


BASIC EDUCATION MUSIC TEACHER AND PRIVATE MUSIC TEACHER: A REFLECTION ON THEIR ATTRIBUTIONS AND REMUNERATION IN BRAZIL IN 2024

 <https://doi.org/10.56238/arev6n3-123>

Submitted on: 12/10/2024

Publication date: 12/11/2024

Giácómo de Carli da Silva¹

ABSTRACT

The present research was based on the methodology of research via the internet. As an objective, it aimed to expose a small analysis of the remuneration and attributions of Music teachers, comparing the Music teacher of Basic Education with the autonomous/extra-class Music teacher, giving more emphasis to the scenario of the latter. Thus, the following questions were prepared to be answered by this author who has in his curriculum as a teacher in Music the school curriculum of Basic Education, and also, has experience in teaching practice as an autonomous Music through MEI (Individual Microentrepreneur): Which teacher has more attributions in his work as a music teacher? Which of these earns the most per hour of work? As a result, the investigation brought that clearly, the Music teacher of Basic Education is the one who has the most attributions, given the number of students per class that he attends at once, in addition to having to deal with the lack of work material and adequate space for Music classes. And in response to the second question, the survey pointed out that it is the private music teacher who has the best remuneration per hour of work, disregarding, of course, the benefits guaranteed by law to Basic Education teachers, such as planning hours.

Keywords: Private music education, Music in Basic Education, Remuneration.

¹ Doctorate Student in Cultural Diversity and Social Inclusion (Feevale University)
Specialist in training in Human Rights and Health at FIOCRUZ

INTRODUCTION

First, the author of this article would like to inform the reader that, in 2024, this text was disregarded for presentation and subsequent publication in the annals of the XXXIV Congress of the National Association for Research and Graduate Studies in Music (ANPPOM), as this event considered that the present writing did not meet its standards. Thus, the text is presented.

In Brazil, in the year 2024, the remuneration of Basic Education teachers is still an issue out of line. This is said because the study and work time of a teacher in this range of education is disconnected from his remuneration, especially when talking about public education. When it comes to the teaching of Music, the scenario is no different.

Despite this, the present reflective investigation aims to bring a small analysis of the remuneration and attributions of Music teachers, comparing the Music teacher of Basic Education with the autonomous/extra-class Music teacher, giving more emphasis to the scenario of the latter. Thus, the following questions were elaborated to be answered by this author who has both experiences: Which teacher has more attributions in his work as a music teacher? Which of these earns the most per hour of work?

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

It is known that not all people who take Music classes in non-formal courses in this sub-area of the great area of Art – which in turn is a sub-area of the mother area that is the area of Linguistics, Letters and Arts – go on to a formal education in Music, such as technical courses, undergraduate and post-graduate courses, because they do not aspire to pursue a career in this area. At the same time, there are also cases in which people graduate from formal courses in the area of Music, but do not pursue a career in this area. Many people use Music as leisure, a robe or just attend the mandatory classes in the mandatory school curriculum of Basic Education, when there is Music in this curriculum, just to fulfill a legal obligation.

However, we cannot forget that people are not required to formalize and certify their training in Music, as well as in any other area of knowledge, such as Mathematics, Letters, History, Geography, Philosophy, Chemistry, Physics, Biology, Physical Education, Sociology, the area of Religious Education, etc. that is, the areas and subareas of knowledge that are taught to us in the Basic Education school. We are the ones who decide what direction we will take for our life. There is no legislation in Brazil that requires us to

take a technical course or undergraduate degree, especially in some area that does not interest us.

At the same time, as the present work talks about the teaching of Music, it is important to report to the reader that this teaching of Music is not available in all places in Brazil, free of charge or not. In some places where there is no free music education, there is it available for a fee. However, not everyone can pay the amount or the entire amount of tuition and/or single classes of this Art.

Thus, even though there is no legal obligation in Brazil that obliges private music teachers to offer music lessons at more affordable prices, it would be important for them to have the common sense to at least start thinking, for example, of offering for every ten students who pay the full tuition, one who pays only half (partial scholarship) and one who pays nothing (full scholarship).

It is important to think about this, not only for marketing reasons, but also for reasons of humanity and Human Rights. Thus, for the present theoretical framework, the present investigation relied on the following declaration and legislation: Universal Declaration of Human Rights of the United Nations (UN, 1948) which in its Article 24 says that every human being has the right to rest and leisure. Thus, Brazil ratified this and other articles of this Declaration (UN, 1948) in its Federative Constitution of the Republic of Brazil of 1988 (Brasil, 1988) by guaranteeing, in its Article 227, the right to leisure for Brazilian citizens.

In this context of having access or not to music education in a paid way, let us bring Pierre Bourdieu's Three States of Cultural Capital (1978), the Incorporated, the Objectified and the Institutionalized. Making a direct analogy to the teaching of Music, these Three States are explained.

In the first, the Incorporated State, the individual learns to play a musical instrument by himself, that is, in a self-taught way. He could even, through his self-teaching, learn to make his own musical instruments.

In the second, the Objectified State, the purchasing power through the financial power of the individual makes the difference. Thus, in private music education, the individual can only use it if he has a financial reserve to be able to pay for this education. In a place where there is no free music education, such as through social inclusion programs, the Objective State will make all the difference in the life of the individual who is not self-taught, but who has a good financial condition.

Finally, the Institutionalized State refers to the formal study of Music, for example, college. It is when the individual seeks to certify his knowledge in Music. It is worth mentioning that in Brazil, until a few years ago, there were Brazilian states (federative units) that did not have the Faculty of Music. Thus, if the individual residing in one of these states was interested in certifying his knowledge in Music at the university level (undergraduate), he would have to travel to another federative unit of the country to fulfill his interest and desire.

METHODOLOGY

The short and present investigative reflection focused on the methodology of research via the internet (Netnography) (Soares; Stengel, 2021), as sources contained in internet pages were sought; the qualitative approach (Mynaio, 2002), as we sought to work with the meanings of the data found and not with the quantity of these. For the present investigation in relation to the average income per hour of class of a music teacher who teaches private lessons, it was randomly chosen to choose the www.superprof.com.br website that covered, in May 2024, the entire national territory.

On this website, the descriptor "Musical Initiation" (on any musical instrument) was used up to the maximum value per hour, which is R\$230.00 made available on the www.superprof.com.br website, regardless of the training of each teacher (whether or not they had academic training in the area of Music), their evaluations made by students and whether the class modality was online and/or face-to-face. It is worth mentioning that in the interior of each Brazilian federative unit, there are several other music teachers who charge different amounts from those charged in their respective capitals. Therefore, this research focused only on Brazilian capitals. Although the site allows you to choose the maximum amount as R\$230.00, there have been cases in which teachers have appeared who charge more than this amount per hour of class. Once this was done, only the name of the capital and the state to which each one belonged were changed in the descriptors.

For the research on the base salary (salary floor) for a Brazilian Basic Education teacher, regardless of the area of training, the Federal Government website <https://www.gov.br/mec/pt-br/assuntos/noticias/2024/fevereiro/divulgado-novo-valor-do-piso-salarial-dos-professores> was used, which published on February 1, 2024 the new salary floor for Basic Education teachers, through the Ministry of Education (MEC).

4 RESULTS AND CONSIDERATIONS

As results and considerations, this reflective article brought the following table (Figure 1) on the values of class hours charged by private music teachers in Brazil, as well as the 2024 salary adjustment imposed on Brazilian Basic Education teachers.

Figure 1 – Table of values per hour of class given by private music teachers in the capitals of Brazil

Região	Unidade Federativa	Capital	População (IBGE, 2022)	Número de professores cadastrados no site	Valor mínimo p/hora	Valor máximo p/hora	Média de preço por hora de aula
SUL	Rio Grande do Sul (RS)	Porto Alegre	1.332.845	54	R\$30,00	R\$175,00	R\$117,50
	Santa Catarina (SC)	Florianópolis	537.211	65	R\$20,00	R\$150,00	R\$95,00
	Paraná (PR)	Curitiba	1.773.718	87	R\$20,00	R\$150,00	R\$95,00
	Média da Região Sul com base em suas capitais apenas						R\$102,50
SUDESTE	São Paulo (SP)	São Paulo	11.451.999	356	R\$1,00	R\$150,50	R\$76,00
	Minas Gerais (MG)	Belo Horizonte	2.315.560	71	R\$30,00	R\$180,00	R\$120,00
	Rio de Janeiro (RJ)	Rio de Janeiro	6.211.223	159	R\$18,00	R\$250,00	R\$134,00
	Espírito Santo (ES)	Vitória	322.869	30	R\$25,00	R\$280,00	R\$152,50
Média da Região Sudeste com base em suas capitais apenas						R\$120,62	
CENTRO OESTE	Mato Grosso do Sul (MS)	Campo Grande	898.100	2	R\$75,00	R\$100,00	R\$87,50
	Mato Grosso (MT)	Cuiabá	650.877	1	R\$50,00	R\$50,00	R\$50,00
	Goiás (GO)	Goiânia	1.437.366	49	R\$20,00	R\$300,00	R\$160,00
	Distrito Federal (DF)	Brasília	2.917.381	44	R\$20,00	R\$300,00	R\$160,00
Média da Região Centro Oeste com base em suas capitais apenas						R\$114,37	
NORDESTE	Bahia (BA)	Salvador	2.417.678	34	R\$15,00	R\$175,00	R\$95,00
	Sergipe (SE)	Aracaju	602.757	41	R\$15,00	R\$150,00	R\$82,50
	Alagoas (AL)	Maceió	957.915	44	R\$13,00	R\$150,00	R\$81,50
	Pernambuco (PE)	Recife	1.488.920	42	R\$13,00	R\$100,00	R\$56,50
	Rio Grande do Norte (RN)	Natal	751.300	34	R\$13,00	R\$100,00	R\$56,50
	Ceará (CE)	Fortaleza	2.428.708	17	R\$25,00	R\$150,00	R\$87,50
	Piauí (PI)	Teresina	866.300	6	R\$30,00	R\$247,00	R\$138,50
	Maranhão (MA)	São Luís	1.037.775	4	R\$20,00	R\$250,00	R\$135,00
	Paraíba (PB)	João Pessoa	833.932	41	R\$13,00	R\$100,00	R\$56,50
	Média da Região Nordeste com base em suas capitais apenas						R\$87,72
NORTE	Acre (AC)	Rio Branco	364.756	0	R\$0,00	R\$0,00	R\$0,00
	Rondônia (RO)	Porto Velho	460.434	0	R\$0,00	R\$0,00	R\$0,00
	Amazonas (AM)	Manaus	2.063.689	4	R\$25,00	R\$50,00	R\$37,50
	Roraima (RR)	Boa Vista	413.486	0	R\$0,00	R\$0,00	R\$0,00
	Pará (PA)	Belém	1.303.403	13	R\$30,00	R\$150,00	R\$90,00
	Tocantins (TO)	Palmas	302.692	1	R\$50,00	R\$50,00	R\$50,00
	Amapá (AP)	Macapá	442.933	2	R\$40,00	R\$80,00	R\$60,00
Média da Região Norte com base em suas capitais apenas						R\$33,92	
Média brasileira da hora aula de música (iniciação musical em qualquer instrumento musical) com base em suas cinco regiões						R\$91,82	

Source: www.superprof.com.br website (05/19/2024) and (05/20/2024) and <https://cidades.ibge.gov.br/> website (05/20/2024)

For a better understanding of the previous table (Figure 1), it is important to keep in mind that in certain places in Brazil, there are more music teachers than in others. Thus, the rule often follows the logic of the market, which is: the more teachers, the lower the price of the class hour. The fewer teachers, the higher the price per hour of class. Thus, São Paulo/SP has a very large number of musical initiation teachers in relation to the city of

Porto Alegre/RS, which in addition to being drastically smaller in territory and mainly, in population, has a smaller number of musical initiation teachers than São Paulo/SP.

It is also important to take into account that the capital of each state is not always the most populous city in it, as is the case of the states of Santa Catarina and Espírito Santo, where the capitals of these states are not the most populous cities of these federative units. Thus, it is possible that the value of musical initiation class hours can vary even more in these states. It was also observed during the research on the www.superprof.com.br website, that in some cases, the same teacher worked in more than one Brazilian capital. It is also worth mentioning that many of the teachers found on this site also taught online classes, in addition to face-to-face.

Regarding the amount paid to the Basic Education teacher, according to the following direct quote from the article entitled "New value of the teachers' salary floor released", the base salary for a teacher who works 40 hours a week is R\$4,580.57 (Four thousand, five hundred and eighty reais and fifty-seven cents). Namely

New value of the teachers' salary floor released

The National Professional Salary Floor for public basic education teachers for the year 2024 will be adjusted by 3.6%. New minimum value is R\$ 4,580.57

The Ministry of Education (MEC) published, on Wednesday, January 31, in an extra edition of the Official Gazette of the Union, Ordinance No. 61/2024, which defines the new salary floor for basic education teachers. The expected increase is 3.62%, and the minimum amount defined by the government for 2024 was R\$ 4,580.57. This salary is valid for the public network throughout the country, with a working day of at least 40 hours per week.

The minimum wage is the minimum amount that the professional category must earn throughout Brazil. The annual readjustment of the national salary floor for public teaching professionals in basic education was defined by Law No. 11,738/2008. Every year, it is up to the MEC to calculate the readjustment index and publish the ordinance with the new values, as provided for by law. The value update is calculated using the same percentage of growth as the minimum annual value per student, referring to the initial years of urban elementary education, defined nationally in Law No. 11,494/2007.

The value of the floor is defined by the federal government, but, as salaries are paid by the education networks, each state and municipality needs to make the new value official through its own rule. Therefore, the readjustment is not automatic. Basic education salaries are paid by municipalities and states, from resources from the Fund for the Maintenance and Development of Basic Education and the Valorization of Education Professionals (Fundeb) transferred by the Union, in addition to tax collection.

Source: MEC Social Communication Office (2024), website
<https://www.gov.br/mec/pt-br/assuntos/noticias/2024/fevereiro/divulgado-novo-valor-do-piso-salarial-dos-professores>

Based on this report, the formula contained in the website of the Union of Teachers of Itajaí and Region (<https://sinproitajai.org.br/calcule-seu->

If we take as an example the Brazilian average of the price of the hour of private music lessons found in this research, disregarding rest, and we make the same calculation that we used to calculate the price of the hour of class of a Basic Education teacher, to calculate how much a private music teacher earns per hour of class taught, considering that he also works 40 hours a week, we will have the following: $40 \times 91.82 = \text{R\$}3,672.80$. All this, without the great responsibility and work demand that exists in Basic Education.

Remembering that the www.superprof.com.br site is just one of several existing sites to find music teachers in Brazil. Thus, in figure 1, in the Brazilian capitals where there were no registered music teachers or few of these registered professionals, it does not mean that there are no professionals who teach music classes in these locations, since the music teachers in these places should and may be using other means of disseminating their work as music teachers other than the www.superprof.com.br website.

CONCLUSION

Answering the research questions: Which teacher has the most assignments in your job as a music teacher? Clearly, the Music teacher of Basic Education is the one who has the greatest attributions, given the number of students per class that he attends at once, in addition to having to deal with the lack of work material and adequate space for Music classes. Also, of course, because their employers often pay their salary below the minimum wage, since many times, teachers of Basic Education in general, especially public education, have to unite to protest in various ways for better working conditions, including salary, benefits that are often too shallow for the amount of work that these teachers perform, as well as, they almost always have to fight against mental exhaustion due to their hard work. This is all added to the fact that many develop disorders due to the stress generated by the high workload and demand on it.

Which of these earns the most per hour of work? Clearly, the private music teacher is the one who has the best remuneration per hour of work. The disparity between the amount charged per hour of class between a private music teacher who wears out less than a music teacher in Basic Education who has a more exhausting workload and responsibilities is notorious. At the same time, in the vast majority of times, the stress of a Basic Education teacher goes beyond issues of dealing in the classroom, such as when the teacher does not have adequate materials for the work and also does not have the appropriate physical environment to work in.

This teacher often comes into conflict with the management of the schools where he works and with the public power to get the minimum. It almost always becomes disliked for its actions of claims that are necessary to ensure the best possible learning of its students. On many occasions, the Basic Education Music teacher must take his own work materials to the schools where he teaches, to be able to do the best possible and the most appropriate class possible with his students. Not to mention, of course, when this teacher spends his own salary to buy a piece (part) of a musical instrument that the school has, but which is defective, among many other shortages that the Basic Education teacher finds in his workplace, especially in the municipal and state public school networks.

Obviously, it is important to highlight that the Music teacher of Basic Education does not develop his students to the point of becoming instrumentalists, at least not as fast as a private Music teacher can due to his time dedicated individually to each of his Music students.

The present author, who in addition to being a music teacher, having worked in the curriculum of Basic Education, and who also worked in the private teaching of Music, does not want to detract from his own area. But rather, to alert to the common sense of their fellow private music teachers that even if there is, in certain cases, a quota to be paid to the school where they teach, this is certainly not so high that the value of the class hour is so abruptly higher than the amount paid to their fellow Basic Education teachers who have at least, a college (in relation to private teachers who do not have a degree in the area) and infinite more responsibility.

Pay attention and remember the social part of Music that is also based on Human Rights, which certainly involves Article 24 of the Universal Declaration of Human Rights (UN, 1948) and Article 227 ratified by Brazil in its 1988 Constitution (Brazil, 1988). Thus, it is worth remembering that the Objectified State (Bourdieu, 1978), points out that it is evident that not all individuals who are interested in music classes in places where there is no free offer of it or that there are, but that there are no more vacancies available and/or that the place where these are offered is a long distance from the residence of those who are interested in these and/or who do not have a car to travel to free and/or private music classes, have and/or will have access to music education.

This author considers shameful a country that does not imprison more for Basic Education than for private music education. Proof of this is his experience as a teacher in Basic Education, where he witnessed his fellow teachers who had passed the exam and

graduated in other areas of knowledge accepting invitations to teach classes in the Art curricular component, due to the lack of teachers in this area, since the municipality either did not want to call teachers from the competition that had already been held or that did not want to make a new public exam for this area or worse, that there were in fact no licensed music teachers to occupy their space in Brazilian Basic Education. Thus, the area of Music is even more devalued in Basic Education in Brazil since there are not and/or will not be professionals in this area defending it and carrying out its respective maintenance in all regions of Brazil.

Basic Education is the basis of an entire society. The teaching of Music in Basic Education is an important door for its users (students) to become even more consumers (paraphrasing a teacher of the visual arts of Basic Education who supervised the author of this article while he participated in the PIBID – Institutional Program of Scholarship for Initiation to Teaching) of musical art and even to be interested in taking Music classes in an extra-class (private) way.

REFERENCES

- Bourdieu, P. (1979). The three states of cultural capital. *Actes de la Recherche en Sciences Sociales, 30*, 3–6. https://www.persee.fr/doc/arss_0335-5322_1979_num_30_1_2654
- Brazil. (1988). *Constitution of the Federative Republic of Brazil of October 5, 1988*. https://www.planalto.gov.br/ccivil_03/constituicao/constituicao.htm
- Brazilian Institute of Geography and Statistics. (n.d.). *Cidades*. <https://cidades.ibge.gov.br/>
- Minayo, M. C. de S. (2002). *Social research* (21st ed.). Vozes.
- Ministry of Education. Social Communication Office of the MEC. (2024, February). *Divulgado novo valor do piso salarial dos professores*. <https://www.gov.br/mec/pt-br/assuntos/noticias/2024/fevereiro/divulgado-novo-valor-do-piso-salarial-dos-professores>
- Soares, S. S. D., & Stengel, M. (2021). Netnography and scientific research on the internet. *Revista de Psicologia da USP, 32*, 1–11.
- Super Prof. (n.d.). *Superprof*. <https://www.superprof.com.br>
- Teachers' Union of Itajaí and Region. (n.d.). *Calcule seu salário*. <https://sinproitajai.org.br/calculador-salario/>
- United Nations. (1948). *Universal Declaration of Human Rights of December 10, 1948*. <https://www.unicef.org/brazil/declaracao-universal-dos-direitos-humanos>