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**NON-FORMAL MUSIC EDUCATION: A CASE STUDY
OF CIVIC BANDS OF THE CITY OF ITU DURING THE
TWENTIETH CENTURY**

ABSTRACT: The aim of this research is to conduct a case study of the role of civic bands in the city of Itu [State of São Paulo, Brazil] in the twentieth century, in the context of non-formal musical education, analyzing the methodologies used by band teachers, their content and mode of transmission, and following the student's trajectory that, through this education, received the support required to transform into professional musicians. Through the collection and analysis of written, visual, oral and musical documentation, I intend to reconstruct the trajectory of two civic bands in the city of Itu and their importance as a medium of non-formal musical education.

Keywords: Non-formal education, music education, civil bands, Itu

INTRODUCTION

Over the last three decades of the nineteenth century and early twentieth century, civic bands were not only a form of entertainment, but were a valuable vehicle to teach music at the grassroots level, playing a key role, through instrumental music, in promoting the mixture of different cultures.¹

Determining the meaning of the word "band" is a complex task since bands have been present throughout history, displaying its numerous faces in the most varied situations of society. According to Vicente Salles, he

considers that the word *bandos* was used to describe groups of people who, during colonial Brazil, carried drums and instruments, particularly brass instruments, announcing shows in the streets, making requests, proclaiming orders or decrees: and that the origin of band may be from the Gothic word *bandwa*, that survived in Italian and Provençal as meaning *tropa* [troop] and, in Catalan, indicating a military insignia.²

Considering not only this definition by Salles, but also recognizing the many analogies of the band to the military milieu, we can determine the beginnings of this collective musical activity: military music.

Ancient civilizations used music in battles to encourage their fighters. The Mesopotamian civilization had schools of music education to train musicians. The format of military music education, along with the learnings gained through wars, such as the Crusades, solidified the importance of the military band and military music began to gain prestige. However, it was with the French Revolutionary war, having its ideals architected from several western societies, that the military bands greatly developed, both structurally and organizationally, since these societies sought to extremely popularize music performance groups. Civic bands were established and spread

¹ PÁTEO, Maria Luisa de Freitas Duarte do. **BANDAS DE MÚSICA E COTIDIANO URBANO**. (Master's Thesis) Campinas, SP: Universidade Estadual de Campinas, 1997. – UNICAMP – IFCH – BIBLIOTECA.

² LIMA, Marcos Aurélio de. **A BANDA ESTUDANTIL EM UM TOQUE ALÉM DA MÚSICA**. (Doctorate Thesis), 2005, Campinas, UNICAMP – FE – BIBLIOTECA, p. 16.

throughout Europe. According to Hermes de Andrade, "The heyday of bands took place in the nineteenth century when the European Music Band Competition was held at the Paris World's Fair in 1877".³

Even before the events mentioned above, specifically during the time of colonial Brazil, European music had already been conveyed to the Brazilian indigenous people by the Jesuit missionaries who were efficient "music educators", using music for evangelization. The first civic band in Brazil was established in 1554 and constituted native Brazilian and Portuguese people. And like in Europe, Brazilian military music also gained solid recognition after the Paraguayan War (1870). "The world of war brought a renowned interest in military bands and mobilized the expansion of the music industry."⁴

These bands extended their tradition to public schools. The creation of marching band championships attracted the attention of young people. When these young people joined the band, they learned just enough to help their group perform all the necessary functions.

It does not matter that he is faced with excerpts of technical difficulty superior to his actual technical potential; he plays what he can and strives to defend himself the best way possible during the rest. And these difficulties are stimulating and the fact that he is not playing alone, but supported by others, leads him to overcome the challenges more easily. The pleasure of music making is present from the onset of learning.⁵

Modeled on these structures, Brazilian society developed, with the help of European immigrants, the practice of civilian bands, diffusing this musical activity to the diverse ethnic groups across the national territory. The states of São Paulo and Rio de Janeiro claim musical leadership in Brazil, with 153 and 101 military bands respectively, while José Ramos Tinhorão, defends Rio as the leader considering the Rio de Janeiro Fire Brigade Band as "the largest and most

³ ANDRADE, Hermes de. **A BANDA DE MÚSICA NA ESCOLA DE PRIMEIRO E SEGUNDO GRAUS**. (Tese de Mestrado), Rio de Janeiro, 1988, UNICAMP – FE – BIBLIOTECA, p. 19.

⁴ SADIE, Stanley. **THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS**. V. 2, London: Macmillan Publishers Limited, 1980, UNICAMP – IA – BIBLIOTECA, p. 639.

⁵ CONDE, Cecília & Neves, José Maria. **MÚSICA E EDUCAÇÃO NÃO-FORMAL**. Rio de Janeiro: Machado Horta, 1985, p. 48.

enduring nucleus of instrumental training ever created in Brazil". However, it is extraordinary and contradictory to accept the fact that the region of Minas Gerais actually has the largest number of civic bands in the country with 1097 bands, despite the countless number of farms, most of which belonging to Portuguese settlers and their strong religious traditions.

The State of São Paulo emerged from other Brazilian states in terms of diversity. During the late nineteenth century and early 20th century the urban space of the state of São Paulo was abruptly altered by European immigrants. With several theaters performing operas, symphonic groups and a large number of conservatories and music schools training students on orchestral instruments, the state of São Paulo manifested its cultural diversity. Perhaps this is the main reason São Paulo established few civic bands.

With a markedly reduced space, especially in medium and large cities, music bands are more of a nostalgic, sometimes melancholic, memory than an active cultural expression, dynamic and integrative in urban social life. Only in some interior cities does its presence still assume that flavor of conviviality, tradition and participation" (PÁTEO, p.1).

At this time, many young people from the interior of the State of São Paulo began to perform in bands simply for pleasure, but after learning about the possibility of professional stability and the success achieved by several musicians from interior "little bands" like Carlos Gomes, Anacleto de Medeiros and Zequinha de Abreu, these young musicians saw a real opportunity to practice music as a profession, revealing their skills.

What we are completely convinced of, however, is the efficiency of the band as an element of non-formal music education, in the effective learning and practice of wind and percussion instruments. And, here, as proof of what we affirm, it is enough to mention that it is for this reason that the band is considered a " CONSERVATORY OR MUSIC SCHOOL OF THE INTERIOR REGION", where important musicians from

the country began their musical learning.

More contemporaneously, the educational process of civic bands of the interior of São Paulo and practically across the country becomes simpler and occurs through non-formal education. "In fact, this category of band forms a multifaceted web or configuration, in which the people involved--linked to each other in reciprocal dependency--need to invent codes, rules and behaviors" (LIMA, page 02).

In most civic bands there is a healthy variety of ages, a fact that occurs through the spontaneous renewal of band members. Another relevant fact is that this non-formal education is an activity parallel to school, since "The transmission of knowledge happens in a non-mandatory manner and without the existence of mechanisms of reprimand in case of non-learning."⁶ This non-formal musical education is transmitted organically and orally through the coexistence of generations (educators and learners). "The processes of musicalization occur from the practice of coexistence and observation since there is no didactic formality, thus generating differentiation in the acquisition of such knowledge."⁷

Creating this pleasant, seductive and functional environment seems to have been perfectly effective by the civic bands of the city of Itu. Known as the "Cradle of the Republic", since the 19th century the city has developed significant cultural activities through bands. However, it must be emphasized that Itu has a great cultural tradition in the field of music. Itu is home to several renowned musicians who placed their mark on the city, such as Father Jesuino Monte Carmelo, Antônio Machado do Passo (first Itu chapel master) and musicians Elias Álvares Lobo and Tristão Mariano da Costa Júnior. Itu, nicknamed the "Roma Brasileira" for its large number of baroque churches, is also known for its work in Opera and Sacred Music.

⁶ SIMSON, Olga Rodrigues de Morais Von; Margareth Brandini Park; Renata Sieiro Fernandes. **EDUCAÇÃO NÃO-FORMAL: CENÁRIOS DA CRIAÇÃO**. Campinas, 2001. Editora da Unicamp/Centro de Memória, UNICAMP – FE – BIBLIOTECA.

⁷ SIMSON, Olga Rodrigues de Morais Von; Margareth Brandini Park; Renata Sieiro Fernandes. **EDUCAÇÃO NÃO-FORMAL: CENÁRIOS DA CRIAÇÃO**. Campinas, 2001. Editora da Unicamp/Centro de Memória, UNICAMP – FE – BIBLIOTECA, p. 304.

The great conductor Elias Álvares Lobo founded one of the best civic bands of the province in the 19th century, the "Banda Filomena". Other bands like "Banda de Música da Roça", founded by captain Manuel Joaquim Rodrigues de Arruda at his plantation called *Apotribú*, and made up of relatives and neighbors, significantly changed the state of entertainment of the rural area. Ethnic bands such as the famous "Banda dos Pretos", considered the first black band of the interior of São Paulo to insert their instrumental activity in the urban scenario, participated in the inauguration of the great boiler imported from England at the São Luiz textile factory in 1888.

Since the end of the 19th century, the Itu press published the band programs, especially the concerts at the gazebo at *Largo da Matriz*. Other information on the groups and information about the band performances, entitled "Music in the Garden", were also regularly published until the early 20th century (SERGL, 137).

The city of Itu has never had an independent music conservatory or a formal music school to teach wind and percussion instruments, but that doesn't mean there was no place to learn. In 1912 the Music Corporation Union of Artists of Itu was founded and is the only band that continues active in the city today. This organization, thanks to its music school "Isaías Belculfiné" is responsible for training several amateur musicians through non-formal musical education, who today are musicians enjoying professional stability like the saxophonist of the Mantiqueira Vinícius Dorin Orchestra, the trumpet players Nahor Gomes, member of the Jazz-Symphonic Orchestra, and Cláudio Sampaio "Cambé" of the Samjazz Big Band. The "União dos Artistas" band was considered the best civil band in the interior of São Paulo in 1959; the best civil band of Brazil in 1964; the winner of the "II Paulista de Bandas" Championship in 1978; the winner of the "I Iguatemi Festival" in 1981; and champion of the "XXXII Festival Zequinha de Abreu" in 1993.

Another very important civil band from Itu is the *Corporação Musical Nossa Senhora do Carmo* founded in 1952 and linked to the Nossa Senhora do Carmo church and the Carmelite Community of Itu which helped strengthen band activities in the city. Today this band is trying to rebuild through a project with the Monteiro Lobato Integrated High School offering a music school

for beginners.

OBJECTIVES

The main objective of this research is to study the role of civic bands in the city of Itu [State of São Paulo, Brazil] in the twentieth century, in the context of non-formal musical education. As the context of the history of civil bands in Brazil is broad and comprehensive, we will restrict our research to two civil band societies of the twentieth century from the city of Itu: *Corporação Musical Nossa Senhora do Carmo* and the *Corporação Musical União dos Artistas de Itu*. The goal is to understand the educational process, the extent of non-formal music education, who participated in this non-formal education (teachers, hired musicians, or the most experienced musicians) and its importance in the training of young musicians. To this end, we used an oral history research methodology documenting the professional trajectory of the musicians and recording and analyzing the educational methodology used by these bands, what educational structures were responsible for training ordinary citizens--without regard to age, ethnicity, and social and cultural differences—to become professional musicians. Through this methodology we will attempt to identify and interview the professional musicians whose musical education began in the Itu bands and identify with whom they interacted in the band and the mode of their interaction. Through their testimonials we ultimately hope to understand the extent to which the band has been and continues to be a non-formal educational space geared towards music.

JUSTIFICATION

Few cities in the interior of the state of São Paulo have conservatories or music schools specialized in wind and percussion instruments that are accessible to all social classes. New musical tastes emerged in the 20th century and important genres of popular music were left aside. Therefore the few civilian musical societies of the interior of São Paulo that still persist today play a unique

role in teaching classical instrumental music that, undoubtedly, is the cradle of not only instrumental and musical intelligence, but also intellectual, social and personal development of children and young people in general.

Currently, the “Associação Pró Cultura de Itu” [ProCulture Association of Itu] is developing a project to establish the “Itu Music Museum”. This project promotes the reconstruction of the 300 year long tradition in music and music composition of the city, a tradition so strong, its importance in the cultural history of Brazil cannot be ignored. Another factor that influenced the history of Itau is “The large number of civil bands during the late 19th and 20th centuries, surpassing the number of music schools”.⁸ This research is fundamental in understanding the educational process of the musicians from these institutions who have and still contribute with seriousness and quality to the Brazilian and international music scene to reinforces the importance of these institutions in the Brazilian educational and cultural scene.

Na cidade de Itu, a "Associação Pró Cultura de Itu", está desenvolvendo um projeto para a criação do “Museu da Música de Itu”. Esse projeto promove a reconstrução da forte tradição musical da cidade, uma cidade com mais de 300 anos de produção na área da composição musical, e que não pode ver anulada a sua importância no cenário cultural do Brasil.

SEMESTER GOALS

The main goal of the first semester is to organize this data through the documentary material collected from interviews, together with the bibliographic sources to trace the educators teaching methodology, as well, at a secondary level, the historical and functional organization of the band constituents. Also, we intend to document by the second semester, as many musicians as possible, who through this non-formal education were able to enter the music market, thereby obtaining a picture of the institutional history through the actual participants and benefactors of the educators, not only by textual sources.

⁸ LIMA, Marcos Aurélio de. **A BANDA ESTUDANTIL EM UM TOQUE ALÉM DA MÚSICA**. (Doctoral Thesis), 2005, Campinas, UNICAMP – FE – BIBLIOTECA, p. 05.

METHODS AND MATERIALS

Since there is little published materials, documents or records of the many music groups in the city of Itu, an oral history method of research will be used. "Listening to agents who form ideas or even events occurring and established in a social environment only helps to understand how this formed."⁹ The first step will be to prepare a script for the interviews containing the main topics suggested by the bibliographic and document research, as well as identifying and locating the right people to interview.

For this project we will request the technical and methodological support of the Oral History Laboratory of Unicamp's Memory Center that has recorders, transcribers and technicians to guide the collection of oral data from the research and its transcription. To elaborate the scripts for the collection of testimonies, we will hear people who are both directly or indirectly connected to interested topics, such as the most important musicians from the interior of São Paulo who have performed in bands, whether in Itu or nearby cities.

Research and gathering documents that may be under public or private domain are important in the initial phase of the research. Old newspapers, magazines, photographic documents, objects, or musical instruments can provide us with important clues to chart our initial path to discovering the information required to conduct a good research project.

CHRONOGRAM

Activity	Month											
	1	2	3	4	5	6	7	8	9	10	11	12
Bibliographic review on the topic. Review and record document sources on the bands.	X	X	X	X	X	X	X	X	X	X	X	
Prepare interview scripts.			X									
Test script.			X									
Conduct interviews with the musicians in the interior of São Paulo.		X	X	X								

⁹ SIMSON, Olga Rodrigues de Moraes von; Margareth Brandini Park; Renata Sieiro Fernandes. **EDUCAÇÃO NÃO-FORMAL: CENÁRIOS DA CRIAÇÃO**. Campinas, 2001, Editora da Unicamp/Centro de Memória. UNICAMP – FE – BIBLIOTECA, p. 237.

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