

OVERVIEW AND PERCEPTIONS ABOUT THE TEACHING OF CONDUCTING IN THE TRAINING OF MUSIC TEACHERS IN THE SOUTHERN REGION OF BRAZIL

PANORAMA E PERCEPÇÕES SOBRE O ENSINO DA REGENHARIA NA FORMAÇÃO DE PROFESSORES DE MÚSICA NA REGIÃO SUL DO BRASIL

PANORAMA Y PERCEPCIONES SOBRE LA ENSEÑANZA DE LA DIRECCIÓN ORQUESTA EN LA FORMACIÓN DE PROFESORES DE MÚSICA EN LA REGIÓN SUR DE BRASIL

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Bernardo Grings¹

ABSTRACT

The training of music teachers is a field of increasing relevance in Brazil, driven by the legislation that reinserted music as a mandatory curricular component in basic education (Law 11.769/2008). In this scenario, musical activities together, which have deep historical roots and multiple social, aesthetic and educational purposes, assume a central role. Conducting, as a practice of leadership and conduction of musical groups, becomes an essential knowledge for the teacher who will work in these contexts. This article aims to present an overview of the presence of conducting teaching in music degree courses in the Southern Region of Brazil and to explore the perceptions of students, teachers and coordinators about the importance and functions of this teaching in professional training. The methodology, in the phase described here, involved an initial survey, consulting the INEP register and the websites of higher education institutions to identify the music degree courses in the South Region and verify the inclusion of conducting in their curricula. The results revealed that all twenty institutions identified offer regency education, and eighteen have specific disciplines for this. The subsequent research, involving 56 students, as well as conducting professors and coordinators of three selected courses, demonstrated unanimity as to the fundamental importance of this knowledge. The functions assigned to conducting included the development of leadership essential to teaching practice, the training to direct amateur groups (the predominant context in Brazilian music education), the integration of theoretical, practical and pedagogical knowledge, and the provision of specific methodologies for the collective teaching of music. It is concluded by the wide presence and the strong recognition of the relevance of conducting in the training of music teachers in the South Region, indicating its strategic role in preparing for the challenges of professional practice in various educational spaces.

¹Doctor of Music
BG MAESTRO
Email: bernardogrings@gmail.com
ORCID: <https://orcid.org/0009-0008-6352-3630>
LATTES: <http://lattes.cnpq.br/3949435882350485>

Keywords: Teaching of Regency. Music Teacher Training. Music Education. Professors and Students. Curriculum.

RESUMO

A formação de professores de música é uma área de crescente relevância no Brasil, impulsionada pela legislação que reinseriu a música como componente curricular obrigatório na educação básica (Lei 11.769/2008). Nesse cenário, as atividades musicais em conjunto, que possuem profundas raízes históricas e múltiplas finalidades sociais, estéticas e educacionais, assumem papel central. A regência, como prática de liderança e condução de grupos musicais, torna-se um saber essencial para o professor que atuará nesses contextos. Este artigo tem como objetivo apresentar um panorama da presença do ensino de regência em cursos de licenciatura em música na Região Sul do Brasil e explorar as percepções de alunos, professores e coordenadores sobre a importância e as funções desse ensino na formação profissional. A metodologia, na fase aqui descrita, envolveu um levantamento inicial, consulta ao cadastro do INEP e aos sites das instituições de ensino superior para identificar os cursos de licenciatura em música da Região Sul e verificar a inclusão da regência em seus currículos. Os resultados revelaram que todas as vinte instituições identificadas oferecem ensino regencial, e dezoito possuem disciplinas específicas para isso. A pesquisa subsequente, envolvendo 56 alunos, além de professores de regência e coordenadores de três cursos selecionados, demonstrou unanimidade quanto à fundamental importância desse conhecimento. As funções atribuídas à regência incluíram o desenvolvimento de lideranças essenciais à prática docente, a formação para dirigir grupos amadores (contexto predominante na educação musical brasileira), a integração de conhecimentos teóricos, práticos e pedagógicos e o fornecimento de metodologias específicas para o ensino coletivo de música. Conclui-se pela ampla presença e pelo forte reconhecimento da relevância da regência na formação de professores de música na Região Sul, indicando seu papel estratégico na preparação para os desafios da prática profissional em diversos espaços educacionais.

Palavras-chave: Ensino de Regência. Formação de Professores de Música. Educação Musical. Docentes e Alunos. Currículo.

RESUMEN

La formación de profesores de música es un campo de creciente relevancia en Brasil, impulsado por la legislación que reintrodujo la música como componente curricular obligatorio en la educación básica (Ley 11.769/2008). En este escenario, las actividades musicales, con profundas raíces históricas y múltiples propósitos sociales, estéticos y educativos, adquieren un papel central. La dirección, como práctica de liderazgo y dirección de grupos musicales, se convierte en un conocimiento esencial para el docente que trabajará en estos contextos. Este artículo busca presentar un panorama de la presencia de la enseñanza de la dirección en las carreras de música de la Región Sur de Brasil y explorar las percepciones de estudiantes, docentes y coordinadores sobre la importancia y las funciones de esta enseñanza en la formación profesional. La metodología, en la fase aquí descrita, consistió en una encuesta inicial, consultando el registro del INEP y los sitios web de instituciones de educación superior para identificar las carreras de música en la Región Sur y verificar la inclusión de la dirección en sus planes de estudio. Los resultados revelaron que las veinte instituciones identificadas ofrecen formación de regencia, y dieciocho cuentan con disciplinas específicas para ello. La investigación posterior, que involucró a 56 estudiantes, así como a profesores directores y

coordinadores de tres cursos seleccionados, demostró unanimidad en cuanto a la importancia fundamental de este conocimiento. Las funciones asignadas a la dirección incluyeron el desarrollo del liderazgo esencial para la práctica docente, la capacitación para dirigir grupos de aficionados (el contexto predominante en la educación musical brasileña), la integración de conocimientos teóricos, prácticos y pedagógicos, y la provisión de metodologías específicas para la enseñanza colectiva de la música. Se concluye con la amplia presencia y el sólido reconocimiento de la relevancia de la dirección en la formación del profesorado de música en la Región Sur, lo que indica su papel estratégico en la preparación para los desafíos de la práctica profesional en diversos espacios educativos.

Palabras clave: Docencia de Regencia. Formación del Profesorado de Música. Educación Musical. Profesores y Estudiantes. Currículo.

INTRODUCTION

The training of music teachers in Brazil occupies a prominent place in contemporary educational discussions, especially after the enactment of Law 11.769/2008 (BRASIL, 2008), which reestablished the mandatory teaching of music in basic education schools. Such legislation not only validates the importance of music in the integral development of students, but also intensifies the need to train music educators able to work in the diverse and complex Brazilian school contexts. Within the multiple possible practices in music teaching, joint activities – choirs, bands, orchestras, various instrumental groups – have a long historical and cultural tradition, serving purposes ranging from ritualistic to aesthetic, from social to educational (GRINGS, 2011). The very interactive nature of these activities presupposes communication and cohesion, often coordinated by a leader, whose function evolved into what we now know as regency.

Conducting, understood as the "direction of a musical performance through visible gestures intended to ensure the coherence and unity of execution and interpretation" (DICIONÁRIO GROVE DE MÚSICA, 1994, p. 771), or, more broadly, as the act of "directing, leading a group of performers [...] within a certain musical unity, guided by the gestures of the hands, the body and [...] by physiognomic expressions" (ZANDER, 2008, p. 16), transcends the mere marking of time. It involves, as Carvalho (1997, p. 23) points out, the "leadership or mastery of a musical group", indicating tempo, rhythm, entrances, expression and other details of the performance. Although the gestural technique has become sophisticated since the eighteenth century, with the new expressive demands of orchestral music (LAGO JR., 2002), the function of leading collective musical practices is older and more comprehensive.

Considering that most musical groups, especially in the Brazilian school and community context, are amateur in nature (FIGUEIREDO, 1990; GRINGS, 2011), the music teacher often assumes the role of music educator and conductor (MATHIAS, 1986; RAMOS, 2003). Practice together, such as choral singing, thus becomes an accessible and relevant pedagogical alternative (FUCCI AMATO, 2009). The author's own experience as a participant and conductor of amateur groups evidenced the need for specific knowledge that articulated musical performance with music education, motivating research on the role of conducting in teacher training (GRINGS, 2011). Reinforcing this perspective, the National

Curriculum Guidelines for Undergraduate Courses in Music (BRASIL, 2004, Art. 5, Item II) include Conducting among the specific contents to be developed.

In view of this situation, the research that underlies this article sought to answer the question: how is conducting included in the Teaching Degree in Music courses in the Southern Region of Brazil and what is its function in the training of music teachers? The specific objectives included: a) to know if and how these courses insert the teaching of conducting; b) to identify the functions assigned to the regency; and c) to verify what students think about their presence in the curriculum. This article focuses on the findings related to the panorama of the presence of the regency and the general perceptions about its importance and functions.

METHODOLOGY

The investigation adopted a predominantly qualitative approach, seeking to understand in depth a phenomenon – the teaching of conducting in the training of music teachers – in its context (CRESWELL, 2007; GRINGS, 2011). The study was designed in two main stages. The first stage, whose results are the focus of this article, was characterized as an exploratory survey, essential to provide an initial overview and to support the subsequent stages of the research (GRINGS, 2011). The main objective of this phase was to map the offer of music degree courses in the Southern Region of Brazil (Rio Grande do Sul, Santa Catarina and Paraná) and to verify the presence and form of insertion of conducting teaching in the curricula of these courses.

The procedure began with the identification of the higher education institutions that offered this degree. For this, a consultation was carried out in the Register of Higher Education Institutions of the National Institute of Educational Studies and Research Anísio Teixeira (INEP) (www.educacaosuperior.inep.gov.br), between October 2009 and the beginning of 2010. Initially, seventeen institutions were identified, a number that expanded to twenty with new consultations in early 2010. The websites of these twenty institutions were then consulted to gather general information (location, administrative dependency) and, crucially, to obtain the curricular structures of the music degree courses. The focus was to verify if conducting was included in the curriculum and how it was presented: number of subjects (mandatory and/or elective), workload, semester(s) offered, or if it was addressed as content within other curricular units. In cases where the curriculum structure was not available online, contact was made via email to request the document. This

systematic survey allowed the construction of a general picture of the situation of conducting teaching in the initial training of music teachers in the region, serving as an indispensable basis for the selection of cases and the deepening carried out in the second stage of the research (multiple case study), detailed in the original dissertation (GRINGS, 2011).

RESULTS AND DISCUSSION

The initial survey identified twenty higher education institutions that offered the degree course in music in the Southern Region of Brazil during the research period (Table 1).

Table 1 - Institutions that offer music degree courses in the South Region

State	Institution	Acronym	City	Administration
RS	Federal University of Rio Grande do Sul	UFRGS	Porto Alegre	Federal
	Federal University of Santa Maria	UFSM	Santa Maria	Federal
	Federal University of Pelotas	UFPeI	Pelotas	Federal
	State University of Rio Grande do Sul	UERGS	Montenegro	State
	University of Passo Fundo	UPF	Passo Fundo	Toilet
	Methodist University Center IPA	IPA	Porto Alegre	Toilet
	University of Caxias do Sul	UCS	Caxias do Sul	Toilet
	Ivoti Higher Institute of Education	ISEI	Ivoti	Toilet
SC	Santa Catarina State University	UDESC	Florianópolis	State
	Regional University of Blumenau Foundation	FURB	Blumenau	Municipal
	University of Vale do Itajaí	UNIVALI	Itajaí	Toilet
	University of Planalto Catarinense	UNIPLAC	Lages	Toilet
PR	Federal University of Paraná	UFPR	Curitiba	Federal
	Faculty of Arts of Paraná	FAP	Curitiba	State
	School of Music and Fine Arts of Paraná	EMBAP	Curitiba	State
	State University of Londrina	UEL	Londrina	State
	State University of Maringá	UEM	Maringá	State
	State University of Ponta Grossa	UEPG	Ponta Grossa	State
	Faculty of Applied Sciences of Cascavel	FACIAP	Cascavel	Toilet

Pontifical Catholic University of Paraná

PUCPR

Curitiba

Toilet

Source: Register of Higher Education Institutions <http://emec.mec.gov.br/>

These institutions were distributed among the three states (eight in Rio Grande do Sul, four in Santa Catarina and eight in Paraná) and had different administrative dependencies (four federal, seven state, one municipal and eight private) (Table 2).

Table 2 - Distribution of courses between public and private by state

State	Administrative Dependency				Total
	Federal	State	Municipal	Toilet	
RS	3	1	0	4	8
SC	0	1	1	2	4
PR	1	5	0	2	8
Total	4	7	1	8	20

The analysis of the curricula of these twenty courses revealed a consistent and fundamental fact: **all** of them included the teaching of conducting in their training proposal (GRINGS, 2011). This finding confirms the formal adherence to the National Curriculum Guidelines (BRASIL, 2004), which provide for regency as a specific content of the area, but also signals a recognition, at least in the curricular plan, of the importance of this knowledge for the future teacher.

The way in which conducting was incorporated into curricula, however, showed important variations. In the vast majority of the courses (eighteen of the twenty), conducting was treated as a **specific discipline**, with varied nomenclatures such as "Choral Conducting I, II, III, IV" (UFPeI, UFSM), "Conducting I and II" (UERGS, UCS, FURB, UEL, etc.), "Conducting Practice I, II" (UDESC, ISEI), "Introduction to Choral Conducting" (UEM) or "Conducting applied to music education" (UFPR) (Table 3).

Table 3 - Conducting in the curricular structure of music degree courses

	Institution	Conducting disciplines	Semester/ Stage	Workload
RS	UFPeI	Choral Conducting I, II, III, IV	5th, 6th, 7th and 8th	136h
	UFSM	Choral Conducting I, II, III, IV	5th, 6th, 7th and 8th	120h
	UFRGS	Choral Conducting I (II and III)	5th	60h (180h)
	UERGS	Regency I and II	5th, 6th	60h

	UPF	Choral Conducting	6th	60h
	UCS	Regency I and II	4th and 5th	60h
	IPA	Choral Conducting	Third	36h
	ISEI	Conducting practice (within the disciplines of LEM and CV)	1st to 7th	*
SC	FURB	Regency I and II	7th and 8th	144h
	UNIPLAC	Regency I, II and III	4th, 5th and 6th	90h
	UDESC	Conducting Practice I, II, (III and IV)	3rd and 4th	72h (216h)
	UNIVALI	Regency I and II	5th and 6th	60h
PR	UEL	Regency I and II	3rd and 4th year	120h
	FACIAP	Choral conducting I and II	5th and 6th	88h
	PUCPR	Regency I and II	5th and 6th	72h
	UEM	Introduction to Choral Conducting	Year 2	68h
	EMBAP	Conducting band, choir and orchestra	4th year	60h
	FAP	Regency	4th year	60h
	UFPR	Conducting applied to music education	6th	30h
	UEPG	Choral conducting (within PIG IV)	4th year	*

In only two institutions (UEPG and ISEI, in the latter case, within other disciplines), conducting appeared as **an integral content** of other broader curricular units, such as "Instrumental Group Practices" or "Language and Musical Structuring". The workload dedicated to the mandatory disciplines of conducting also varied considerably, from 30 hours/class in one course to 144 hours/class in another, indicating different weights attributed to this component in the training. It was also noted a tendency to allocate the disciplines of regency in the final semesters/years of the course, justified by some professors by the need for previous knowledge and greater maturity of the students to integrate the various knowledge that regency mobilizes.

In addition to the curricular presence, the in-depth research in the three cases studied revealed a largely positive and consensual perception of the relevance of conducting. Coordinators, conducting teachers and, notably, all **56 participating students** considered conducting teaching "important", "fundamental" or "essential" for the training of

music teachers (GRINGS, 2011). This unanimity suggests that regency is not seen only as a formal requirement, but as a formative component of intrinsic value.

The **functions** attributed to this teaching by the participants were consistent and multifaceted, connecting conducting directly to the pedagogical practice of the music educator. First, the development of **leadership** and non-verbal communication skills was highlighted, essential for teachers who work with groups (GRINGS, 2011). As one student expressed, "conducting works with the collective. There is no other way to develop some work in the classroom, related to music, other than in this way" (GRINGS, 2011, p. 81). Secondly, conducting was seen as crucial to **prepare the teacher to work with various musical groups**, especially amateur ones, common in schools and social projects (GRINGS, 2011). A coordinator pointed out that many graduates work with choral singing because it is an accessible practice that does not require material other than voices, making conducting an indispensable practical tool. Thirdly, conducting was perceived as a catalyst for the **integration of** theoretical, historical, technical and pedagogical knowledge acquired throughout the course (GRINGS, 2011). One coordinator described it as an "amalgam" where fragmented knowledge is applied in an integrated way in living musical practice. Finally, and recurrently, the regency was valued for providing **teaching methodologies** for collective work. One teacher emphasized that the discipline goes beyond gestures, offering subsidies on "how to teach a score to a lay group? How do you teach a song? There has to be a methodology for this."

The students' justifications mirrored these functions, emphasizing the applicability of regency in their current or future practices. They reported using conducting to lead the class in musical activities, to give inputs and indicate nuances in the teaching of instruments in groups, or to organize and direct choirs and school bands. Even those who did not intend to pursue a career as conductors recognized their value for understanding music and for communication in the classroom. The dominant perception is that conducting offers a set of transversal skills that are directly applicable to the daily life of music teachers in basic education and in other spaces.

CONCLUSION

This article outlined an overview of the teaching of conducting in music degree courses in the Southern Region of Brazil, evidencing its consolidated presence in the curricula and, above all, the wide recognition of its importance by students, teachers and

coordinators. The original research by Grings (2011) revealed that all the courses investigated include conducting, mostly as a specific discipline, and that there is a unanimous perception among the participants about its formative value, classifying it as "essential" or "fundamental". The functions attributed to this teaching – development of leadership and non-verbal communication, integration of musical and pedagogical knowledge, provision of methodologies for collective teaching and preparation for performance with amateur groups – demonstrate its strong connection with the competencies necessary for contemporary music educators. The verification of the presence and appreciation of the regency is a significant starting point. However, the considerable disparity in the workload dedicated to this component between the different institutions suggests that the understanding of *how* and *with what depth* conducting should be worked on still varies. The unanimity on its importance raises, therefore, crucial questions for future investigations: What are the predominant pedagogical approaches in the teaching of conducting in these courses? How are the specific contents (gestural technique, analysis, rehearsal methodology, repertoire) balanced and articulated with the teacher's general pedagogical training? How does the practice of conducting carried out during graduation effectively connect with the challenges encountered by graduates in their professional performance? The answer to these questions, which require more in-depth analysis of curricula and pedagogical practices, such as those initiated in the case studies of the original dissertation, is fundamental to improve the training of music teachers and strengthen their ability to promote meaningful musical experiences in groups.

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