (Hobsbawm, 2011). This new feminine reality has created a need that does not yet exist, that of creating spaces to allocate the children of factory workers.

There was also a gradual change in the view of the child's aspect, which since seniority was seen as miniature adults, being forced to perform family activities that were mixed with the conception of work, in its division and execution, with no concern with child care. The evolution of this conception of childhood and its needs, as it is seen today, occurred during the late Modern and early Contemporary Ages, where the child was seen as a human being (Le Goff, 2013).

According to Ariès (1981), the term "infante", from which "childhood" etymologically originates, does not even originate or was used exclusively for children; In fact, it was a treatment of younger or hierarchically subordinate people.

2.2 EMERGENCE OF THE CONCEPT OF DAYCARE IN BRAZIL

In Brazil, the first schools, called school groups, emerged with the need to form a new active and productive popular "body". The genesis of these groups occurred with the arrival of the Portuguese Royal Family to Brazil, at the end of 1808. Still very restricted to the great commercial elite, later



coffee plantations, during the Second Reign, the school groups were mostly male, elitist and formed an aristocratic mentality that would be reproduced for many decades (Coimbra, 1989).

Early Childhood Education has been occupying a significant importance, especially since 1950, when daycare centers appeared, with a welfare character, in order to reduce the high rates of infant mortality, but they were maintained in order to help the demand of mothers working outside the home, especially in industries, to take care of very young children (Cardoso, 2012; Didonet, 2001).

Oliveira (2005) discusses the need of working mothers, a safe place to leave their small children and the indispensability close to work, in order to enable the breastfeeding of these children. However, the daycare centers were characterized as "children's deposits", whose main objective was to house the little ones, relegating the educational process to a second or even third plan. Even so, the daycare centers were extremely important for the future development of the school process and to produce reflections on its initial bases, as a historical place and procedural method of care.

The era of President Getúlio Vargas was the backdrop for the first transformations inherent in the acquisition of rights by workers, including women. In this sense, the Consolidation of Labor Laws (CLT) of 1943 determined that companies with more than 30 women workers should have a place to care for children during the breastfeeding period (Didonet, 2001).

With the promulgation of the Federal Constitution of 1988, as well as the Statute of the Child and Adolescent (Brasil, 1990/2002), the principle of the right to education from birth was born, expressly providing, in its article 208: "The State's duty to education shall be effected through the guarantee of [...] IV - early childhood education, in daycare centers and preschools, for children up to 5 (five) years of age [...]", assuring them fundamental rights that are essential to the human person (Brasil, 1988/2016a, p. 123-124, emphasis added).

2.3 EARLY CHILDHOOD EDUCATION WITHIN KINDERGARTENS

In the teaching-learning process, it is of great relevance to direct teaching practices towards models that highlight the learner as an active subject, the core of this process (Freire, 1996). In this sense, it is necessary to try to pluralize educational strategies, so that teaching practice can encompass and benefit the development of skills inherent to the student's educational process.

According to Piaget (1986), learning processes and, above all, cognitive development expand through assimilations that alter the models of thought structures and operations. Therefore, there is no construction of knowledge conceived where the student is constituted as a passive subject and retainer of information, there is a process called accommodation, where meaningful learning is an alteration/adaptation to that information conceived, in a singular way and adapted to previously established perceptions and knowledge.



The interactions of the individual with his/her environment present the main "spaces" of development, and are of paramount importance, as they contribute to the expansion of operational capacities, making different strategies in the teaching-learning process feasible for the evolution and complexity of the cognitive models that will come to characterize the student.

Such strategies and their pluralities, in which musicalization can be included, are essential factors for challenging situations, in the sense of causing new accommodations in the already existing cognitive structures, providing true knowledge and not only the understanding of information that has not been internalized. This process aims to value previous knowledge, showing it as a broad way for the educator to establish an environment rich in possibilities to enhance new accommodations (Piaget, 1986; Vasconcelos, 2007).

According to Piaget (1986), learning is an individual experience, although it is interactive and inserted in a collectivity, with established learning goals. The internalization of reorganized information, i.e., the accommodations that factually alter realities and cognitive systems, including expanding them, are constructed in an empirical way. On the other hand, they are major and reflexive abstractions, provoked by balances and imbalances that occur in learning situations and in interactions with the physical world, people, society and ideas.

The professional practice within the daycare centers, therefore, has several aspects of action, from the political-pedagogical to the implementation as a space that promotes education and qualitative development, in an attempt to deconstruct the historical image of children's deposits.

The search for the professional appreciation of those who work with early childhood education is also a prominent element in this context. Those responsible for conducting the educational processes are the teachers, who go through their academic training in a total of ten minimum semesters for their completion, in person, semi-presential or remotely.

There are also nursery assistants, who undergo specific training in an extracurricular way. They help teachers in their daily routines, making pedagogical proposals to promote the development of sensory, cognitive, motor, social and affective aspects. They encourage children's autonomy in various fields of activity and seek to satisfy students' basic needs, such as food, personal hygiene, socializing and social interaction.

Providing an environment rich in possibilities of actions and interactions is a very important part of the teaching practice in daycare centers, especially in the phase called by Piaget (1986) as sensory-motor. There are several curricular models in this context, however, it is very common that, during educational practices, the educator does not stick to a single one, thus characterizing an eclectic model of pedagogical conduct.



For Gamito (2018), there are common elements in educational practices within daycare centers around Brazil, regardless of their region or local culture, since the needs of babies and children are similar and demand actions that are presented in a common modus operandi.

Vilarinho & Ruas (2019) define the baby as a being endowed with a lot of expressiveness and high interactivity with the environment that surrounds him; therefore, it is the responsibility of those who take care of their education to contextualize and insert these little ones in an environment that enriches their formations, through interesting experiences and experiences. The development of autonomy in the little ones is one of the purposes of the educational process that the daycare center should be in charge of, however, it is not a singular and isolated content from the other elements that involve the learning of babies and children.

The role of the educator in relation to the child is to differentiate the concept of the daycare center of "yesterday" and that of "tomorrow", in order to understand him as a being who develops according to his actions and interactions with the environment and people who surround him and not only as someone who will store information or reproduce, in a mechanical and empty way, what teachers teach them (Gamito, 2018).

As Cavicchia (2010) points out, it is in the sensory-motor period, concomitantly with the period in which the child is in daycare, that the foundations of their cognitive system develop, configuring the first forms of thoughts and expressions. According to the Piagetian model, in the daycare center the little ones will make this recognition of the world that surrounds them, in a potentiated way, through their interactions, daily tasks, activities, games and other tasks, where they develop their motor, creative, communication and language skills, in addition to expanding their social relationships.

3 MUSIC AND ITS ROLE IN EARLY CHILDHOOD EDUCATION

Music is an ancestral language, marked by the emission of sounds that change in intensity, speed and timbre, interspersed with moments of pauses, silences: it internalizes and creates meanings that can be extremely beneficial to those who submit to it (Carneiro, 2019). As a living part of the artistic manifestation and a natural sharpener of sensitivity, it is a timeless tool and a powerful form of communication, being a language that, in addition to entertaining, is a constituent element of the formation of people around the world, in order to establish links of being/being with others and with oneself (Silva, 2013).

The teleological question of music, for example, transcends the aspects of accuracy as to its definition. Borrowing the Kantian sense of interpretation – or rather, expressing noumene and phenomenon – music is the noumene that adapts and produces different effects to those who sensorially have access to it. At the same time, it performs the function of causing more or less intense impacts, according to each being (Kant, 1996).



In a more ecological context, music is distinguished from the concept of musicality. Music, in and of itself, is the result of diverse cultural products generated by and for music-making: songs, instruments, dance styles, while human musicality is a co-evolved system for social bonding.

The division of what is music and musicality, in the biological conception, is capital for understanding the functionality of musicality in human evolution, in group living, encompassing multiple functions of strengthening and maintaining the social connections that sustain this bond (Savage, 2021). In this sense, musicalization is considered a learning practice in the face of the world and its social relations (Sommerhalder et al., 2015).

The relevance of music in learning and in perceiving oneself in the world as a social self is very well highlighted by researchers Targas & Joly (2009, p. 114), when they emphasize that there is a connection between making music and the sociocultural contextualization that configures the time in which one is inserted. Thus, there is a dialogue between the making of music, its actors involved and its time, so that this process is not only connected to the dexterity inherent to the production of sounds.

Music plays an essential role in social construction, in the acquisition of habits and customs, which reflects the history of peoples, over time, and can be considered the link in several cultures (Oliveira et al., 2020). It is present daily in the lives of human beings, among the social and cultural manifestations since the most remote times. It is part of different moments experienced, in happy and sad occasions. As a language, it allows people to express themselves and communicate, develop skills and capacities, reduce stress, sharpen the senses of creativity (Diwase, 2018).

Nowadays, music can be accessed easily on any device, being considered a popular source of pleasure and a powerful brain stimulator. Research indicates that through music therapy, one can improve cognition, attention, mood, memory, and learning ability and slow cognitive decline in older adults (Nawaz et al., 2018).

Music therapy is understood as one of the forms of therapies with the purpose of optimizing a certain human ability or more, conducted in a symbiotic way to musical stimuli. For example, it seeks to improve diction, communication in general, expression of feelings, and improvement in learning situations, through music (Nawaz et al., 2018).

In addition, Zhang (2020) describes that with the rapid development of cognitive neuroscience and neuroimaging technologies, much research has focused on understanding how music affects the brain. These new studies demonstrate that its use as a therapy makes it possible to reduce anxiety levels, reduce the response to psychological depression and stroke, and allow for memory enhancement at molecular levels.

In children, music contributes to integral and healthy development, enabling a full formation of the individual and helping in self-esteem, self-knowledge, expression, balance, social integration and other aspects (Finger et al., 2016). For this reason, it is considered a learning practice that helps in



cultural and psychomotor development in the educational environment (Oliveira et al., 2020). It is important, however, to carefully understand the representativeness of the musical creation process of young students, since, according to Galon (2021), we can, but should not, start from analyses concerning adult musical creative models.

The musical benefits in relation to human development are multiple and, in order to partially understand its positive results in the student, it is important to return to Freire (1996). This author emphasizes the relevance of an educational process in which the learner is the protagonist, so that the significance of the object of study starts from it, as its appropriation takes place in the dynamics of interactions and construction of meanings, where the learner and the educator are part of a whole capable of positively modifying reality.

In this context, music gains prominence in the process of producing meanings and building creativity, processes in which music education can be the conductor of a humanizing and, consequently, social space, which is inseparably instilled in schooling (Galon, 2021).

Faced with the needs of the twenty-first century and a new educational outlook based on the active education model, music is an important resource for human development, and the role of the teacher is reconfigured in the face of new generational needs, having to leave aside an antiquated profile of being just a caregiver who reproduces customs and values of patriarchal society of previous centuries and gain a new dynamic. renewing itself and giving greater meaning and importance to the learner and to the educational institution (Gamito, 2018).

However, there is a gap between the guideline and the practice, effectively in daycare centers. What can be perceived is the use of music as a curricular component, still little explored in its potentialities and possibilities as a formative agent for child development, either due to gaps in teacher training, or due to the lack of understanding of the proposal of musicalization as a curricular component, being used as a mere form of entertainment (Loureiro, 2003).

Since music was introduced in the school environment, its functionalities have been expanding, since, for this, it had to go through the phenomenon of disciplinarization, when knowledge becomes school subjects (Popkewitz, 2020). Thus, in the legislation that deals with its teaching, several elements have been inserted as part of its functions, which has helped in the regulation of its teaching, as a pedagogical practice, as we will show below.

3.1 MUSIC SEEN IN OFFICIAL DOCUMENTS OF THE BRAZILIAN GOVERNMENT

The comprehension of the definitions and deliberations of the official documents inherent to music, in the school process, is important, to the extent that, from these documents, the theoretical guidelines are determined in which the opportunities for the materialization of new realities occur, in the educational field, evidently, involving music and musicalization.



From the perspective of the 1988 Federal Constitution, Early Childhood Education began to be recognized as the first stage of Basic Education, which includes attendance at daycare centers and preschool (Brasil, 1988/2016a). This determination was of great value for future reflections on the importance of this stage; However, it is necessary to point out that music or musicalization, as curricular elements of school education, are not presented or inserted in this document.

However, with the advances achieved by Early Childhood Education, the insertion of music teaching gained strength in the Law of Guidelines and Bases (LDB) of National Education (Law No. 9394/96), when it states that the purpose of Early Childhood Education is related to the integral development of the child (Brasil, 1996), so music is no longer seen only as a form of language. but as a support to meet the demand for the formation of habits, attitudes and behaviors of individuals.

In the text of the National Curriculum Reference for Early Childhood Education (RCNEI) (Brasil, 1998), it is explained:

There is music to fall asleep, music to dance to, to mourn the dead, to call on the people to fight, which goes back to its ritualistic function. Present in the daily life of some peoples, it is still played and danced by everyone, following customs that respect the festivities and moments of each musical manifestation. (BRASIL, 1998, p. 47).

However, there were no further specifications regarding the exercise of music and its allocation, leaving it up to the institutions to determine the way it should be taught, either as an addendum to the whole of another discipline, or exclusively and in emphasis on other areas of knowledge.

The RCNEI highlights musicalization as an auxiliary and effective tool in the school process conducted in daycare centers in favor of child development, and divides its guidelines into two major points: musical making and musical appreciation; Within these contexts, it is oriented to submit children to a process that contemplates the construction of instruments, through the exploration of materials, such as listening to musical works, so that there is, in addition to exploration, the knowledge of the diversified musical language and its elements, and emphasizes that moments of organization of sounds and silences should be provided, in order to stimulate languages and reflection on music as a cultural product (Brasil, 1998).

The document also points out guidelines on pedagogical games and games about music and musicalization, with the protagonism of music itself, in the sense of being the object of learning, in the development of skills, emphasizing the focus on itself and not on a second or third element to be added for children from zero to three years old (Brasil, 1998).

Although there are no major considerations about musicalization, in the National Curriculum Guidelines for Early Childhood Education (Brasil, 2010), since these are mentioned in the text of the RCNEI (Brasil, 1998), the importance of musicalization is again established as an inseparable part of the schooling process, including, above all, Early Childhood Education.



However, the real implementation of musicalization in the curricular structure of Basic Education gained greater visibility from Law No. 11,769, of August 18, 2008, which establishes the mandatory teaching of music in Basic Education schools (Brasil, 2008), amends the LDB and regulates the insertion of music as mandatory, but not exclusive, content. of the languages of the arts.

From this perspective, the Ministry of Education (MEC) reiterates that, in confluence with the teaching of basic notions of music and civic songs, attention should also be paid to the use of musicalization for the teaching of bodily and emotional notions, in order to gradually promote the development of relationships and transformations, taking into account the cultural diversity of Brazil (Brazil, 2009).

On the other hand, the National Common Curriculum Base (BNCC) prepared in 2015 and published in 2017, with the intention of enforcing greater equity and parameterization, once again highlights the importance of music, in the school context, and musicalization, as a relevant training element (Brasil, 2017).

Even with the implementation of Law No. 13,278/2016, which included the visual arts, dance, music, and theater in the curricula of the various levels of Basic Education (Brasil, 2016c), however, none of these publications specified whether or not this teaching should be taught in an integrated manner with other artistic disciplines, leaving this compression open to the reader's interpretation.

Another point of concern is that, unlike the previous legal provision, Law No. 11,769, of 2008, this law, by amending the sixth paragraph of that law, removes the obligation to teach music and converts it into one of the four languages of the Arts curricular component. Thus, music loses its characteristic of discipline and starts to be taken as a language, which we understand to be a great setback for the area.

Despite this, even as a language, it is still mandatory in Early Childhood Education, that is, of all the years that make up this training cycle, music must, at some point, be part of it. Therefore, it is up to the school and the teacher to use it.

4 CHILDREN'S MUSICALIZATION

Within the educational and school possibilities, especially aimed at children in the sensory-motor stage, the development of symbols and their dynamics can count on the dynamism of musicalization inserted in the educational context. Musicalization is an important artifice to aid cognitive and kinesthetic-bodily development, as the next topic will show (Prandi-Gonçalves et al., 2020).

As a pedagogical possibility, it comes loaded with plural means for the enrichment and quality of practices aimed at children's development. Musicalizing means, among other things, sensitizing, promoting the construction of cognitive paths, structuring thought, streamlining coordination,



symbolizing, socializing, knowing, and signifying. Such characteristics, within the process of human development, are fundamental for there to be solidity in the complex path that educates for human autonomy represents (Poćwierz-Marciniak & Harciarek, 2021).

According to Tormin & Kishimoto (2018), the practice of musicalization in the context of daycare centers proves to provide multiple benefits, because, precisely in this period, babies are in an intense process of development of various aspects, such as thinking, creativity, cognition, emotions, and affections that influence their development and the formation of their identity and autonomy.

Another attribute of the teaching of musicalization in Early Childhood Education is a series of benefits in the process of speech development, the construction of meanings attributed to words and other linguistic issues, since teachers employ musical strategies to create mental references in the little students, such as bath time, bedtime and other activities that require an integration of the baby into the environment and, above all, to the activity to be worked on.

As a fragment of a school curriculum, musicalization brings some important challenges with regard to its planning and adaptation to the cutouts of everyday classes. Understanding it primarily as an artistic manifestation conceptualized as emanations of the needs of expressions of those who use it, it is necessary to understand that art, and consequently music, has symbolisms and representativities that cannot go unnoticed in the eyes of the educator (Loureiro, 2003).

Learning in childhood is entirely constructed, from the multidisciplinary field, by the sum of looks, thoughts and listening. Music, in this context, explores and fosters creativity, poetry, inspiration and sensitivity. Present in various situations of life, whether moments of joy, sadness or relaxation, it harmonizes the environment and is present in lullabies, folkloric songs and even as a source of family interactions and should continue, in the same way, in the school environment (Lima; Jung; Silva, 2019).

In most Early Childhood Education schools, musicalization is worked on, as an addendum to several other distinct central themes, in fact, in the transmission of specific and thematic messages, such as Easter, Mother's Day, Father's Day and other celebrations, or in the form of a sung routine (snack time, bath time, hand washing time, etc.). In addition, it is inserted in contexts of memorizing contents, in the form of parodies or the creation of songs as elements of fixation of school content (Brasil, 1998; Loureiro, 2003).

Therefore, musical learning is thus emptied of any musical sense, leaving its making reduced. However, it is understood that educating in music implies simultaneously focusing on a multiplicity of processes that revert to a multiplicity of formative models and not to a single model (Gainza, 1995).

In this sense, music needs to be recognized as an element that promotes the development of a combination of skills and not just as a tool to provide moments of entertainment and fun. Its possibilities go beyond these aspects, as they enter the children's world as a way of solving everyday



situations-problems and a way of building social relationships between children (Prandi-Gonçalves et al., 2020).

It is important to provide practices in which both the musician and the students are protagonists of a more fruitful and well-elaborated process, and not only musicalize commemorative dates. In daycare centers, a formal learning environment, this protagonism will always be achieved through play, as playfulness is the main means of development of children in this age group.

In Basic Education, music can allow the interaction of a communicative base between the student and the content that the teacher intends to address, which will promote satisfactory experiences under current and historical conditions, for example. However, it is necessary for teachers to have prior knowledge about the musical context in which the students are inserted, as this will bring music even closer to the school, cooperating in the inclusion of significant practices for learning (Castro & Teixeira, 2020).

In Early Childhood Education, music permeates the five fields of experience provided for in the BNCC (Brasil, 2017):

- The I, the Other and the We
- Body, gestures and movements
- Strokes, Sounds, Colors, and Shapes
- listening, speaking, thinking and imagining
- spaces, times, quantities, relations and transformations (Brasil, 2017, p. 25).

Especially for children from zero to two years of age, music is extremely important for the development of perceptions, postural movements and intelligence. In addition, music contributes to the development of psychomotor and cognitive skills, promoting the formation of sensory, affective and aesthetic aspects, which are essential for any stage of human life, especially the sensory-motor period, as presented in the following topic (Maranhão, 2004).

5 THE CHILD AND MUSICALIZATION

Vilarinho & Ruas (2019) point out that the exposure of babies to musicalization stimulates them in the sense of vocal, motor, body and language development, optimizing their development within the teaching-learning process; However, due to the fact that they do not yet speak, and their communication is restricted, the sensitivity and interpretation of adults, who conduct the educational processes, are extremely relevant, so that musicalization achieves good results.

In research referring to babies and even fetuses in uterine development, Palazzi (2020) points out that sensitivity to musicalization can already be perceived from the 25th week of gestation. Since the hearing aid is formed early, being normally complete in its development, around the twentieth week, fetuses exposed to musicalization processes may present greater sensitivity to music, developing



speech more quickly, with regard to the learning process, in addition to demonstrating different tonalities and frequencies of crying, usually with lower intensity.

Still, with regard to auditory and musical aspects, it is noteworthy that, despite the baby's immaturity, adequate musical and auditory stimulation does not seem to pose a risk of hyperstimulating him, but, on the contrary, can bring several benefits to him (Mendoza & Fausey, 2021).

Babies learn from vocal, instrumental, live and recorded music, following the rhythms played and the pitch of the pitch, being able to differentiate new melodies from familiar melodies. They can, for example, decrease their physiological arousal, when listening to songs with soft melodies, and remember for a long time the songs that are sung by family members (Mendoza & Fausey, 2021).

According to Ilari (2006), the biological aspects of babies still in the seventh month, up to the third month of postnatal life, are more sensitive to the perception of lower sounds in relation to high sounds, however, this situation is reversed after the sixth month of life. Now, the knowledge inherent to the sensibilities of the timbres is important, so that the benefits offered by musicalization are more effective in the process destined to the baby, especially in the exercise of singing.

In the same line of reasoning, Raniro (2009) shows that, even in the first year of life, babies are no longer mere passive listeners, but listeners capable of discerning sounds, timbres, contours, in order to actively dialogue with their long-term musical memory, in addition to manifesting their preferences.

Ilari (2006) lists a series of benefits that musicalization instills in babies:

- Psychological effects, since music is an affective language between people, causing the strengthening of sentimental and affective bonds;
- Physiological effects, due to its soothing properties, transmitting to the fetus and babies the feeling of protection when listening to the singing of their mothers;
- Cultural effects of music are inherent to the insertion of the subject from an early age into the universe of our cultural elements and symbols, which constitute our history and identity;
- Auditory-educational effects are established in the process, since hearing is a skill and, at the same time, a form of didactic understanding of what one aims to learn;
- Aesthetic-musical values that are intrinsically present in the process, since music is an artistic manifestation and, in turn, stimulates the baby from an early age to appreciate it and its characteristics, which create their own symbols and unique meanings to those who are exposed to musical sounds.

Regarding the musicalization process for children from 0 to 2 years old, it requires sensitivity on the part of adults, because "[...] we often consider this expression as 'noise', but for them it is music" (Galon, 2021. p. 69).



Thus, musicalization, as a process, needs a change in the common sense of people who restrict certain actions of babies, because it bothers adults, and certain actions of children are extremely relevant for the discovery of new experiences, such as musicalization itself (Galon, 2021).

From this perspective, daycare, as an important part of the schooling process, should be interpreted as an essential element in the journey that favors musicalization for children from 0 to 2 years of age. Evidently, musicalization is not the exclusive role of the daycare center and its professionals, but also the responsibility of the family. However, Galon (2021) warns that, like the family structure, the school environment has a great capacity to exert considerable influence on the construction of children's creativity, and musicalization can occupy a prominent place in this process.

In a study carried out with children between 2 and 3 years of age, inherent to the musicalization process, Sommerhalder et al., (2015) conclude that the process of musicalization of babies, as it is a receptive and at the same time creative experience, can be benefited by the insertion of objects that offer playfulness to the little ones, making connections between the sounds captured and the productive capacity, externalizing what was previously internalized. The authors emphasize that the process of musicalization, when mediated by the adult, needs to gain aspects of lightness and naturalness in its conduction, so that musicalizing becomes a game.

In this way, the game in which the musicalization must be inserted and characterized is a cultural element of great productivity. In this line, it reaches the imaginary dimension in a parallel way to reality and carries out the construction of new skills or the aid to the already existing skills in children, in a process related to external stimuli (Sommerhalder et al., 2015).

With this, Galon (2021) dialogues with Sommerhalder et al., (2015), since the authors agree on the issue that creative processes do not depend exclusively on the individual, but also and mainly on the external agents that conduct such processes, such as parents and educators. Therefore, musicalization, as a creative process, has its greater or lesser fluidity, according to sociological factors, interactions and spatial issues, regarding the preparation of the environment for the benefit of musicalization, as an experiment of creativity.

Joly et al., (2016) point out that the dynamics of the musicalization process in children, inserted in the comprehensive learning process, gains a strong ally when toys, not necessarily sound, are inserted. In addition, the interactions between the student and his/her friends and between the student and his/her educator reinforce the bonds of musical learning.

"Toys (such as rattles, drums, rattles, castanets, handkerchiefs, puppets, hobby horses, stuffed animals, rag dolls)" (Joly et al., 2016, p. 257), are relevant to the musicalization process, but also other objects that encourage children's playfulness, such as textbooks, dolls and others.

In this process, the figure of the teacher becomes essential, so that music and musicalization are explored in the richest and most dialectical ways to the cognitive processes that make up the stages



of human development. Therefore, it is important to understand the teaching performance, not only from the perspective of the pedagogue, but also from the perspective of the musicalizing "agent", in which pedagogy and musicalization are intertwined, as we will see below.

6 THE TEACHER AND MUSICALIZATION

Musicalization tends to be an invaluable tool in aiding human development. Evidently, there is no magic "recipe" for educational development or even a homogeneous conception of practices that can be adopted in a teaching-learning process; however, the use of music proves to be an interesting way to enhance processes that excel in the development of physical and psychomotor skills (Oliveira et al., 2020).

When subjected to it, babies and children are involved with musicalization, in a continuous way, since their development in the mother's womb, becoming familiar with the sounds of the environment that surrounds them. The contact of these babies and young children provides the spontaneous beginning of musicalization, in a natural and intuitive way, through toys, lullabies and various songs. All these elements are important for babies and children, instigating learning based on communication, using sounds and gestures, in addition to enabling their affective and cognitive development (Piaget, 2013).

With this conception, the importance of music is also notable in Early Childhood Education, in order to develop from small fundamental concepts related to adaptation, accommodation and assimilation of the environment in which it is inserted. Thus, understanding the importance of this practice is essential, so that these professionals are prepared and trained for its application (Tormin & Kishimoto, 2018).

According to the LDB (Brasil, 1996), teacher training is carried out through higher education, in the areas of licentiate degrees; however, Galon (2021) points out that the training of teachers in the area of music is a continuous and decentralized process of large academic centers.

In this context, most of the teachers who work in Early Childhood Education have a bachelor's degree and do not have specific musical training. Music and musicalization do not appear effectively in the curricula of the Pedagogy course around Brazil (Susin, 2008). The search for improvement in this area presupposes the attendance of specialization courses, training courses and/or continuing education.

In order to carry out teaching practices applied to musicalization appropriate to the student's level of understanding, it is essential that the professional understands the importance and impact of the use of music in their development, as well as the different stages of development, their musical interests and the stages in which they find themselves, regarding sound productions, gestures and movements (Sommerhalder et al., 2015, Tormin & Kishimoto, 2018).



It is noteworthy that, since the publication of the RCNEI (Brasil, 1998), this theme was already discussed, in the six axes of work defined: movement, visual arts, music, oral and written language, nature and society, mathematics. Thus, it is emphasized that:

[...] Music is the language that translates into sound forms capable of expressing and communicating sensations, feelings and thoughts, through the organization and expressive relationship between sound and silence. Music is present in all cultures, in the most diverse situations: festivals and celebrations, religious rituals, civic and political manifestations, etc. It has been part of education for a long time, and in ancient Greece it was considered fundamental for the formation of future citizens, alongside mathematics and philosophy (BRASIL, 1998, p. 45).

With the approval of Law No. 11,769 (Brasil, 2008), which deals with the obligation of music in Basic Education, the creation and implementation of educational policies aimed at the teaching of music as a curricular component in Kindergarten, Elementary and High School was regulated. Although this inclusion was made in the legal documents, the change is considered subtle and does not guarantee that music will be a curricular component of schools: it only clarifies that, at some point in schooling, music must participate in the process (Del-Ben, 2010).

However, music, as a content, was already part of the teaching of artistic education, according to the references and curricular parameters for Early Childhood Education, Elementary School and High School, prepared by the Ministry of Education. Thus, it is clear that the change brought about by the change is more symbolic and political than operational, showing little effect to effectively remedy the lack of early childhood music education in the public network, especially in daycare centers (Tormin & Kishimtoo, 2018).

Although the RCNEI recommends musical initiation in preschool, emphasizing the choice of repertoire and suggesting that the songs be of good quality, it demonstrates that those that can offer adequate contexts for motor and cognitive aspects, and that are interspersed with periods of silence, the age group from zero to three years of age is not effectively contemplated (Brasil, 1998).

It is understood that, despite being provided for by law, little is understood about the musicalization of babies up to two years old. The proposals presented in the document concern practices that relate to the application, especially of three-year-old children, because children of zero, one and even some two-year-olds do not speak or walk, making it impossible to apply the practice focused on song circles and the construction of instruments (Tormin & Kishimoto, 2018).

Therefore, Law No. 11.769/2008, which provides for the mandatory teaching of music in Basic Education, should be associated with a management plan by the Ministry of Education and Culture (MEC), with the objective of preparing teachers in a complementary way to their single-teacher training, thus enabling greater effectiveness and seriousness in the application of educational practices. In addition to the lag in the promotion of continuing education, the text itself presents ambiguities, when it portrays the obligation of musicalization and the veto referring to article 2, which explained



that music teaching does not need to be taught by teachers with specific training in the area of music, motivating discussions and controversies in the area of music education (Brasil, 2008).

However, the problems of implementation of this law are mainly associated with the lag of Pedagogy courses, in which musical guidance is precarious or non-existent, worsening even more in the context of daycare centers. Consequently, most Early Childhood Education teachers did not have or had little access, in their academic training, to guidance on how to musicalize babies and young children (Tormin & Kishimoto, 2018).

According to Vilarinho & Ruas (2019), there is a barrier between academic studies on the importance and benefits of musicalization for children and the effective teaching practice of musicalization, as a tool for pedagogical and personal promotion.

From this perspective, it is expected that the new guidelines of the National Common Curriculum Base for Early Childhood Education (BNCC) will generate changes in teacher training curricula, especially with regard to musicalization for babies and very young children, in terms of learning and development, especially in public daycare centers. Actions capable of bringing modifications and reflections to musical pedagogical practice are necessary (Brasil, 2017).

In addition, another major challenge for teachers in the process of musicalization is the available structure. Usually, schools do not have spaces for the exercise of music that is wide and free of restrictions or have them in a scarce way. In this sense, it is important to emphasize that musicalized classes do not only provide students with the emission of sounds, but also the production of musical instruments, experience with other objects and materials that may be inserted in musicalization and various activities that require adequate space, materials and time in the curriculum, so that they can be performed in a productive way for the student (Loureiro, 2003).

Musicalization, as a teaching practice, requires the preparation and knowledge that undergraduate training does not always promote and, therefore, the need for professional improvement often occurs in the form of extracurricular courses and in institutions smaller than universities. According to Cristal (2018), the teacher in charge of musicalization must have experienced music and be musicalized, so that there is greater legitimacy and ownership of the cause for the one who teaches.

There are no manuals that guide the teaching practices inherent to musicalization and its conduct in Basic Education. On the one hand, this is a very positive characteristic, after all, it does not hinder teaching and its methods, through the standardization that handout systems usually bring in their concepts. However, there is a disadvantage in the absence of such material, which consists in the absence of basic parameters of the school process of musicalization, such as, for example, where to start pedagogically and, also, the existence of manuals implies critical judgments about the process, which tends to enrich practices and improve methods (Cristal, 2018).



The question related to the existence or not of a manual for music educators can be solved with the guidelines well established by the political-pedagogical project of the school institution or social project. It is of paramount importance, according to Galon (2021), that the political-pedagogical project is faithfully followed, so that musicalization, as a functional component, occurs.

The teaching practice of musicalization should be a dynamic and pulsating experience in terms of creativity. However, the training of a considerable part of the teachers who work with musicalization is subjected to conservative teaching – and therein lies a problem of a reproductive nature, since research indicates that teachers tend to teach the way they were taught (Galon, 2021).

The professional identity of the educator requires from him not only his inventiveness and creativity, but also his objectivity in what he intends to achieve with the educational process, carrying out a vivid interaction with the little students, in addition to stimulating the interaction between them, so that the musicalization is carried out in the most significant way possible (Joly et al., 2016).

7 CONCLUSION

Although children's music is not the only option used in daycare, it is necessary to problematize its choice as the main option in most cases, questioning whether this predominance really meets the musical needs of children.

When considering children's music as the primary option, there is a limitation of children's musical repertoire, restricting their exposure to a wider range of musical styles, rhythms, and expressions. By exposing children from an early age to a variety of musical styles, such as classical, jazz, folk, rock, among others, an opportunity to broaden their musical vocabulary would be provided. Not only does this enrich your music experience, but it also contributes to your emotional, creative, and cultural development.

The lack of musical knowledge and experience leads teachers to not feel prepared to use music as a protagonist in the activities, using children's songs already known and widely available, of simple patterns, because they do not feel safe in exploring other musical styles.

It is essential that there is a training based on pedagogical practices based on solid studies on musicalization so that they can understand the differentiation between music and musicalization, and thus design and implement educational activities appropriate for the different age groups and levels of development of children.



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