

Saxophone's early performance-musical teaching

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Abstract: This oral communication intends to present a research proposal to be developed having as one of the future objectives the investigation of which methodologies and which didactic practice is used in the instrument/performance initiation classes by the saxophone teacher, mapping these methodologies and didactics for young students in the city of Joinville, later making these methodological procedures available for the practice of performance teaching. One of the criteria to be investigated is teacher training, whether it is a bachelor's, undergraduate, technical or self-taught. Answers to the initial aspects of performance-musical knowledge are sought, through a case study. It is thought to conduct interviews with teachers from alternative schools or with autonomous teachers and then analyze them, having as reference in the Musical Education Sloboda and the Saxophone Alonso.

Keywords: Music Education; Performance initiation; Saxophone

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Contextualization of the teacher/performer

In our country we have high-level musical performers who have developed their musical knowledge and instrumental skills often as “self-taught”. Occasionally, some of these musicians seek institutions of higher education to improve their knowledge and instrumental skills, as well as optimize study time. Not everyone gets or wants to enter an academic course, even so they continue to develop their skills individually (self-taught) and are recognized by them acting in the music scene in several facets.

The musician-teacher is a professional whose training was oriented towards the exercise of artistic activities in the area of music. His teaching activity is placed in the background, although it is often the most constant and the one that ensures regular remuneration. The performance as a teacher develops primarily in alternative music schools and in private lessons, especially focused on Brazilian popular music. From the students' perspective, the teaching competence of the musician-teacher is revealed in his artistic-musical performance, proven in performance situations. (REQUIÃO, 2002)

In this way, we have two ramifications in training: The first is when some musicians develop their knowledge individually (self-taught) or with other musicians (masters for notorious knowledge) who also did not have an academic background. Later, this musician may face a situation similar to his own formation, that is, the paradox of teaching classes to people interested in developing musical knowledge or a specific instrument. Being that in this trajectory of studies of the instrument and of the music they did not develop a pedagogical formation for transmission of the knowledge.

In the specific case of music education, the teacher's musical training and practice must be constantly carried out along with his pedagogical training. It is the disciplinary knowledge corresponding to the field of music and the pedagogical knowledge of education being lived and contextualized through varied experiences. The music educator needs to make / think music and be able to rethink it based on situations experienced and internalized in the daily life of their educational practice. (BELLOCHIO, 2003)

The second branch in the training of the musician, is when he seeks academic improvement in performance (bachelor's degree) and concludes his studies in this environment, but is faced with the need to teach classes and sometimes he is not prepared for this, as he also has no training. pedagogical for knowledge transmission.

The musical instrument teacher is the instrumentalist musician, although his education in the Bachelor's degree is directed exclusively to musical performance [...]

[...] For the specific training directed to the training of the performing musician, for the little contact with other areas of knowledge, such as Pedagogy or Psychology, for the absence of disciplines focused on the teaching of the instrument and for the little specific bibliography on the subject available in the Brazil, it is common for musicians to have difficulties in complementing their training. (GLASER; FONTEERRADA, 2007, p. 28 – 29)

Following this line of reasoning, we can see that the training of the teacher who composes the sector of instrument classes (performance) is fragmented, not presenting a continuous form of knowledge related to the teaching profession, and may not provide linear development homogeneous future performer and entering its own paradox. In some situations, we can understand the distortion of performance content by print, television, video lessons and mainly fragmented content on the internet.

Historically, being a musician and being a teacher has been an issue that permeates social and academic status, the relationship with knowledge, the duality of professional identity and personal, school and professional experiences. (MATEIRO, 2015)

Development prerogatives

In order to understand what prerogatives the instrument teacher uses to approach students and how he passes them on to them, it is important to emphasize that we cannot be stuck in the technique, since from the development of performance-musical studies it is also necessary to present the student with some alternatives in understanding and creating within the musical context. It is thought that the training of a high-level performer must have the precept of regularly stimulating his abilities, especially the gaps in knowledge, to develop his potential to the fullest.

Capacities are psychic qualities of the personality that allow the individual to successfully perform a certain type of activity. They are not innate, their development depends on social practice. Only attitudes are innate. The developed capabilities help to replace the absence of others, they can help some who are disabled or even modify them. The development of these capabilities has no limit. Because musical talent is a complex of capacities, therefore, it is not restricted to a specific capacity, so there is no end to its development. (ALONSO, 2003, p. 20)

This way showing not only knowledge of musical elements, but also exploring cultural/artistic experiences so that in his intellectual repertoire the performer develops a capacity to dialogue and move through musical, artistic and parallel knowledge of the arts in the construction of his own artistic product.

Capacity development will always be influenced by the social, family and environment surrounding the student. As well as the teacher's observation capacity to stimulate him, taking into account the individual, psychological and physical characteristics of the student. (ALONSO, 2003, p. 20)

Following this direction in the intended study, we choose to develop and analyze interviews and videos based on Sloboda's theoretical framework regarding cognitive, symbolic and psychological development, as well as Alonso's framework for the Saxophone methodological, didactic and technical criteria. , not ruling out the use of more theoretical framework for understanding methodological and didactic procedures in the scope of Music Education.

Since such activities are learned, they can be understood as skills-based behaviors. Although composition and performance are universally recognized as skills of a certain complexity, it must be remembered that certain more common activities, such as the ability to whistle a known melody, or to detect a “wrong note” in an unknown melody, are also skills complexes capable of shedding light on the nature of the internal representations of music. What makes a composer or performer special is his rarity and not anything fundamentally different with regard to his mental equipment. (SLOBODA, 2008, p. 73)

Future research question

After the exposition of the thought that generated a significant number of questions and a latent problematic about the performance-musical development in the Saxophone at an initial level, it is possible to organize the research question: What methodologies are used and through which didactics are being applied to the classes performance-musical initiation of the saxophone?

Intended general objective

- Analyze the methodologies and didactics used for the performance-musical development applied to the initial level of the performance study by teachers from alternative schools or autonomous professionals in the city of Joinville in young people with different interests in order to learn Saxophone from the framework of Sloboda and Alonso.

Specific objective intended

- Analyze the teacher's primary approach to the student and how the initial diagnosis is made.
- Analyze how the teacher passes feedbacks to students.

- Point out the teacher training: bachelor's degree, degree, technical or self-taught.
- Analyze how the following knowledge is worked: pulse, basic music theory, rhythmic reading practice, note reading practice, auditory perception, music styles, duration, intensity and timbre, saxophone sound, saxophone mechanism, breathing mechanism, articulation, tongue movement, perception of pitch and principles of improvisation.
- Analyze symbolic manipulation and cognitive development.

Methodology to be used

As a technical procedure for future research, it is thought to adopt the qualitative character through the instrumental case study suggested by Alves-Mazzotti.

In the instrumental case study, on the contrary, the interest in the case is due to the belief that it can facilitate the understanding of something broader, since it can serve to provide insights on a subject or to contest a widely accepted generalization, presenting a case that doesn't fit. (ALVES-MAZZOTTI, 2006)

It is clear that because it is an approach that contributes to our knowledge of individual, organizational, social, political and group phenomena, this being a research strategy adopted by several areas of the humanities, it offers a tool that works with pre-established criteria becoming broad and of great value.

[...] In all these situations, the clear need for case studies arises from the desire to understand complex social phenomena. In summary, the case study allows an investigation to preserve the holistic and significant characteristics of real life events - such as individual life cycles, organizational and administrative processes, changes in urban regions, international relations and the maturation of economic sectors . [...] (YIN, Robert K., 2005, p. 20)

Looking at what Yin approaches as the case study, we can see more clearly what this tool offers us to elucidate the research question and its problems.

Naturalistic, ethnographic and phenomenological researchers report their cases knowing that they will be compared to others and, therefore, seek to describe them in detail so that the reader can make good comparisons. Through a dense and vivid narrative, the researcher can offer an opportunity for the vicarious experience, that is, it can lead readers to associate what was observed in that case with events experienced by themselves in other contexts. (ALVES-MAZZOTTI, 2006)

Therefore, for the construction of a narrative based on elements that can enrich the research and indicate to the reader an objective path, the intention is to use semi-structured interviews, video recordings in class, and a bibliographic review that can try to answer the research question. and its problematic.

Final considerations

It is believed that with this research it will be possible to go one step further in understanding the procedures to be adopted in instrument classes.

We are looking into music education on various issues of music development in mainstream schools and obviously this is positive and necessary, in order to contribute to the slice of performer/performer development I bring this possibility of research to the area of Music Education, where the pedagogical references are explicit.

From this project, what is expected is to give an additional subsidy to instrument teachers, as the text will deal centrally with the development of the instrument/music class and peripherally the saxophone class.

The development of instrumental skill only allows one more form of symbolic manipulation that can be observed in GARDNER's (1997) proposal on artistic elements, where he explains that “The creator or artist is an individual who has obtained sufficient skill in the use of a medium for to be able to communicate through the creation of a symbolic object ”.

That is, in the case of the artist, this individual creates his symbols, or manipulates the existing symbols, thus leading the viewers' minds to a perception of his manifestation and expression of ideas. Or leading viewers to what they want to accomplish in the form of feeling or perception through the mastery of an instrument/voice.

We can assume that the combination of subtle elements leads the student to a high level performer training, or exposes students who wish to practice the study of the instrument as a hobby the knowledge that can bring their perception of the world to the fore.

In this way, the research aims to understand whether the teacher, even if he subtly makes these prerogatives available in the methodologies and didactics applied to the classes. The saxophone is merely a catalyst, since it was with him that I obtained the central training in instrument/performer.

Pointing out teacher training is one of the objectives of the study that certainly collaborate to understand the paths taken in the choice of methodologies and didactics.

Another important aspect is observation from beginning students, who are in the first steps of developing the instrument, as it is believed that this is where the teacher should

establish a routine and pass on the prerogatives which will allow the student to climb the future a musical / instrumental domain.

Finally, I will try to answer the research question by mapping the methodologies and how they are used, as well as the didactic resources. With this, what is expected is to have a collection of procedures and indications that will allow other colleagues to research and compare their practice with the results obtained.

This work was presented as an oral communication at the IX Research and Extension Meeting of MUSE (Music Education Contemporary Challenges) in August 2019 at the State University of Santa Catarina (UDESC), after that I elaborated a master project which was approved by the Federal University of the State of Rio de Janeiro (UNIRIO) in the Professional Master's Program in Teaching Musical Practices (PROEMUS), where the intention is to develop a book on pedagogies for saxophonistic teaching until 2021.

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