

Research on Music Teachers' Competitions in Brazil

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ABSTRACT

This article presents a state-of-the-art investigation concerning research related to public competitions for music teachers in Brazil. Data collection focused on research conducted and published until the year 2021, with no specific start date, based on internet-based sources. After collection, the data underwent content analysis. The results revealed four articles, each published in a different journal, with three related to Music and one to Education.

Keywords: Music Education, Music, Public Calls, Policies, Laws.

INTRODUCTION

The organization of public competitions in Brazil has been subject to study in various fields, such as Health, Administration, and Law. In the Health sector, for instance, discussions frequently arise regarding the shortage of health workers in municipalities. In Law, recent surveys like those conducted by Fontainha et al. (2014/2015) stand out, shedding light on selection processes for hiring public servants. The authors assert that there is a delay in "addressing this issue in the institutional research agenda of the Law field, one of the most affected by the reflexive recruitment through public exams within its own professional ranks" (Fontainha et al., 2014/2015, p. 673). Similarly, in the field of Administration, the demand for professionals is recurrent due to the exigencies of this area, which presents not only an issue in education but also in various sectors of society.

Consequently, academic theses, dissertations, and scientific journals across diverse segments have gained relevance as they reinforce, within the context of public policies, textual productions that foster improvements in the ways professionals are integrated and hired within their respective fields.

Regarding Music Education and the inclusion of Music in school settings, despite existing laws concerning competitions, it is observed that actions to promote the presence of Music in public educational networks do not effectively align with what is mandated by legislation. Norms and regulations, by themselves, do not guarantee a meaningful change in the reintroduction of Music in these spaces; however, they must be adhered to.

The presence and absence of Music in Brazilian schools have followed a long trajectory characterized by both advancements and setbacks. Understanding this process requires knowledge of this historical trajectory.

LEGISLATION FOR SCHOOL MUSIC EDUCATION IN BRAZIL

The historical presence of Music in Brazilian schools has experienced moments of peak and decline in national education. With the arrival of the Royal Family in Brazil in 1808, Music was implemented in schools based on Decree Law No. 1,331-A, dated February 17, 1854 (Brasil, 1854), which approved the regulations for the reform of primary and secondary education in the Brazilian capital, Rio de Janeiro. By the late 19th century, Music education in schools started to have the presence of a teacher with specific training in the field to teach this subject (Brasil, 1890).

The early 20th century marked the height of Music Education in the curriculum documents with the inclusion of Orpheonic Singing, through Decree No. 19.890, dated 1931 (Brasil, 1931). The decree addressed the organization of secondary education. Article 1 of the law officially recognized secondary education being provided at the Colégio Pedro II in Rio de Janeiro and at establishments under official inspection. There were three mentions of Music education in articles 32, 57, and 75 of the decree. Article 32 specified the weekly workload (20 to 28 hours), which should include Music along with Physical Education exercises. Article 57 addressed the inspections related to Article 32 and dealt with the conditions of the school's material and didactic installations for Music and Physical Education activities. Lastly, Article 75 indicated the hiring of a Music teacher. Notably, during this time, the composer and conductor Heitor Villa-Lobos played a significant role in proposing music education for the broader population, advocating for musical practice based on national folklore. With the "Escola Nova" (New School) movement, Music education became integrated into the educational system of the time, encompassing both primary and secondary education.

In the second half of the 20th century, Orpheonic Singing was replaced by Music Education (Brasil, 1961). Nevertheless, to some extent, the work continued to be developed as it had been before because the teachers who started teaching Music Education were the same ones who had previously worked with Orpheonic Singing and used similar teaching methodologies. Music Education in schools lasted for about ten years before being replaced by Art Education with the enactment of the National Education Guidelines and Bases Law No. 5,692, dated August 11, 1971 (LDB 5.692/1971), which established guidelines and bases for primary and secondary education and took measures to implement them (Brasil, 1971). As a result of the implications of this law and the requirements for the training of teachers who should act in this area, there was a reduction in the effective presence of Music in schools, as the same subject had to incorporate Visual Arts and Performing Arts – as they were called at the time – in addition to Music. This led to what became known as a versatile role for Art Education teachers, who were expected to be multitasking individuals, taking on roles that, based on knowledge and training, should have been filled by graduates in Visual Arts and Performing Arts. According to historical data, this period was marked by many profound changes in the country, which were reflected in Education and another reform in the educational system.

Subsequently, in the late 1980s, the country underwent a process of redemocratization, resulting in a series of changes, including the enactment of the National Education Guidelines and Bases Law No. 9,394 on December 20, 1996 (LDB 9.394/1996). In this law, the term "Artes" (Arts) was used, representing the expectation for the reconfiguration of education, with the separation of the Arts into Visual Arts, Dance, Music, and Theater (Brasil, 1996). According to the law at the time, Arts education was mandatory, and any of the artistic areas could be taught.

Years passed, and in the 21st century, two new laws were introduced. On August 18, 2008, with Law No. 11,769 (Law 11,769/2008), the scenario seemed to become effective with the establishment of the mandatory teaching of music in Brazilian schools (Brasil, 2008). This change in § 6 of Article 26 of LDB 9.394/1996 (Brasil, 1996), which dealt with the obligation to teach Music in basic education, was seen as a significant advancement. According to the legal text, Music should be a mandatory content but not exclusive to the curricular component mentioned in § 2 of the same article (Brasil, 2008). The document specified that educational networks in the country had a three-year period to comply with the guidelines. It is worth noting that although Article 2, sole paragraph of the law stated that Music education should be taught by teachers with specific training in the area, this item was vetoed by the then-President of the Republic, Luiz Inácio Lula da Silva. In Message No. 622, dated August 18, 2008, the President, through the Ministry of Education, presented the reasons for the veto:

Rxegarding the sole paragraph of Article 62, it is essential to have a clear understanding of what "specific training in the area" means. It is worth noting that music is a social practice, and in Brazil, there are numerous professionals active in this field without academic or official music training who are nationally recognized. These professionals would be unable to teach such content as proposed by this provision. Additionally, this requirement goes beyond defining a curricular guideline and establishes, unprecedentedly, specific training for the transfer of content. It is important to note that there is no requirement for specific training in subjects such as Mathematics, Physics, Biology, etc. Even when the National Education Guidelines and Bases Law defines more specific content related to different cultures and ethnicities (Article 26, § 4), and foreign language education (Article 26, § 5), it does not establish the minimum training for those who would teach these contents.

Years passed, and Law 11,769/2008 was not regulated. It is important for laws to undergo a regulation process, depending on the type of law. Not all laws, however, require this procedure, but all can be regulated (Meirelles, 1958). However, many times, without regulation, laws can go unnoticed or be considered unimportant; hence, the relevance of this procedure, especially in the present time. Therefore, this progress can be achieved through a resolution.

Concerning Law 11,769/2008, the regulation process took approximately eight years from the date of its enactment until its implementation through homologation, which occurred on May 10, 2016. This resulted in Resolution No. 2 of 2016 (Resolution CNE/CEB No. 2), issued by the National Council of Education/Chamber of Basic Education (Brasil, 2016b). According to the heading of the law, it "Defines National Guidelines for the implementation of Music education in Basic Education." In its structure, it presents two articles. The first one states its purpose to guide "schools, Education Secretariats, music professionals and teachers' training institutions, the Ministry of Education, and Education Councils in the implementation of Music education in Basic Education," as per Law No. 11,769, 2008 (Brasil, 2016b, p. 1). Of particular relevance to this research is Article 1, which includes the responsibilities of Education Secretariats. Specifically, item VII of § 2 stipulates the organization of "specific competitions for the hiring of licensed Music teachers" (Brasil, 2016b, p. 2). Finally, Article 2 specifies that the resolution shall come into force upon its publication, and it revokes all previous contradictory provisions.

As Resolution CNE/CEB No. 2 has not been revoked, it is presumed to be in force. However, the national public policy landscape can be complex, presenting itself as an arena of disputes (Bowe,

Ball & Gold, 1992). In this sense, in 2016, the legal scenario in Education underwent significant changes, particularly concerning the Arts. Only eight days before the signing of Resolution CNE/CEB No. 2, on May 2, 2016, Law No. 13,778 (Brasil, 2016a) was signed, replacing Law No. 11,769/2008. According to the heading, this new law amended "§ 6 of Article 26 of Law No. 9,394, dated December 20, 1996, which establishes the guidelines and bases of national education, regarding art education" (Brasil, 2016a). From then on, it was established that "visual arts, dance, music, and theater are the languages that will constitute the curricular component referred to in § 2 of this article." Lastly, a five-year period was given for educational systems to adapt to the changes in this law, including providing adequate training for teachers in sufficient numbers to work in basic education.

Based on the above and presenting a brief historical and legal overview of Music's inclusion in Brazilian education, it is evident that efforts are needed to make it a reality in schools. Furthermore, it can be observed that after about 200 years of its implementation in educational systems, there have been numerous attempts to reintroduce Music into school curricula. It is worth noting that in the last 50 years, there has been a decline, leading practically to its extinction from curricula.

In this context, it is evident that legislation can sometimes be imprecise and ambiguous in various aspects (Bowe, Ball & Gold, 1992), highlighting, in this article, the issue of public competitions. Therefore, some questions have arisen, driving the conduct of this research: What investigations have been carried out concerning public competitions for music teachers in Brazil? Who is researching this topic? What are the publications that address this issue? Based on these inquiries, this research aimed to investigate the state of the art of research related to public competitions for music teachers in Brazil.

METHODOLOGICAL APPROACHES

This investigation constituted a state-of-the-art research (Romanowski & Ens, 2006) based on articles about public competitions for music teachers in Brazil, published in scientific journals. The methodology used was data collection through the Internet, focusing on research conducted and published until the year 2021, with no specific start date. After collecting the data, it was analyzed using content analysis (Bardin, 2011).

Widely used in the country, the state of the art has been employed by numerous experts to assess the production in a previously determined knowledge area. The term is a literal translation from English and aims to "conduct surveys of what is known about a particular subject based on research conducted in a specific field" (Romanowski & Ens, 2006, p. 40). According to Romanowski and Ens (2006):

State-of-the-art research can represent a significant contribution to the theoretical foundation of a knowledge area as it seeks to identify the relevant contributions to the construction of pedagogical theory and practice. It also aims to highlight the limitations and constraints of the research field, identify gaps in dissemination, explore innovative experiences investigated, and propose alternative solutions to practical problems. Moreover, it recognizes the research's contributions in shaping proposals in the focused area (Romanowski & Ens, 2006, p. 39).

By adopting this methodological approach, it was possible to achieve better control over the classifications, categorizations, and conclusions of the works over the years. Additionally, there is agreement with Romanowski and Ens (2006, p. 41) who argue that state-of-the-art studies "are justified because they provide an overview of what has been produced in the field and an organization that allows interested parties to perceive the evolution of research in the area, as well as its characteristics and focus, besides identifying existing gaps."

The data collection technique used was via the Internet. According to Freitas, Janissek-Muniz, and Moscarola (2004), the online research landscape has become a fundamental tool for data collection. The authors argue that: The Internet provides an opportunity for data collection and information dissemination that was never before possible. With it, researchers are no longer constrained by limitations of time, cost, and distance, as they now have virtually instantaneous worldwide access with minimal expenses (Freitas, Janissek-Muniz & Moscarola, 2004, p. 1).

The data collection via the Internet was conducted by searching in Brazilian scientific journals published in the Portuguese language and freely available online. No time filter was applied as the intention was also to understand since when the topic has been the focus of research.

As for the data collection procedures, initially, the websites of ten music journals published in Brazil were accessed. These journals included Claves, Em Pauta, Música em Perspectiva, Música Hodie, Opus, Orfeu, Ouvirouver, Per Musi, Revista da Abem, and Vórtex. In the first stage, the search was performed using the keyword "concurso" (competition). If any articles resulted from this search, a refinement process was carried out, selecting the ones that specifically addressed public competitions for music teachers. Among the researched journals, articles related to the research were found in three of them: Revista da Abem, Revista Música Hodie, and Revista Opus. All of these journals have Qualis A, according to the table presented below:

Table 1: Qualis of Music Journals

Journal	ISSN	Qualis
Revista da Abem	2358-033X	A1
Revista Música Hodie	2317-6776	A4
Revista Opus	1517-7017	A4

Source: The author (2023).

The three articles found are from Grossi (2007), Wolffenbüttel, Ertel, and Souza (2016), and Del-Ben et al. (2016).

Subsequently, seeking to broaden the scope of the investigation, searches were conducted on Education journal websites, as it is understood that researchers in Music often turn to journals outside their specific field. This approach is appropriate as it allows for the democratization of access to knowledge about research in Music Education, sharing insights with other colleagues.

To select the Education journals, the classification was based on the Qualis Journals, which, according to Article 2 of Ordinance No. 145, dated September 10, 2021, from the Ministry of

Education/ Coordination for the Improvement of Higher Education Personnel (MEC/CAPES), "is the set of procedures for classifying journals based on impact factors related to the intellectual production of *stricto sensu* postgraduate programs in Brazil, solely for the purpose of providing subsidies for evaluation." Journals with Qualis A1, A2, A3, and A4 were chosen to match those in Music. In total, 19 Education journals were found. The table below presents the journals, their ISSN numbers, and their respective Qualis ratings.

Table 2: Qualis of Education Journals

Journal	ISSN	Qualis
CADERNOS DE HISTÓRIA DA EDUCAÇÃO (ONLINE)	1982-7806	A2
DEBATES EM EDUCAÇÃO	2175-6600	A2
EDUCAÇÃO & SOCIEDADE	1678-4626	A1
EDUCAÇÃO (PORTO ALEGRE)	0101-465X	A1
EDUCAÇÃO (UFSM)	0101-9031	A2
EDUCAÇÃO E PESQUISA	1678-4634	A1
EDUCAÇÃO E REALIDADE	2175-6236	A1
EDUCAÇÃO EM REVISTA (UFMG - ONLINE)	1982-6621	A1
EDUCAÇÃO UNISINOS	1519-387X	A2
ENSAIO - AVALIAÇÃO E POLÍTICAS PÚBLICAS EM EDUCAÇÃO	1809-4465	A1
HISTÓRIA DA EDUCAÇÃO (UFPEL)	1414-3518	A1
INTERFACES DA EDUCAÇÃO	2177-7691	A2
PRÁXIS EDUCACIONAL (ONLINE)	2178-2679	A2
PRÁXIS EDUCATIVA (IMPRESSO)	1809-4031	A1
REVISTA BRASILEIRA DE EDUCAÇÃO	1809-449X	A1
REVISTA BRASILEIRA DE HISTÓRIA DA EDUCAÇÃO	2238-0094	A1
REVISTA EDUCAÇÃO EM QUESTÃO (ONLINE)	1981-1802	A1
REVISTA EDUCAÇÃO PÚBLICA DA UFMT	2238-2097	A2
REVISTA ELETRÔNICA DE EDUCAÇÃO (SÃO CARLOS)	1982-7199	A2

Source: The author (2023).

Following that, the websites of the 19 journals were accessed again, using the keyword "*concurso*" (competition). If any article was found, it would go through refinement, involving the analysis of the title, keywords, abstract, and finally, a complete reading of the text. At the

end of the search in the education journals, one article was found in the *Revista Brasileira de Educação*, authored by Wolffenbüttel (2017).

Summing up the articles published in both music and education journals, a total of four articles were found that addressed public competitions for music teachers in Brazil, with three articles in music journals and one in an education journal, as presented in the following table.

Table 3: Selected Articles

Authors	Title	Year	Journal	Qualis
Grossi	A educação musical na perspectiva de um concurso público para professor da disciplina de Arte.	2007	Revista da Abem	A1
Wolffenbüttel, Ertel and Souza	Música nas escolas: uma investigação sobre a implementação nos municípios do Rio Grande do Sul.	2016	Revista Música Hodie	A4
Del-Ben <i>et al.</i>	Sobre a docência de música na educação básica: uma análise de editais de concurso público para professores.	2016	Revista Opus	A4
Wolffenbüttel	Música nas escolas públicas municipais do Rio Grande do Sul.	2017	Revista Brasileira de Educação	A1

Source: The author (2023).

After data collection, the material was analyzed using content analysis (Bardin, 2011). The author provides a critical appreciation of content analysis as a treatment method in qualitative and quantitative research, with the primary function being the critical process of uncovering the data. Content analysis is

[...] a set of techniques for analyzing communications aimed at obtaining, through systematic and objective procedures for describing the content of messages, indicators (quantitative or not) that allow the inference of knowledge related to the conditions of production/reception (inferred variables) of these messages (Bardin, 2011, p. 47).

Bardin (2011) proposes the use of three phases in content analysis, which are pre-analysis, exploration of the material and treatment of results, and inference and interpretation. All three stages were conducted in this research. The pre-analysis involved organizing the data, including an initial reading of the collected articles and the formulation of hypotheses and objectives that guided the interpretation and formal preparation of the remaining research data. In the exploration phase, coding units were chosen for the data present in the articles, followed by classification and categorization. Finally, the inference and interpretation stage involved seeking the meaning of messages through or alongside the primary message of the articles. It was a moment of intuition, reflective analysis, and critical thinking about the readings of the articles on music teacher competitions. The treatment of results aimed to constitute and capture the contents present in all the collected material. This phase allowed the proposal of conclusions for this research.

RESULTS AND DISCUSSIONS

After the data collection, reading, and analysis of the articles by Grossi (2006), Del-Ben et al. (2016), Wolffenbüttel, Ertel, and Souza (2016), and Wolffenbüttel (2017), collected from the *Revista da Abem*, *Revista Opus*, *Revista Música Hodie*, and *Revista Brasileira de Educação*, respectively, we proceed to the presentation and discussion of the data.

Grossi (2007) discussed the political-educational scenario of music education in Brazil. She emphasized the distance presented by government spheres in the field of educational policies, as well as the field of action of music educators, considering the public competitions. The author addressed the opening of public notices for the hiring of arts education teachers in the format of versatile teaching, mentioning the existing legislation at the time, LDB n.º 9.394/96. Grossi (2007) focused on the public competition notice for filling vacancies in the position of Professor Classe "A" of the Public Teaching Career in the Federal District, Brazil, which included the curricular component "Arts," requiring a diploma in Education Art - Bachelor's Degree in Arts. As highlighted by the author, there were two problems with this notice:

[...] all candidates from all areas of the competition would take the exams on Basic Knowledge (Portuguese Language, Pedagogical Knowledge, and Notions of Administrative Law) and Specific Knowledge. As for the specific curricular components, there is a long list for each of the arts – visual arts, theater, and music. For music, the components include: music, expression, communication, and technology; music, creativity, and imagination; music, culture, and society. (Grossi, 2007, p. 40).

The author explained that the last topic of the document presented "issues related to the teaching-learning process of art education," and the edict stated that "the exams will all be objective, with practical exams only for the areas of Spanish, English, and French" (Grossi, 2007, p. 40). Additionally, she discussed the ambiguity resulting from the existing legislation at the time, arguing about the loss of space for Music education in Brazilian education. She also addressed the absence of teachers with specific music training. Grossi (2007) analyzed the public tender process for art teachers in the public education system of the Federal District (DF) and other locations in the country.

Throughout the article, Grossi (2007) pointed out the inconsistency in the opening of these edicts, which included graduates in Art Education. She shared her astonishment, caused by the fact that the existing documentation covered all artistic components, referring to the Ministry of Education and Culture (MEC), the National Curriculum Guidelines (DCN), and the National Curricular Parameters (PCN). In the case of the public tender in the DF, there was opposition from teachers and academics from the University of Brasília (UNB). As explained by Grossi (2007, p. 41), due to the "changes presented in the rectification edict, three professors from the Department of Music at UNB filed a request for disqualification, addressed to the State Secretariat for Administrative Management of the DF." This movement, which had several ramifications and was neither quick nor easy, resulted in the rectification of the edict, changing the required qualifications and specific knowledge, now including the courses of Full Degree in Plastic Arts, Performing Arts, or Music.

Based on Grossi's (2007) arguments, it becomes evident the lack of knowledge and unpreparedness of public authorities regarding laws and specificities of the fields. This causes

sadness in the face of so much negligence. However, this feeling must give way to a desire for the restoration of legality, which is always accompanied by hard work. One might think that the year 2007 is already distant from the present. Nevertheless, this is not a peculiarity of the first decade of the 2000s or even earlier times. As can be seen from some reflections on the historicity of Music Education legislation in Brazil, this panorama is not new.

It should be highlighted that in 2007, there was no Law No. 11,769/2008, nor Resolution CNE/CEB No. 2/2016. However, Law No. 9,393/1996 (LDB), which was already in force, addressed the specificity of training in the Arts, which could be Visual Arts, Dance, Music, or Theater. Additionally, in 2004, Resolution CNE/CES No. 2 approved the National Curriculum Guidelines for the Undergraduate Music Course and provided other provisions. Finally, it is worth mentioning that Opinion CNE/CEB No. 22, approved on May 22, 2005, rectified the term that designated the knowledge area "Artistic Education" to the designation: "Art, based on full specific training in one of the languages: Visual Arts, Dance, Music, and Theater." Therefore, it is evident that there were already many legal texts that could and should have been known by public authorities to open and carry out a public tender in an appropriate and lawful manner. It is also reiterated that despite the passage of time, these issues are still contemporary; currently, other laws could be brought up, including Law No. 11,769/2008 (Brasil, 2008), and Resolution CNE/CEB No. 2/2016 (2016b).

Years later, three articles focused on public tenders, this time in the state of Rio Grande do Sul (RS), authored by Del-Ben et al. (2016), Wolffenbüttel, Ertel, and Souza (2016), and Wolffenbüttel (2017).

Del-Ben et al. (2016) presented the results of a study that aimed to understand how different municipalities in RS conceptualize music teaching in basic education. The research was based on the experiences of some of the authors who, while participating in selection processes for music teachers, noticed a disconnect between the requirements of the exams and the understanding of literature in Music Education regarding training and work in the field.

Characterized as exploratory research, with documentary research as the strategy, the authors analyzed 170 public tender notices for teachers of Arts, Art Education, or Music, published by 153 municipalities from 2008 to 2012. As research procedures, Del-Ben et al. conducted standardized searches on the Internet, on websites of companies responsible for municipal public tenders where they could find notices for teachers of Arts, Art Education, or specifically Music, using the educational requirements specified in the notices as criteria. For data analysis, the following categories were defined:

[...] (1) company responsible for the preparation of the tender notice; (2) areas of the exams; (3) position and field of expertise; (4) indicated or suggested bibliography; (5) required educational qualifications; (6) job responsibilities; (7) programmatic content; (8) workload; (9) basic salary. For data organization, identification information from the tender notices was also used, including the municipality's name; notice number and year; and publication date of the document. (Del-Ben et al., 2016, p. 546).

As a result, the authors revealed an increase in the number of competitions for the subject of Art in the year 2011. According to the presentation of the results, considering the years from

2008 to 2012, the basis of data collection and analysis in Del-Ben et al.'s research (2016), the year 2011 represented 42.35% of the tender notices, followed by 2012 with 22.94%. With lower incidence, the years 2010, 2009, and 2008 appeared with 19.41%, 12.94%, and 2.35%, respectively. Regarding the required educational qualifications, in 49 out of the 170 analyzed tender notices, the field or subject of the teacher's expertise was specified. Among these, 38 named it as Arts or Art Education, although 16 of the tender notices presented other possibilities. Only 11 tender notices defined Music as the field of expertise. Another ten tender notices offered the option of working in the Music field by presenting a degree in any of the artistic languages (Visual Arts, Dance, Music, or Theater).

Del-Ben et al. (2016) argues about the presence of Art Education in the tender notices from 2008 onwards, considering that, with the LDB No. 9,394/1996, this nomenclature should have already been replaced by Art Education. Furthermore, according to the authors, considering the artistic languages defined in LDB No. 9,394/1996 and in the National Curricular Parameters (PCN), the specific contents presented in the programmatic content of the 170 tender notices, few described that the teacher would work only in one language.

Del-Ben et al. (2016) emphasizes the low number of tender notices that required a degree in Music in public competitions, as well as the references in the field of Music for Art teachers, compared to other subject areas. In the scope of the analyzed tender notices, the authors point out that Music teaching has not received the proper attention in terms of content, whether related to teacher training or to the content to be established in their work with students. In this sense, there is a warning to reflect on what characterizes the work of Music teachers in schools. Regarding the school maintainers and their actions regarding this issue, Del-Ben et al. (2016) mentions the responsibility of the Departments of Education when conducting specific competitions to hire Music graduates, regarding the inclusion of music in the curricula of basic education schools.

Other research conducted in Rio Grande do Sul (RS) were by Wolffenbüttel, Ertel, and Souza (2016) and Wolffenbüttel (2017), focusing on the presence of music in public municipal schools, from different perspectives, but with one of their focuses on the realization of competitions for Music teachers. As a methodology, the research was based on a quantitative approach, the survey method, and the application of self-administered questionnaires to 497 departments of education in the municipalities of Rio Grande do Sul, as a data collection technique. The data analysis was based on content analysis.

In both studies, data were collected from 54.32% of the education departments in the state, with responses from 270 municipal agencies. Based on the collected data, Wolffenbüttel, Ertel, and Souza (2016) explain:

In a preliminary analysis, among the 270 municipal education departments that returned the questionnaires, the rate of conducting competitions was 18.14%, meaning that 49 municipalities conducted competitions for music teachers in Rio Grande do Sul. The remaining 214 departments (79.25%) reported not having conducted any competition. Seven departments (2.59%) did not respond to this question. (Wolffenbüttel, Ertel & Souza, 2016, p. 13).

The authors also express concern about the fact that this data is based on the responses received, meaning it represents 18.14% of the 270 education departments that returned the questionnaires. However, there are a total of 497 municipalities, and therefore, slightly over half of them provided responses. According to the authors,

[...] the situation becomes even more alarming when considering the entire municipalities in Rio Grande do Sul, that is, 497 in total. In this case, we have 49 municipalities that conducted the teacher recruitment exams (18.14%), and 441 that did not, which accounts for 88.73% of the total. This number of 441 originates from the negative responses regarding the exams provided by 214 municipal education departments that returned the questionnaire, combined with the 227 departments that did not return it. This could be an indication of the absence of music in schools within their education networks and, consequently, the lack of public teacher recruitment exams for music teachers. If we want to delve even further into the analysis, then the number of 441 can be increased by 7 (questionnaires that did not include a response to this question), resulting in 448 municipalities (90.14%) that did not conduct public teacher recruitment exams for music teaching positions within their education networks. The 49 municipalities that conducted the exams, in this case, represent 9.85% of the total. (Wolffenbüttel, Ertel & Souza, 2016, p. 13).

Regarding the inquiry about whether municipal education departments have music teachers recruited through public exams in their education networks, Wolffenbüttel (2017) explains: from the municipalities that held exams, approximately 71 music teachers were hired in the public municipal education networks of Rio Grande do Sul. This hiring was carried out in different ways. Some municipalities hired only one music teacher, while others hired more than one. (Wolffenbüttel, 2017, p. 176).

It is observed, based on Wolffenbüttel's research (2017), that most municipalities in Rio Grande do Sul that conducted music teacher exams did so in 2011, accounting for 44.89% of the respondent municipalities. It is worth noting that this percentage is related to the 270 municipalities that responded to the survey. It is interesting but disheartening to note that after 2011, the percentages decreased, and surprisingly, before 2008, when Law No. 11,769/2008 did not exist yet, the percentage was higher than in the following years. This fact raises reflections about the difficulties faced in Brazil regarding the knowledge of legislation by public authorities, as well as the compliance with the current laws. It is indeed a significant challenge!

From the research carried out by Wolffenbüttel, Ertel, and Souza (2016) and Wolffenbüttel (2017), two points regarding the implementation of public exams are highlighted. One of them relates to the necessary procedures for conducting any exams, including those for teachers. The competence to create, change, abolish, and fix salaries for public positions in the municipality lies with the City Council. The mayor is responsible for approving or not these acts. Therefore, one of the aspects to be focused on is the fact that, many times, these positions do not exist. A first suggested action in this case is to encourage the City Councils of different municipalities to create positions and salaries for music teachers. Another analysis proposed by the authors is the implementation of public exams for music teachers. There is, therefore, a path to be followed. Finally, the authors argue that a large portion of municipalities in Rio Grande do Sul does not have these positions. Thus, "the path to conducting exams for music teachers is quite

long, as the process of creating laws is slow in Brazil, and the situation in Rio Grande do Sul is no different" (Wolffenbüttel, Ertel & Souza, 2016, p. 14).

Based on the above, it becomes evident that a significant effort is needed, both regarding the scarce number of published research and the findings revealed by the research itself. The expansion and dissemination of research are important and necessary, allowing the construction of theories and proposals suitable for addressing these issues at a national level.

CONCLUSION

At the conclusion of this research, various aspects that hinder the inclusion of music education in public schools can be highlighted in response to the questions that gave rise to this investigation.

Regarding research on public exams for music teachers in Brazil, a comprehensive search was conducted via the internet to find publications in music and education journals, resulting in 29 scientific journals. It was found that there is a scarcity in the number of research, publications, and contributions in this area. At least, and as far as can be confirmed, if there were any research conducted, they have not been published in music and education journals up to 2021. In the years focused on in this research, only four articles were found. It can be inferred, therefore, the need and certainly the urgency of conducting research focused on public exams in Brazil. It is understood that only with the existence of research data will it be possible to discuss with public authorities the pertinence and specificities of music education in schools. Based on the scientific panorama regarding the scarcity or absence of public exam announcements, it will be possible to advocate for the creation of positions and salaries for music teachers and the consequent opening of exams.

The question of who is researching this topic and which publications have disseminated such research can be answered together. It was observed that researchers in music education have conducted such investigations, and most of these studies have been published in music journals. One article was found in an education journal. These aspects can be understood from two perspectives. On one hand, this is a cause for satisfaction as it shows that music researchers are concerned with this issue, even if their efforts are still incipient. On the other hand, this fact emphasizes the importance of music education presenting and discussing its data with other fields, inviting other researchers to join in the efforts and, based on different theoretical frameworks and methodological processes, also collect and analyze data in this area. By doing so, collective and democratic understandings can be built around the importance of effectively integrating music into schools, which also includes the organization of public exams for music teachers.

Other issues can also be brought into reflection. In order to have the right to take exams for positions to teach Music in these spaces, regarding public tender notices for teaching positions in the field, it becomes essential for music educators to be constantly present, knowledgeable, and attentive in the development of these processes, as well as in other arts curriculum components.

Regarding music legislation, attention is drawn to the existence of legal acts that specifically determine the obligation of Music in schools, such as the legislation already mentioned in this article, Law No. 11,769/2008, and Resolution CNE/CEB No. 2/2016, just to name these two.

Another aspect to be considered, in this sense, is related to public education policies. In the face of a collective represented by school administrators, educators, and representatives of civil society, it is important to promote discussions that lead to positive and expected outcomes. The change concerning Music education in basic education can arise from efforts in local contexts and, eventually, influence larger contexts represented by other regions of the country. Therefore, the participation of public administrators and the school community, in conjunction with their sponsors, is considered essential to become familiar with these laws, with the aim of creating actions that ensure the presence of Music in the educational and political projects and the hiring of professionals in this field.

Finally, it is understood the relevance of expanding these inquiries, aiming to investigate, in other scientific journals, the state of research on public tenders for music teachers in Brazil, comparing them to research on tenders in other fields of knowledge. Perhaps a comparative and longitudinal study can support the reflections of Music Education in collaboration with other areas of knowledge.

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