

University of Sao Paulo  
Institute of Psychology

*What happens when we sing together?*

or

The shared sensibility from singing together: a study on its  
implications in the field of Social Aesthetics

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## **Dedication**

To my parents, who remain alive in me.

*I am a shepherd.  
The herd is my thoughts  
And my thoughts are all sensations.  
I think with my eyes and ears  
And with my hands and feet  
And with my nose and mouth.  
To think of a flower is to see it and smell it  
And to eat a fruit is to know its meaning.  
This is why on a hot day  
I feel sad to enjoy it so much,  
And I lie down on the grass,  
And I close my hot eyes,  
I feel my whole body reposing in reality,  
I know the truth and I am happy.*

*(O Guardador de Rebanhos in Poemas de Alberto Caeiro)*

*(...)Music melted the tediousness of realities. But it made one apprehensive. This way, music softened a man's sustenance to work, it weakened the rigidity of standing out. In the wind, the reprechume of the Bastion sounded loud:*

*“Companion, help me tell my life story...  
I'm leaving, hey-oh!  
I have no love here,  
My complaints are requested...  
I'm leaving, hey-oh!”*

*The music shared the sadness among all, each with their share.*

*(Manuelzão e Miguilim by Guimarães Rosa)*

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## Resumo

A partilha da sensibilidade pelo cantar junto e suas implicações no campo da Estética Social é o tema deste estudo. Fundamentado na compreensão fenomenológica de Merleau-Ponty e no método fenomenológico, as estratégias para seu desenvolvimento basearam-se na realização de oficinas de canto realizadas no Brasil e em Portugal, nas quais acumulei os papéis de condutora e pesquisadora, em uma agência que me permitiu criar, conjuntamente com os participantes, os caminhos percorridos. Dos relatos de suas experiências, descritos a cada encontro em diários de bordo, colhi os dados e categorias que conduziram a argumentação teórica, tecida a partir das proposições de Arnold Berleant sobre Comunidade Estética e da Estética Social; de Georgina Born para uma Estética Social voltada para arte e suas relações com a música; de Tia DeNora, para o entendimento das relações entre música e saúde; e de Steven Feld, para a apreensão do repertório cantado como uma cartografia poética. Os resultados encontrados contribuíram para a compreensão do campo estético constituído por meio da sensibilidade compartilhada por um cantar em comum, no qual o engajamento sensível pôde ocorrer. Da intercorporalidade e intersubjetividade das vozes que se entrelaçaram no espaço do encontro, emergiram os sentimentos de integração, bem-estar e pertencimento, bem como a aquisição pessoal de recursos para a autorregulação e para a correção de uma coletividade criada conjuntamente, assim como o cultivo de um sentido de comunidade, que evidenciaram a prática do canto em conjunto como uma *"Tecnologia do Nós"*. Por fim, a formulação da síntese das experiências dos participantes conduziu-me ao *Sentido de Liberdade*, *Sentimento de Conexão* e *à Liberdade de Conexão*, pelos quais arrematei a trama dos argumentos encontrados no âmbito da Estética Social como campo qualitativo das relações humanas.

**Palavras-chaves:** estética social; comunidade estética; sensibilidade; psicologia social; fenomenologia; canto em conjunto; música; bem-estar.



## Abstract

The shared sensibility from singing together and its implications in the field of Social Aesthetics is the theme of this study. Grounded in Merleau-Ponty's phenomenology and in the phenomenological method, the strategies for the development of this study are centered on singing workshops held in Brazil and Portugal, in which I assumed the roles of leader and researcher, in an agency that allowed me to create with the participants the paths followed. From the reports of their experiences, described in logbooks at each encounter, I gathered the data and categories that led to the theoretical argumentation, underpinned by Arnold Berleant's Aesthetic Community and Social Aesthetics, Georgina Born's Social Aesthetics focused on art and its relation to music; Tia DeNora's understanding of the relationship between music and health; and Steven Feld's understanding of the sung repertoire as poetic cartography. The results contribute to an understanding of the aesthetic field constituted through the shared sensibility from singing together, in which sensitive engagement occurs. From the intercorporeality and intersubjectivity of the interlaced voices in the space of the encounters, the feelings of integration, well-being, and belonging emerged, as well as the personal acquisition of resources for self-regulation and for the co-regulation of a collectivity created together as well as the cultivation of a sense of community, evidenced in the practice of singing together as a "*Technology of Us*." Finally, the synthesis of the participants' experiences led me to the *Sense of Freedom*, the *Feeling of Connection*, and the *Freedom of Connection*, through which I address the arguments found in the scope of Social Aesthetics as a qualitative field of human relations.

**Keywords:** social aesthetics; aesthetic community; sensibility; social psychology; phenomenology; singing together; music; well-being.

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## Introduction

The motivation for this study came from my many years of experience with singing groups and from the research I carried out for my master's thesis *The aesthetic experience woven by singing in the social process: sensibility, time and belonging* (2017) at the Department of Social Psychology graduate program at the University of São Paulo Institute of Psychology, the same university where I concluded this study for my doctorate.

The inspiration for this doctoral project came from the unusual encounters with two singing groups in Santo Antônio do Pinhal/SP in 2017, when I was a resident of the city and leader of one of the groups. The idea for the encounters arose from the perception I had of the ambivalent relationship between *forasteiros*, as migrant residents from other cities are called, and the *locals*, natives of the region, caused by the conflicting relationships arising from differences in perceptions of the world and cultural capital, which intensified the suspicion between them, while also providing a significant exchange of information and knowledge.

As an *outsider* myself, talking to Cida, my cleaning lady, I learned about a singing group at the church in Vila Velha, which has existed for 20 years, led by Nelson, a respected guitar player in the region- a group Cida had founded and where she sang. At the time, as leader of a singing group made up entirely of outsiders in the city, I proposed an encounter between the two groups, inspired by my experience of singing as a means of integrating the community in other situations. She told me that she would discuss the idea with Nelson and get back to me shortly. After a few days, she returned with a positive response. I took the idea to my group, who readily agreed.

Talking to Cida and Nelson, we thought it would be appropriate for the group of *outsiders* to go to the *locals*, and that the encounter should take place at the Nossa Senhora de Aparecida church, in the Vila Velha neighborhood of the rural area of Santo Antônio do Pinhal, about 7 kilometers from the center of the small town. The church was chosen as it was the place the group of *locals* used to rehearse and sing, in addition to being an important meeting place for the community. Neither of the groups knew what to expect. They only knew that they would sing for each other and that, at some point, they would

sing together. On the agreed day, the groups met: the group of *locals* received us in the tidy space, welcoming us. The excitement and curiosity among the groups was noticeable. The meeting took place in a covered area, with some sides open to the outside, with a small kitchen and table where, at the end, a snack was offered to everyone. After the first round of presentations, each group sat down facing the other and an improvised ritual was initiated by the group of locals, who sang a traditional song of *welcome* to the region for us. From there, both groups took turns getting up and singing their songs, then sitting down and listening to the other's song. This was repeated several times until the repertoire was exhausted. Then I proposed a collective song-dance, so we could learn together about the song *Lugar Comum*, by Gilberto Gil, unknown to both groups. The shared experience of the song-dance created a moment of celebration (GADAMER, H.G, 1985) that melted away any remaining barriers and provided greater intimacy and integration among all. After the song-dance came hugs and, afterwards, the sharing of the delicious snacks lovingly prepared for us. We celebrated:

We celebrate – and this is very clear when it comes to the experience of art – bringing us together for something. Not just being together, but rather the intention, which unites all and prevents them from disengaging in isolated conversations or losing that unity in parallel experiences. (GADAMER, H.G., 1985, p. 63)

The experience at that encounter inspired me to reflect deeper on singing together as a practice that recognizes and values its members and integrates the distinctions between them, in a process that welcomes the multiplicity of life experiences through singing together, in which each one's voice composes the creation of a common song. This perspective was already evident in the different paths I had taken in my experience of more than 30 years as a singer, music/vocal educator and somatic therapist in Biosynthesis and Bioenergetic Analysis - dimensions that I bring together to conduct the various groups that I work with. Seeking to constantly improve my knowledge and practices in order to deepen my self-understanding and my relationship with others who are willing to follow my lead, I approached my doctorate with an interest in carrying out research that could deepen and synthesize my experiences and my studies in the areas of music, psychology, philosophy and biology, which contribute to the understanding of the practice of *singing together* as inherent to the human being and accessible to anyone. In this way, I perceive *singing together* as a potentially important resource for expanding the individual's sensibility, self-knowledge, integrity and full expression, as well as

generating a feeling of belonging to a community, something I have experienced since I started singing at age 9 and which later contributed to the constitution of my *Being* as an artist and my *Being* as a therapist, to my actions as an educator and to the creation and format of the *Art of the Singing Being* method, which brings together the methodological assumptions that I use in the workshops and that, like me, are in constant transformation. Thus, what I present here is the perspective of the practice and study of a good part of almost an entire life that, in its course, shaped my body, my sensibility, my feelings, my subjectivity and my conscience, reflected in my way of being and of perceiving the world, in the quality of my interactions with others, in my movements, in my lifestyle, in the values that I propagate and in the power of my actions in everything that involves me on a daily basis.

It was while I was doing research for my master's thesis, completed in 2017, that I first came into contact with Arnold Berleant's concepts of *aesthetic experience*, *aesthetic community* and *social aesthetics*, introduced to me by my supervisor, Prof. Dr. Arley Andriolo. Impacted by the alignment I felt between his conceptions and my practices, I delved into his ideas and, together with the phenomenological perspective of Merleau-Ponty, I found the theoretical support for the work I developed, which influenced the direction of my research on the aesthetic experience woven by singing in the social process.

Two years later, more mature and developing my research questions, I presented my doctoral project aimed at understanding the shared sensibility from singing together and its implications in the field of Social Aesthetics. Once again, supported by Merleau-Ponty's phenomenology and the phenomenological method as an essential methodology for research based on the perceptive experience, according to Arnold Berleant, and supported by the narratives described in the participants' logbooks from the four singing workshops that constituted the research field of this study, I moved forward. The workshops were held in Brazil and Portugal, respectively the Montanh'arte project in Santo Antônio do Pinhal/SP, supported by the local city hall, and in Campos do Jordão/SP, at the Felícia Leirner Museum; and in two different locations in Lisbon, at the Laboratório de Música e Comunicação na Infância (LAMCI), with the support of CESEM, Center for Studies in Sociology and Musical Aesthetics at the Universidade Nova de Lisboa and at the Centro de Promoção Social Rainha D. Leonor, maintained by the Santa Casa de Misericórdia de Lisboa. The workshops were a privileged and essential

field for collecting data for this study. The transatlantic experience was conceived with the goal of verifying how the shared sensibility from singing together could occur in apparently quite different and complex cultural contexts, using the assumptions described above, which understands singing together as a practice of sensibility promoting the feelings of well-being and belonging, integrating the subject with himself and the community. Without the intention of examining them in depth, in terms of their contextual and cultural diversity, my main objective, for the purposes of this study, was to collect material on the experiences of the participants. In the workshops, I assumed the roles of leader and researcher, in a *participatory action* that allowed me to create, together with the participants, the path of experience. From the impressions, sensations and feelings experienced in the encounters, I developed the path and the theoretical argument. The findings and conclusions I arrived at, and that I present here, are described in four chapters. In the first chapter, “The Paths of Experience,” I reflect on the methods and strategies adopted for this study, my role as a leader and researcher, the pedagogical method and the choice of dynamics, and describe the field of research, composed of the four workshops. In the second chapter, “The Field of Experience,” I detail the places, the environment, the characteristics and the way in which the workshops were organized in Brazil and in Portugal, as well as giving an account of my experience in each one, intertwined with the voices of the participants. In the third chapter, “Social Aesthetics in shared sensibility through singing together,” I describe the theoretical arguments, divided into two main topics. In the first topic, “The Aesthetic Experience and the Aesthetic Community,” I rely on the understanding of *Aesthetic Community* and *Social Aesthetics* as proposed by Arnold Berleant (2010) and Georgina Born’s idea for a Social Aesthetics related to music (2017) and the ideas of Tia DeNora (2007) and her *Technology of the Self* in the relationship between music and health, upon which I develop the concept of the *Technology of Us*, complemented by the concept of *psychological sense of community* (PSOC) developed by McMillan & Chavis (1986) and revisited by João Amaro (2007), to advance our understanding of the feelings of well-being and belonging described in the reports of the workshop participants. In the second topic, “The repertoire as Poetic Cartography,” I investigate the importance of the musical repertoire of the workshops for the symbolic construction of a territory delineated and filled with songs that make up the vocalized and sonorous path followed by a specific group and that provides meaning and memory by constituting a transformative sharing among members. The fourth chapter, “Freedom and Connection,” centers on the synthesis I found when integrating the

feelings, sensations and impressions reported by the participants, including myself, activated through the coexistence when singing together, divided into three topics: the *Sense of Freedom*, the *Feeling of Connection* and *Freedom of Connection*. In this last chapter, enlightening and conclusive for me, I outline and present the conclusions of this study.

Finally, I highlight four observations with respect to the way of writing and some terms chosen for my narrative: 1) I chose to write in the first person singular and, sometimes, in the first person plural in consideration of my involvement as a leader and my engagement as a participant and researcher; 2) I chose to use the expression *singing together* and, in some situations, *singing in conjunction* rather than collective singing, as the latter is associated with the practice of choral singing aimed at creating a repertoire and performing; 3) respecting the anonymity agreement, the names of the participants have been changed to fictitious names; and 4) I chose to keep the English translation of the participants' reports in Portuguese as close to the original as possible, preserving the original character.



# 1. The paths of experience

## 1.1. Singing workshops: methods and approaches

The research method for this study is rooted in phenomenology and the phenomenological method. To provide a better understanding of phenomenology as a method of investigation, I look, initially, to its etymology, which defines it as the *science of the phenomenon, of what reveals itself*. Conceived as a science of the structures and essences of pure consciousness by Edmund Husserl (1859-1938), who promoted it as a method of philosophical investigation, phenomenology is based on lived experience, on contact with “things themselves,” in the things that are, in essence, what is consciousness, being in essence the manner or characteristic of the appearance of a given phenomenon, and *consciousness* of “an activity constituted by acts (perception, imagination, volition, passion) with which something is seen” (MOREIRA, 2004). In summary, phenomenology is understood as the study of the phenomenon and the essences of what manifests itself in consciousness. As such, new trends and ramifications are derived from this understanding and expand its meaning over time, due to the various uses obtained from it (MOREIRA, 2004). With respect to the understanding of aesthetic phenomena, according to Andriolo (2021), its origin lies in the works of Moritz Geiger, a student of Husserl and member of the Munich phenomenological circle (ANDRIOLO, 2021, p. 108). Regarding the aesthetic phenomenon in contemporary phenomenology, Andriolo (2021) cites the aesthetic understanding of Mikel Dufrenne in his work *Phénoménologie de l'expérience esthétique* (1953), “which was followed by a number of very significant studies and publications in the field of phenomenology of aesthetics” as fundamental for the advancement of the field of phenomenology of aesthetics, as well as for theories of art (ANDRIOLO, 2021).

In this study, I work with two fundamental branches in the field of phenomenology of aesthetics. First, I adopt Merleau-Ponty's phenomenological understanding, whose proposition addresses the production of meaning resulting from the effects of the sensitive intertwining of relationships, which occurs in a perceptive, intercorporeal and pre-reflective manner, inseparable from the intersubjectivity inscribed in the social and historical experience (ANDRIOLO, 2021). For Merleau-Ponty (2014):

The acquisition of Phenomenology was, undoubtedly, to have united extreme subjectivism with extreme objectivism in its notion of the world or rationality. Rationality is exactly proportionate to the experiences in which it reveals itself. Rationality exists, that is to say: perspectives are confronted, perceptions are confirmed, a meaning appears. But it should not be set apart, transformed into absolute Spirit or into the world in the realistic sense. The phenomenological world is not the pure being, but the meaning that appears at the intersection of my experiences with those of the other, by the interaction of one with others; it is, therefore, inseparable from the subjectivity and intersubjectivity that forms its unity by resuming my past experiences in my present experiences, the other's experience in mine (MERLEAU-PONTY, 2014, p. 19).

In his book *Phenomenology of Perception* (2014), Merleau-Ponty describes phenomenology as: 1) the study of essences- and all problems can be seen as defining essences- the essence of perception, the essence of consciousness, for example; 2) a philosophy that returns essences to existence, that does not think that man and the world can be understood in any other way than from their facticity; 3) a transcendental philosophy that suspends, in order to understand them, the affirmations of the natural attitude, but also a philosophy for which the world is always "there," before reflection, as an inalienable presence, and whose force consists in rediscovering this naive contact with the world in order to finally give it a philosophical statute; 4) the ambition of an "exact science," but it is also an account of space, time, the world "experienced"; and 5) the attempt at a direct description of our experience as it is, without any deference to the psychological genesis and causal explanations that the scientist, historian or sociologist may provide for it (MERLEAU-PONTY, 2014, pp. 1-2).

In short, for the philosopher, phenomenology is only accessible with a phenomenological method and "it is in ourselves that we find the unity of phenomenology and its true meaning" (MERLEAU-PONTY, 2014, p. 2):

It is before us, in the thing where we are placed in by our perception, in the dialogue into which we are launched by our experience of the other, in a movement whose springs are not fully known to us, that we find the seed of universality or the "light natural," without which there would be no knowledge. (MERLEAU-PONTY, 1947/1989, p. 135 *apud* ANDRIOLO, A., 2021, p. 109)

Secondly, I use the conception of Arnold Berleant, a musician and philosopher dedicated to phenomenology, who understands the phenomenological method as an essential procedure for studies that are based on the perceptual experience:

The phenomenological method has double utility here, not only for its rigorous exposure and suspension of assumptions, but also for its focus on perceptual experience as the originating point of inquiry. It is here that phenomenology shares common ground with aesthetics, which, as we shall soon observe, is grounded in sense experience. The phenomenological method provides a purgative procedure and a direct one by which aesthetic inquiry can proceed. (BERLEANT, 2010, p.22)

In a concise manner, for Berleant, the common ground between aesthetics and phenomenology lies in the perceptual experience by involving the engagement of the senses, the perception and awareness of its meaning; that is, the meaning is experienced in the depth of sensibilities (ANDRIOLO, 2018), from where the feelings, values and memories that make up a given situation and provide its understanding emerge indistinctly. Thus, the employment of the phenomenological method in this study is due to the usefulness of the procedures it offers for understanding the connection between social aesthetics and sensibility in relation to the arts in the scope of Social Psychology, as well as its repercussions in the daily life of the subject and the community (ANDRIOLO *et al.*, 2022). In this particular case, it is through the sensitive engagement promoted by *singing together* as a musical practice that contributes to the creation of a kind of coexistence in which mutuality and shared sensibilities are intensely present.

## **1.2. Strategies for data collection and analysis of collected material**

Developed together with the Laboratório de Pesquisa em Psicologia da Arte IP/USP - LAPA (the Psychology of Art Research Laboratory IP/USP) coordinated by Prof. Dr. Arley Andriolo, and where I have been a member since 2013, the strategies I adopted for data collection in this study are supported by the phenomenological method and were used by me previously in the research for my master's thesis. This approach emerged from the one used by Marcelo Petraglia (2015), whose thesis, also carried out at LAPA, examined the knowledge of oneself and the other in music workshops. Our strategies had working with multi-generational workshops through musicality in

common. However, they differ in the focus that I have attributed to singing together and the constitution of the repertoire.

Initially, I draw attention to the use of workshops as research contexts in which “microsystems” are created that reproduce the social process experienced in everyday life. I describe the workshops as specific fields for different practices, composed of people who come together to do something in common. As social practices, I highlight their political character in the production of meaning, perceptions and values that shape the experience, in a sensitive exchange facilitated by group interaction that occurs on a path created by all participants, who participate freely in it. For this study, the workshops are privileged spaces for studying the shared sensibility from singing together.

From a theoretical-methodological perspective, Spink and Medrado (2014) understand the workshop as a “facilitating strategy for dialogue exchange and co-construction of meaning, whose methodological procedures, at first glance, seem to articulate focus groups (Ressel et al., 2008 ), group dynamic strategies (Spink, 2003a) and conversation (Mello, Silva, Lima & Paolo, 2007)” where the multiplicity of positions is negotiated and an attempt is made to emphasize the creative plasticity of group interactions:

In the context of the workshops, the negotiation of meanings is part of a process of dialogic interanimation and interpersonal co-construction of identities, in a constant game of positions (Davis & Harré, 1990), which makes the multiplicity of versions of the topic under discussion flow, intersected by “games of truth.” We are who we are because the other challenges us, accepts or disputes our version of *self*. (SPINK and MEDRADO, 2014, p. 41).

In a succinct manner, the authors highlight three vectors that define the dynamics, the exercise of analysis and the purpose of using the workshops as a methodological strategy (2014): focus, plasticity and politics. For the analysis of each workshop, Spink and Medrado (2014) propose the inclusion and understanding of different procedures, ranging from the aspects that precede it, such as dissemination, invitation, receptivity, location, duration and the signing of free consent forms for using images, as well as the elements that constitute its setting, such as the room, ambiance, organization, decoration and even the reflections and narratives generated by the process itself.

To carry out this study, I adopted the following procedures for data collection and analysis:

1. The adoption of logbooks for participants to record their experiences and impressions. I believe that these diaries are the embodiment of the aesthetic experience itself, taking into account not only what they describe, but also how the description is made.

2. Use of a questionnaire for collecting basic information, such as: the interlocutor's life context, their day to day life, personal interests and health issues, aimed at understanding the participants' expectations for the workshop and the reasons for participating.

3. Collection of testimonials on video, with the agreement of the participants, respecting ethics and anonymity, to enrich the research material.

4. Request for a song that was important and meaningful for the participant in their life history, with the intention of compiling an expressive repertoire to be worked on with the group.

From the collection, organization and analysis of data from the research material, the categories for discussion and theoretical understanding emerged. I emphasize that the entire research process is based on the experiences of the participants and my own, reported in the collected material.

In summary, the following methodological steps were adopted:

1. "Logbooks" provided to each participant
2. Form with specific questions about the participant
3. Recording of encounters and testimonials on video, respecting the anonymity agreement.
4. Constitution of the repertoire of songs chosen by the participants
5. Notes of the researcher's observations about the process
6. Analysis of the data obtained for the theoretical argument

### **1.3. The research field, the pedagogical method adopted and the leader/researcher's role**

The research field of this study consists of four workshops with participants from different social, economic and cultural contexts, held in spaces with different purposes. This allowed me to obtain relevant data for analysis and comparison, with a view to deepening the discussion and understanding proposed in this study. The duration of each workshop varied between eight and ten consecutive sessions, once a week, over a period of approximately two months.

The research project initially envisaged carrying out the field research just in Brazil. A year and a half after approval, two workshops had been carried out with the groups in Santo Antônio do Pinhal and Campos do Jordão. After these workshops, I felt the need to expand the study overseas in order to deepen the thesis defended in this study by including different cultural and social contexts. Thus, the workshops in Lisbon, Portugal emerged, where I conducted two more workshops for the LAMCI and Rainha groups, which were of great importance for expanding and substantiating this study.

The four groups, briefly described here, will be detailed in a later chapter.

#### **Workshops held in Brazil**

1) *Santo Antônio do Pinhal group*. The workshop was held as part of the Montanh'arte project, supported by the local city hall, and was offered to the city's inhabitants in rural and urban areas. The group was initially composed of 19 participants, 15 teenagers (aged 11 to 17), public school students in the region, three women (aged 73, 40 and 32) and a man aged 25. The participants found out about the workshop through the facilitator and because they attended the Montanh'arte project. Of these, 11 completed the workshop.

2) *Campos do Jordão group*: The workshop was held as part of the Felícia Leirner Museum event schedule for the local population. The group consisted of 27 people between 11 and 65 years of age. Of these, 23 concluded the workshop. The participants found out about the workshop through the museum's communications created especially for the workshop.

The workshops were free and offered to interested parties by partner promoters, in this case, the Santo Antônio do Pinhal City Hall and the Felícia Leirner Museum.

### **Workshops held Portugal**

1) *Lamci group*. The workshop was held with the support and collaboration of the Centro de Estudos de Sociologia e Estética Musical (CESEM), a research unit at the Faculty of Social and Human Sciences of the Universidade Nova de Lisboa (NOVA FCSH) and took place at the Laboratory of Music and Communication in Childhood (Laboratório de Música e Comunicação na Infância - LAMCI), which is the research nucleus developed by CESEM, both coordinated, at the time, by Prof. Dr. Helena Rodrigues, who supported this research. The group was composed of 13 people, from 25 to 81 years of age. Of these, 8 completed the workshop. The participants found out about the workshop through the dissemination of the institution and through my personal network.

2) *Rainha group*. The opportunity to hold this workshop arose through the mediation of Prof. Helena Rodrigues and Prof. Isabel Coelho Mota, director of the Centro de Promoção Social Rainha D. Leonor of the Social Innovation Unit (Unidade de Inovação Social - UIS) of the Santa Casa da Misericórdia de Lisboa (SCML), who immediately welcomed the project and gave full support for its realization. Unlike the other experiences open to the public, this group was composed of 7 kindergarten teachers and a coordinator from the center, who agreed to participate in the research at the request of the administration. Of these, 6 completed the workshop, with one leaving on maternity leave toward the end of the encounters.

#### **1.3.1. The pedagogical method adopted to create the field of experience**

I arrived late, a stressful day, but even arriving late, I didn't want to miss it. It was good. Cecilia's welcome is always a great lesson in itself.

Resources: Hands- energy, -U- vibration, breathing, speed warm-up: - imitation -- ...

Songs: 1. Aurvuporã 2. Pad (nepal)

I looked for my voice, but I was mainly looking for fusion with the group. Looking for the delicacy of sound. It has been interesting to try

to learn by ear. It's an effort to look for structure and discipline, but it makes sense to me. Thanks.  
And the dance. Little by little, the body finds a common rhythm.  
(Heloísa, 59, LAMCI)

The method of the *Art of the Singing Being*, conceived and developed by me, was formulated over the years of my own experience as a singer, educator and somatic therapist, on a path that is always in transformation and that involves continuous revision in the face of what I perceive, my beliefs and values, reflected in my way of feeling and acting, in what occurs in my relations with the other, and that reveals, to me, the aesthetic and sonorous *Being* that I am.

In movement, just like me, the method goes through constant revisions. However, fundamentally, its essential principles and values remain constant:

1) We consider that singing is an innate ability in anyone, and a singer is anyone who expresses themselves musically through their voice (COELHO, 2017), contrary to the secular belief that singing is a “gift,” bestowed upon a chosen few, rooted in the figure of the composer, conductor and soloist, individuals with unusual abilities. With this, we seek to restore the freedom to sing as something that belongs to all.

2) Vocal technique is understood as the acquisition of resources for the recognition and expansion of the student's natural abilities, through practices that aim to increase sensibility, self-knowledge and the development of their expressive qualities, in an integrative process that encompasses the perception of the body in connection with feelings and sensations and the awareness of the movements that shape its expression in the world by becoming audible and visible through the voice. Associated with the Greek word *tekhnē* whose etymological meaning refers to skill and dexterity in doing, it is related to the sense of art and involves creativity, imagination, inventiveness and reflection (COELHO, 2017).

3) In summary, singing is conceived as a sensibility experience, as a means of integrating the subject with himself, in interaction with the other and with the environment around them.

This conception adopts the method described in the field of psychology focused on the aesthetic dimension of experience (ANDRIOLO, 2021) in which shared sensibility



is the focus of perceptive awareness, centered on the interaction between people and their relationship with the environment around them. (COELHO, 2017).

In the educational field, this methodological perspective is similar to the concept of Aesthetic Education, developed by Arnold Berleant (1971), in which education is perceived as an aesthetic process, in the sense of an education for sensibility. For Berleant (1971), the educational field corresponds to the aesthetic field, understood as the occasion of the situation in which it occurs, in which perception and action are engaged, involving all actors and components of the experience: teacher, student, researcher, object of study and the environment. The understanding of the environment is not limited just to the tangible aspects of the experience, since we can understand it from the quality of the presence of the conductor and the participants, considering the values, beliefs and feelings that emerge from the encounter between them, to the characteristics of the sonorous and visual landscape, the physical architectural space and the geographic location.

With this, I reinforce the responsibility of the conductor's performance in the generation, quality and support of the sensitive field where the experience will converge (BERLEANT, 1971), as well as the need for this to be part of a constant reflection on one's actions.

### **1.3.2. The action of the conductor/researcher**

*To maintain my integrity as a leader/conductor, it was necessary, once again, to renounce my assumptions and put myself in a position of “risk” and openness, both to the unexpected and to perceiving myself as an integral part of the phenomenon. I had to remain attentive to my feelings and, at the same time, to my own perception of what was happening with the other, in the group, with the group and with the surrounding environment, in order to identify the movements of the participants in the proposed practices, finding resources to bring them together in a creative action and establish a continuous flow, where everything that emerged began to compose the field of experience. This kind of situation is not strange to me, as this attitude has always been present in my work in the workshops I lead. Certainly, it is an intense internal work to face myself, to strip myself of the known and planned and welcome and include the unusual without losing the thread of the direction and being, simultaneously, master and apprentice. I remember the text by Nicholls Tracey (2017) in which he quotes Bell Hooks: “Each*

*premeditated moment is disturbed by the unexpected. The deep nature of artistic practice is rooted in a philosophy of risk” (HOOKS apud TRACEY, N, 2017, cp. 9, p. 219). This is what I experience, learn and mature with the groups that I have led for over 30 years and that brings me a feeling of fluidity, joy and connection, which I perceive to permeate my daily life and my way of being and moving in the world. The issue here was to be attentive to the researcher, questioning myself about my place in the experience, although I had, as an educator, developed the practice of participant observation. Engaged in the field of experience and in the exercise of action, “we find our places.” During the encounter, my role as leader/conductor prevailed, leaving the researcher to reflect on what occurred.*

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With the phenomenological method, the research took place in a format that I call *participatory action*, where the researcher and leader/conductor, as the same person, together with the group, forge the field of experience in each encounter. This approach and mode of action presuppose flexibility and adapting the dynamics to the characteristics of each group and each experience, to welcome and include the movements that arise at the moment.

As an artist engaged in the production of art, the dual role of researcher and conductor in the workshops made me an agency where the participants and I became equally interlocutors and creators of the process, in a mutual realization. According to Arnold Berleant (1971):

The performer in art there corresponds the teacher in educational field. He shares the similar functions of activating the object of attention, opening up the subject to the student’s awareness, engaging him in it and bringing it to life in mutual realization. (BERLEANT, 1971, p.144)

Therefore, moving affections and mediating emotions, I discovered that the quality of the conductor's agency in engaging the experience and its repercussions on the development of the dynamic process, from which the values that guide it emerge, is intrinsically linked to the quality of attention they pay to the movements that arise in the group, as well as their presence in front of the other, combined with the awareness of the

power of their action on those who are willing to receive and trust their leadership and the bond they establish. Thus, it is essential for those who undertake this task to be awake and aware of themselves, because, by becoming part of the sensitive field, it is necessary to be able to sustain themselves in the face of exposure to the other's perception of them, as well as connecting with their own feelings and sensations, to conduct themselves in their movements in the generation of a creative path that will be taken together.

### **1.3.3. Dynamics as a resource for personal development and constituting the group**

Adopting the phenomenological method described above, together with the assumptions of participatory action, I constructed, together with the participants, the reality that characterized each group (GERGEN and GERGEN, 2010. p. 95). The pedagogical method of the *Art of the Singing Being* was the guiding principle for selecting and elaborating the practices developed in the encounters, as detailed above.

The general dynamics of the encounters included:

- 1) Practices for sensitive and attentive listening to oneself and the other.
- 2) Practices for body awareness and improving sensibility.
- 3) Resources and dynamics for the development of vocal expression and for the recognition of one's own vocal abilities.
- 4) Games and practices for free improvisation and perception of the parameters of sound and music.
- 5) Games for creating sonorous images and activating memory.
- 6) Dynamics for the engagement of the group and the recognition of oneself and the other in the creation of a common field.
- 7) Realization of the repertoire provided by the participants.

When determining the dynamics, I tried to align them with the characteristics of each group and, especially, to be attentive to the movements that emerged during the encounters. This approach often led me to abandon what was planned to follow the movement that presented itself and create, in the moment, the dynamics necessary for that moment, perceived in some expression that emerged from a participant or from the group,

integrating it in the flow of events. An example of this mode of action is the arrival ritual at the beginning of each encounter, where I ask the group to form a circle or walk in a circle after we enter the room, each one at their own pace to perceive, in silence, the sounds, colors, light, temperature, textures, shapes and objects present in the environment and the other, who, at their side, make up that experience. Then, I would ask them to close their eyes and listen to their body to perceive their sensations and feelings and let the body itself tell them what it would like to do, and then simply do it, free of any judgment. This way, I could determine the availability of each one to the encounter, manifested in their gestures and movements in space, in the way they breathed, in the sounds emitted, in their facial expressions, before continuing with the theme I had planned, aligning it with the atmosphere that emerged, or sometimes changing the direction completely, in order to address the theme that emerged at that moment, allowing, simultaneously, a time for the participants to connect with themselves.

Conscious listening, awareness of the body, expanding sensibility, vocal expression and recognition of oneself and the other in the creation of singing together, were constantly intertwined in the elaboration of the dynamics, which were fundamental to create the sensitive field, activate engagement in the experience and promote perceptive play among participants. As generators of an integrating and inclusive process in which emotions, memories and reflections were awakened, the dynamics facilitated the spontaneous exchange of experiences and knowledge, contributing to the creation of a favorable environment that welcomes the expression of each individual, the sensitive listening to the other, strengthening the sense of belonging to oneself and to a community.

Below are some reports that reflect the field described above: my performance as a leader/conductor and the dynamics proposed in the four workshops. For simplicity, I will use an abbreviation for each workshop: *SAPinhal* (Santo Antônio do Pinhal); *CJordão* (Campos do Jordão); *CPSRainha* (Centro de Promoção Social Rainha D. Leonor); and *LAMCI* (Laboratório de música e comunicação na Infância).

Well then, I thank everyone for helping me understand my voice. Teacher, I thank you for giving me that advice at the beginning of the classes. (Lucas, 21, SAPinhal)

I liked it, I learned a lot, the teacher is fun and really nice. I love singing, it's a good and different experience, it exudes a lot of cool stuff. It was the best experience and the best thing (drawings of hearts and exclamation marks). I love to sing since I was 9. I'm very quiet and shy. (Ivana, 13, SAPinhal)

I loved today's class, we sang more, I just got tired of standing. Every day that goes by I feel a little more relaxed and I realize that my voice has changed, and all thanks to the teacher who taught me everything and I love the choir and the teacher who has taught me what I know so far. Thank you for everything, Prof. (Nataly, 11, SAPinhal)

I loved the class today. Every day that goes by I think I'm getting better and I'm losing a lot of my shyness and I love singing with passion and the teacher is sweet, sweeter than sugar. This is why, every day that goes by, I see improvement, apart from that, it's helping me on a daily basis. Thank you, prof. (Nataly, 11, SAPinhal)

Today the class went by so fast, the exercise of trying to take the other's place... I want my place, both in music and in life. Singing on stage brought back good memories and made me euphoric, imagining who we love in the audience makes us want to give the best we can and makes us sing with more desire. Singing in a group is a great reminder that we are better singers when we leave the singular, and I'm happy to be rediscovering my love of singing in a group. Gratitude. (Carol, 22, CJordão)

At each meeting I feel my singing in sync with the group

- Loosening up my body and joints more.
- Cecília manages to lead and improve singing in a group in a very natural way.
- Although today some people are distracted.
- I love it all so much! (Esmael, 65, CJordão)

Thank you very much for your patience with me! This process has been difficult because I don't understand what's going on inside me, which messes me up completely. Look! I found out I'm a soprano! For everything! Or better, start everything over again!! I'm going to try to listen to myself more alone to be more secure about who I am. (Rose, 28, CJordão)

Today I felt lighter and much more relaxed.  
Day after day these moments have had much more space in me.  
Today I also realized how to breathe better and let the air enter me freely, without holding it before it arrives.  
Thank you for all the new learning and transformations. (Rosa, 36, CPSRainha)

Tolerance to listen to others. Don't allow yourself to step out of your capacity and react poorly. I am learning. (Isabela, 64, CPSRainha)

Today I experienced inner feelings and emotions. I moved inside, I breathed in trees, sunsets, smells, colors and inner peace.  
I forgot cloudy and dark and worried thoughts.  
I was liberated with sounds, movements, I smiled with delight, I sweat with joy.  
Today I leave with a full heart, but lighter.  
I want to go back.... (Marise, 39, CPSRainha)

I really liked the thing of sound propagation x voice projection. I want to explore this more. As I have this issue of sometimes blocking my voice, every time I overcome another prejudice, I love it! (Ju, 66, LAMCI)

All the practices brought me back to the sea and reminded me, like it, to flow. (Eduarda, 25, LAMCI)

I arrived late, I came from the North and there was a vibe and a warm atmosphere in the room. I joined the circle.

After,

I sing – circle – gesture + vibration (inside and outside the circle)

Very interesting.

Maybe it would have helped to understand if the idea was to create an ostinato and keep repeating it / .....or if it was completely free. But perhaps this question does not arise for “non-musicians.” The look and “I sing” / the exposure and nakedness.

Circle – one sound, two sounds? several? Free? joint vibration.

Draw vibration for me, ... of me in the room

Thank you, Cecilia, it was good. (Heloisa, 59, LAMCI)

Integral, centered, space, love. I perceived that my body vibrated when the group made a sound together. It's like there's a corporal mantra in me. I learned that it is important to define my space, but that I can, at the same time, be flexible. I loved this session of composing a story just with sounds. (Teresa, 46, LAMCI)

## **2. The Field of Experience**

### **2.1. The experience in Brazil**

#### **2.1.1. The narrative of the workshop in Santo Antônio do Pinhal**

*Arriving at the center of Santo Antônio do Pinhal on the single street, surrounded by mountains, evokes a feeling of tranquility, characteristic of a place where everything seems close. At the end of the street, running parallel to the river that cuts through the city, you can see the Montanh'arte Project building, created by the City Hall to satisfy the demand for artistic and cultural activities for its inhabitants. At the entrance, there is a small space with benches, where students wait for the class to begin and the teacher. Inside is a large, simple shed, lined with corrugated zinc sheets, divided into four small rooms, a small kitchen and a central space that takes up a good part of the space dedicated to the activities. It is in this shed that the group participating in the singing workshop will meet for the first time. Some students wait for the workshop leader, who, upon arrival, invites them to enter. Timidly, they follow the teacher. She sees it in their faces and senses it in their movements, somewhat restrained, a mixture of excitement, awkwardness and curiosity.*

#### **2.1.1.2. Santo Antônio do Pinhal**

Santo Antônio do Pinhal is a small town located in the micro-region of Campos do Jordão, nestled between the Serra da Mantiqueira mountains and the route to the south of Minas Gerais. The last IBGE census, in 2010 (IBGE 2010), reported there were 6,486 inhabitants in the small village. Today, the estimated population is 6,843 (IBGE 2021). This population growth was due to both new births and a migratory movement: as a tourist region known for its climatic characteristics, Santo Antônio has focused on rural, ecological and adventure tourism to increase economic activity and, with this, it has attracted new residents, mostly people coming from São Paulo and other large cities in search of a new lifestyle. In addition, there is a fluctuating population made up of tourists,

quite large on weekends and almost doubling in the winter months (the high season), which has an important influence on the dynamics of the town.

The arrival of new residents from the “big city” required the city to adapt to new demands for services for the newly arrived public. With greater purchasing power and a cultural capital different from the natives of the region, they are perceived as “forasteiros” or *outsiders*, strangers to the community's way of life. For the *locals*, the *outsiders* are the people they provide services for today. For the *outsiders*, the *locals* are their employees. The tensions generated by this relationship create an ambivalence manifested in the estrangement and distrust between them, at the same time that curiosity and proximity offer new perspectives and meanings for both groups.

As a resident of Santo Antônio from 2016 to 2019, where I led the vocal group *Canto da Serra*, made up of *outsiders*, I became known in the city as a voice educator and “choral conductor.” In this way, I was able to establish a favorable relationship that allowed me to dialogue and move between both groups.

Now, with the research field defined, I was able to observe, in informal conversations with a resident, some influences of this approach. As an example, I quote a conversation I had with a *local*, Cristina, a day laborer who provides services in the homes of *outsiders*. She says that, at the same time that she noticed the differences in lifestyles and maintains a certain suspicious distance, the relationship with her employers broadened her perception of “many things that, before, she did not know she could access.” It was through one of them that she was given my contact so that her daughter, Renata, could take singing lessons with me and enroll in the workshop. The relationship of trust that was established between us made it possible for her friends to also become interested in participating in the encounters at the Montanh’arte project.

### **2.1.1.3. The Montanh’arte project**

On the Montanh’arte project Facebook page, there is the following description: “Project for children and adolescents, which, through music, dance, theater and other activities, aims to bring joy to young people.”<sup>1</sup>

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<sup>1</sup> [https://www.facebook.com/montanharte/about/?ref=page\\_internal](https://www.facebook.com/montanharte/about/?ref=page_internal) - Accessed on 06/02/2023



Patrícia, educator and project coordinator, assumes the mission of educating the city's youth through art and by offering them a meeting place so that they can build good relationships and cultivate values that she considers positive, such as respect, friendship and cooperation. With these values, she has a conservative view of with respect to sexuality and gender issues, due to a certain fear and responsibility she feels in relation to these issues. To ensure some degree of control, she established some socializing rules, such as not allowing dating in and around the space. Patrícia “grew” the project after a period in which it had almost disappeared and established new pedagogical and behavioral guidelines that remain in force until now. With a limited operating budget from the city hall, she seeks to carry the project forward with a “steadfast hand,” mediating difficulties such as the maintenance of the space and instruments, the hiring of teachers and prices for classes. Linked to the Culture Secretariat, it is the only artistic educational project in the town.

Over time, the place has become an important meeting and socialization place for youth who live in the center and in the countryside, a space where they can share experiences focused on artistic production and broaden their horizons, since, in addition to the few options the city offers, many come from the poorest classes, especially those who live in rural areas. In addition to the workshops, the project is home to the city's band.

#### **2.1.1.4. The meeting place**

The shed that houses the Montanh'arte Project is a simple and spacious building consisting of four small rooms on the sides, two of them equipped with musical instruments such as keyboards and music stands, and a large central area where dance classes take place. Outside, next to the shed, is the Secretary of Culture and, in front, you can see the river that cuts through the city and the municipal auditorium.

As it is located in the center, access for people who live in rural areas is costly due to the lack of public transportation. To attend the workshops, many make the journey on foot and some even walk more than 6 kilometers to attend. There is the option of a private van, which transports the inhabitants of the rural areas to the center at certain times of day at a cost of BRL 10.00, an amount that makes this option unfeasible for

many. When they opt for the van, sometimes they arrive much earlier than the scheduled time and have to wait for hours before their workshop begins.

The room used for the workshop, a small space of 6 square meters with children's drawings on the wall and a large speaker on a pedestal, revealed the precariousness of the space. On rainy days, the zinc roof made it impossible to conduct the workshop, due to the noise. To compensate for the lack of adequate space, we started our encounters in the central area. About 20 minutes later, for better acoustics and concentration, we entered the room, which became crowded. Even so, despite these restrictions, the participants engaged in the activities and the workshop went well.

#### **2.1.1.5. An account of the experience of the encounters**

*Still outside the room, a circle is formed at my request. It's our first encounter. With a few nervous smiles and a certain degree of discomfort visible in their movements, they look at each other and at me with curiosity. I perceive I am being observed and I try to respond with a receptive and welcoming gaze, attentive to my sensations and feelings for them. I breathe. I propose that they close their eyes and pay attention to the sounds, voices, smells, temperature, humidity, the information that creates the landscape of the environment that surrounds us. Then I ask them to pay attention to their breathing and feel the vibration that is in their bodies. After some time, I ask them to open their eyes and become aware of each other's presence, paying attention the pulsation of their breathing. I propose a joint pulse, clapping hands and stamping feet, asking each one to chant their name. Frightened expressions run through the group. I begin, then, with mine, to exemplify and to reassure them. Gradually, once the initial fear has passed, the awkwardness disappears, giving way to laughter and jokes. We enter the small room and walk around, observing the light, colors, sounds, scents, shapes... again, perceiving the environment and the presence of the other. Upon my invitation, we sit in a circle to share the experience and we make an introduction circle. Each one is invited to sing their name again and say something about themselves. Interestingly, only a few already know each other, despite many attending the same school and living in a small town.*

Well, today was a really nice day, I ran into a friend I hadn't spoken to in a long time.

I felt happy, joyful, a breeze inside me, that I hadn't felt...

I enjoyed the activities, it was very interesting and I understood a lot.  
(Carol, 17)

The workshop was mostly made up of teenagers from 11 to 17, coming from the public schools in the region where Patrícia, project coordinator, normally publicizes the activities. In addition to the teenagers, the group included a 73-year-old woman, two women aged 40 and 32, and a 25-year-old man, who found out about the workshop by attending the project, from the publicity in schools, or from me and my students.

During the encounters, there were some oscillations. Some people entered later and others could not stay until the end, due to the transportation problems between rural areas and the center. On rainy days, participants who normally came on foot missed the class because it was impossible to arrive. Of the 19 initial participants, 11 made it to the end. As the encounters progressed and bonds were established, they became more comfortable with each other, including those who arrived after the beginning of the workshop, such as Ana and May (both 17):

Today was my first class, but I loved it, I managed to feel at ease, even though it is very difficult for me to feel this way in a new place. I thought the teacher was very nice! I compare her to a sunflower, she has her own "light"... (Ana, 17)

I really enjoyed today's class. I made friends with Maria Clara, and for me, it's always a learning experience, it's always a day to learn! And today was no different, the class was productive, I confess that on the first day I liked it better. I'm really enjoying the classes. The teacher is very nice! (May, 17)

I observed, from the first encounter, a positive receptivity and interaction between the participants, which made it possible to accept some discomforts, as reported by Teca, the oldest in the group:

First encounter with the group. An interesting experience with the youth of today. To observe the insecurities, the fears of the collective. As an observer it was very interesting. As part of the group it was a little uncomfortable, since my mobility is very impaired. I'm not comfortable. (Teca, 73)

Even with the discomfort, Teca continued participating in the workshop. Enlivened by the younger ones, and little by little, she found it a comfortable place to be.

Today was very nice. A larger group, more connected and free. A pleasant encounter to start autumn. (Teca, 73)

The proposed dynamics, my leadership, the different people, singing together, were new experiences for the participants. If for a moment the newness of the situation caused some embarrassment, discoveries and curiosity overcame the discomfort and awkwardness, as we can see in the reports of Mariana (15) and Nataly (11):

15/03

Music... I confess that at first I was quite embarrassed, and I felt that I'm not very good at it, but I noted that everything depends on me, on my breathing and on the way I approach music. (Mariana, 15)

22/03

I found it very interesting, breathing air, which helped me a lot in trying to improve my voice. And I can say with absolute certainty that it is very good to sing with a group of people! And music brings me happiness without comparison. (Mariana, 15)

12/04

Today I loosened up more and overcame a lot of my shyness. I just have to thank the teacher because I had a voice worse than anything else. Every day that passes I feel that my voice improves thanks to the teacher. It was really worth it. (drawings of hearts) (Nataly, 11)

Made up of people with lower income, in a city lacking resources to invest in education and culture and without the opportunity to visit large centers and acquire knowledge, the workshop provided access to information that, perhaps, would not have been available elsewhere. In the reports, we can observe the power of the workshop to generate a social process that opened doors to new perceptions and perspectives:

Well, even though it was the last encounter, I really enjoyed it. Having this choir was wonderful/I learned a lot of things like using my voice, using my breathing and much more. I made new friends and with that I decided to go further, invest in my voice and maybe one day I will be able to teach. And that's it. Thank you for everything! (Will, 15)

Today the group was better, I managed to understand my voice better and modulate it better in relation to the group. Something I noticed is that I didn't know many of the people who participate or participated in the classes, but now I recognize them on the street and we talk. I invited someone to come today because I thought the encounter would be good for them. (Eliane, 32)

In the logbooks, the most repeated phrases and words were: *I discovered something, I learned something new, a different experience, gratitude, the class was productive, the class was very nice, time flies by, I made friends, it's good to sing in a group, I perceived my voice, I felt something different*, demonstrating singing together as a place of discoveries, expansion, pleasure, self-knowledge, listening, harmony, corporal perception, perception of the other and belonging.

As part of the experience, I initially proposed carrying out a final presentation, with the idea of exposing the group to a context that would enable constructive recognition of the collective process and to share it with the community. However, the characteristics and rudimentary organization of the space did not provide the necessary conditions this to occur.

#### **2.1.1.6. The collection of songs compiled in this group**

I loved our class today! Always taken advantage of. I really enjoyed singing the song I had asked for (Trevo). Time flies by, it's so good when we're singing. (May, 17)

The class was really cool. I liked the song that was presented today to sing (drawings of musical notes). Teacher, I just have to thank you for your classes. (Lidia, 16)

As the group was mostly made up of young people, the songs they brought were part of the world of teenagers and, in general, “hits” on the pop charts aimed at this public. Most of the songs, coming from the popular songbook disseminated by the media, were known by everyone; the songs I provided were intended to offer new possibilities, outside this scope.

The repertoire brought by the group:

1. Anjos de Plantão (Ivo Mozart)
2. Azul da cor do mar (Tim Maia)
3. Chegaste (Roberto Carlos and Jennifer Lopez)

4. Minha Canção (Chico Buarque)
5. Ouvi dizer (Merlim)
6. Sá Marina (Antônio Adolfo/Tibério Gaspar, sung by Ivete Sangalo)
7. Trevo (Anavitória)

My repertoire:

1. O sol (Jota Quest)
2. Pezinho (folk song)
3. Tumbayá (anonymous)
4. Tumiaki (Tupy-Guaraní song)

### **2.1.2. Narrative of the Campos do Jordão workshop**

*The winding path that leads to the Felícia Leirner Museum is green. Fresh mountain air carries the scent of pines and soothes your breath. From the entrance, I can see some works by the sculptor Felícia Leirner, who lends her name to the museum and for whom the space was created. At that time of the morning, I observe the movements of employees preparing for the opening of the immense space that houses the museum. The wide brick-colored ceramic steps that lead to the glass room where the workshop takes place are flanked by well-kept gardens. Through the transparency of the glass room, I can see the araucaria pines against the sky and which, although outside, are part of the interior landscape. I go over the last details to welcome the participants who are starting to arrive.*

#### **2.1.2.1. Campos do Jordão / Felícia Leirner Museum / Claudio Santoro Auditorium**

The municipality of Campos do Jordão is located in the Serra da Mantiqueira mountain range in the state of São Paulo and includes the town and state park with the same name of Campos do Jordão. The park's pine forests and mountains are home to a number of endangered species of birds and animals. A mineral water spring and climatic

resort, Campos do Jordão sits at 1,700 meters of altitude. The arrival of new residents, coming from other cities, especially from São Paulo, began with the dissemination of the therapeutic qualities of the climate and pure mountain air at the beginning of the last century:

Although the urban core emerged at the beginning of the last century, Campos do Jordão began to have its image associated with tourism in 1940, when the old sanatoriums for the treatment of respiratory diseases were being replaced by secondary residences, although one can speak of “tourism of healing” (CAVACO and FONCECA, 2001 *apud* ALMEIDA, J. G, 2006. p. 40)

Considered the “Switzerland” of Brazil due to having a climate like the Swiss Alps and its European architecture, its economy is based on tourism, especially in winter, when the Campos do Jordão Winter Festival takes place, with classical music and the training of young instrumentalists, which, since 1970, has become the highlight of the winter season.

Unlike Santo Antônio do Pinhal, the relations among residents are relatively friendly. There is a conflict of interests due to the inequality in the occupation of spaces in the city, which makes the division between residents and tourists explicit: the space appropriated by tourists, who own high-end residences, and visitors with greater purchasing power, promotes “a rupture in which the city and the Jordanians [Locals] are divided between the work and the space that they consider to be the tourist’s and not theirs” (FEDRIZZI, V., MENDES, B., 2017, p. 8):

The urban spaces were created to meet the needs of tourists and generate income for investors, highlighting the lack of infrastructure in simple neighborhoods of the city, where tourist attractions and interests are scarce. This constitution allows for a clear perception of inequality and the predominance of a conflict of interests, these being the aspects that mark the dynamics of urban hospitality in the city (FEDRIZZI, V., MENDES, B., 2017, p. 8).

The Felícia Leirner Museum is the most important cultural facility in the city. Founded in 1979, it is an open-air museum, with works by the sculptor Felícia Leirner spread over 35,000 square meters of gardens, where the Cláudio Santoro auditorium that hosts the International Winter Festival is also located, built for this purpose. The museum and auditorium are maintained by the Cultural Association to support the Casa de

Portinari Museum (ACAM Portinari) in partnership with the government of the State of São Paulo.

Throughout the year, various events, courses and actions related to art and education provided by the institution foster the cultural life of the city and are aimed at improving relations with the local community, promoting the occupation of the space by residents, in addition to integrating residents and tourists. In general, the activities offered are open and free to the public.

Despite these actions, the Museum and the Cláudio Santoro auditorium are still perceived by residents as belonging to tourists, due to the elitization of spaces in previous years. Today, the museum's management is attempting to change this perception, expanding the program and access to dispel this image and attract Jordanians to participate in activities. The institution's website describes their objective:

The current proposal foresees a more intensive use of the space, with the elaboration and execution of an Annual Calendar that contains, in addition to the traditional Winter Festival in the month of July, events that allow it to act in a creative and democratic manner, including partnerships with curators, city halls, universities and similar institutions, in addition to establishing a dialogue with musicians, artists and cultural producers. The main objective is for the Auditorium and the Museum to assume a leading role, promoting the strengthening of exchanges with diverse cultural groups and with the local population and other visitors. ([museufeliciaeirner.org.br](http://museufeliciaeirner.org.br) – Nosso objetivo)

In this way, the workshop for this study was conceived as a way to overcome this rupture by bringing Jordanians into to the space of the Museum and the Cláudio Santoro auditorium, fostering their integration with the place.

The partnership with the Museum administration was very fruitful. In addition to the regular dissemination of the Museum/Auditorium via folder and digital channels, to ensure that there were enough students for the workshop, the production and dissemination sector took charge of contacting schools, churches and cultural associations in Campos do Jordão with an “letter of invitation” prepared especially for the workshop, which resulted in a group of 27 people, residents of different parts of the city. It is important to emphasize the commitment and dedication of the administrator, Marina Silveira, and her team to achieve this result, in addition to their supervision and attention throughout the process.



### 2.1.2.2. The meeting place

The common area of the Cláudio Santoro auditorium is on two floors. On the ground floor is the auditorium, the restaurant and the administrative sector. On the upper floor is the room, a kind of mezzanine, where the workshop was held. Made almost entirely of glass, spacious and ventilated, this multidisciplinary space houses exhibitions as well being used for courses, experiences and other group activities. It is also a space open to visitors who wish to see the Cláudio Santoro auditorium from the balcony, observing it from above. Inside the room, you can hear birds, you can see the *araucaria* pines, the beautiful gardens, and visitors strolling around. The bold architecture, made of exposed concrete and glass, contemplates the interaction with the surrounding natural world, where the interior and exterior relate in an integrated and luminous manner, providing a sense of well-being.

On the days of the workshop, the room was reserved for the group. As the encounters took place in the morning, there was little movement of the visiting public. It was agreed with the administration that on days of rehearsal or presentations in the auditorium, the workshop would be moved to the acoustic shell, a beautiful stage with excellent acoustics, surrounded by exuberant nature. In addition, some encounters would take place on the auditorium stage, in a space shaped like an amphitheater, which uses the natural contours of the land for the audience seating area, with a square slab roof of exposed concrete and supported by four pillars with lateral glass walls, in harmony with the architectural project described above, providing special acoustics.

As it is far from the city center and lacking public transportation, access is restricted to those who have their own means of transportation, a remnant of the elitism of previous years, when the space was designed only for tourists and the Winter Festival, and an issue that the museum administration has sought to remedy with the local City Hall. In the case of workshop participants without their own transportation, the solution was a carpool, organized by the participants. Participants who did not use the carpool took public transportation halfway, the last stop on the route of the only bus in the region, and continued on foot. Many times, I met some of the participants on the road and gave them a ride to the Museum/Auditorium. With this group, we were able to organize a presentation of our work for guests and the community, which took place at the end of

the encounters in the Cláudio Santoro auditorium, with the support of the museum's team. This event will be discussed later in a specific topic.

### 2.1.2.3. An account of the experience of the encounters

*I await the participants in the large glass room. They arrive little by little, excited about the meeting. We form a circle and, under my guidance, I ask them to close their eyes, become aware of the contact of their feet with the ground and the quality of their presence at that moment. I ask them to pay attention to their breathing, feel any tension in their body, and bring movement to that point. Then, I ask them to feel the vibration that runs through their body and translate it into any sound with their voice and, at the same time, listen to the other voices and sounds present in the acoustic space of the room. At my signal, they start walking while chanting the sounds. I ask them to stop in front of someone and I encourage them to listen to the song of the person in front of them, sustaining their own song.*

Today was very good, I really enjoyed the experience of singing in front of the person, feeling the vibration of the person. I really liked the new song we sang. Also singing with the sounds of air, tongue, lips. We also warmed up our voices. More and more, it's getting really good. I really like singing together, too. (Andrea, 32)

When the sounds synchronize I feel my voice in an absolutely different way than anything I've ever heard. It's a totally surreal feeling. (Gina, 23)

The "I"...breathing and controlling / The meeting / The union / Singing and listening to singing / Concentration on marking the song with body expression / My limitations when singing / I want to overcome them. (Esmael, 65)

Members of the Catholic church youth choir, the local theater group, professionals from various backgrounds, native residents of Campos do Jordão, non-natives who now considered themselves Jordanians, students and teachers, from 11 to 65 years of age, with or without experience in singing together and with varied interests, made up a very heterogeneous group in terms of age, economics and culture. Initially shy and contained in their own "subgroups," they gradually approached each other and began interacting. Of the 27 initial participants, four did not complete the workshop for personal

reasons. Of the 23 who completed the workshop, 16 were from Campos do Jordão, five from São Paulo, one from Pontal/SP and one from Itapecuru-Mirim/MA.

At the first meeting, I presented the proposal of the workshop, told them about my doctoral project, explained the Term of Consent and Anonymity and the Image Use Term, stated that participation in the study is not a condition for participating in the workshop, and that the only difference for study collaborators was that they would record their impressions of the experience in “logbooks” at the end of each encounter. Then, I proposed an introduction circle, asking each one to chant his/her name and state the main reasons for signing up for the workshop.

In the first encounters, I noticed some awkwardness among the participants and a certain distancing, especially during some practices in pairs, when they chose partners from their own “group,” and when writing in their logbooks, when they once again sought out their acquaintances and formed small circles, where each one described their experience, talked about what each one had experienced and helped each other to write the reports. This occurred especially with the participants from the church choir and the theater group, who already had consolidated bonds.

Over the 10 encounters, the participants relaxed and became closer to each other, favored by the dynamics that fostered a more acute listening to their own voice, greater harmony between everyone in the performance of the repertoire and the perception of the group as a “team” engaged in a common goal, as reported by Anna and Yara:

In today's encounter, we were able to do an experiment with the whole group, harmonizing all our voices and feeling the energy and message that each one wants to convey. In addition, it was possible to experience the timbre and voice of each one. (Anna B, 18)

For me, this is the fifth class, so this is the fifth meeting with this group. It's really nice to meet the participants again and realize that we are a team, with a common goal. The class continues to be a very pleasant and relaxing time and the techniques are introduced in a light and subtle way. The teacher's gestures contribute a lot to reinforce communication. (Yara, 66)

Similarly, the pain and awkwardness dissipate and the new experiences and discoveries provide other perspectives of themselves, even among those who felt more resistant and challenged in their expectations and anxieties, as we can observe in the narratives of Rose, Gina and Ricardo:

**Rose, 28:**

## Class 5

I felt very insecure, because I always feel that my timbre is ugly. At times I felt happy and at others embarrassed because of previous experiences. I was reassured by the teacher and I want to let go more next time. I'm happy to be doing what I've always dreamed of.

## Class 6

Today I felt frustrated, because I carefully chose three songs that had a great impact on me, I was the first to bring songs and none of them made it into the repertoire. It was like feeling useless, it's a small thing, I know, but it frustrated me a lot. The class helps me a lot to loosen up, but today I feel a lump in my throat, a tremendous desire to cry and I hope that the final exercise doesn't relax me, because if it does, I'm going to cry a lot. I discovered I'm depressed and I see that music helps me a lot.

Oh, and the cameras pulled me back a lot, I don't feel good with filming. I'm very self-critical and I end up freezing when I know I'm being filmed.

## Class 7

Today was a good class despite the camera filming all the time. I have had many crises and music has helped me with the anxiety process. Being in the group bothers me because of my depression. I feel like crying all the time. I find it difficult to deal with people outside the exercises. I haven't had a voice of opinion in the social groups and that bothers me, but at the same time it makes me comfortable. The song Romaria gave me goose bumps today. I felt like crying.

## Class 8

Today we had the experience on stage of what it will be like on the day of the presentation. And today I felt good, despite seeing so many people lost. Which is uncomfortable. In the song Tumbayá, when I was alone, I lost everything (as if I had forgotten how to sing). The stage and the sensation of listening to each other made me much more comfortable. Thank you very much for your patience with me! This process has been difficult, because I don't understand what's going on inside me, which messes me up completely.

Look! I found out I'm a soprano! Stop everything! Or rather, start everything over again!! I will try to listen to myself more alone to feel more security in who I am.

## Class 9

Today I felt good, more confident about singing, looking forward to tomorrow. Ah, the exercise of walking with your eyes closed and following the perception of sound was very good! I liked feeling the space I was walking in better, using other corporal perceptions. I still have difficulty interacting, but I'm trying to challenge myself more.

## Class 10/ Presentation

It was very relaxed, because singing together makes it much easier. I like the feeling of completing a good job, despite being a moment of disconnection that makes us miss it already. I have a lot to be thankful for, because the workshops taught me to challenge myself and get to

know myself better. I have a good memory of all this: facing my fears and progressing, little by little, at my pace, to become more confident. Ah, and Romaria made me feel like crying.

**Gina, 23:**

6/04

I can't say if it was the longest period the group spent apart, but I felt a greater separation among the members. Problems such as regulating the volume of the voice and listening to the other were constant. I hope these problems will be overcome next week.

13/04

I feel that since last week the rehearsal of the songs has flowed much more easily. The group's harmony was much more activated and listening by all those present was more intense.

27/04

Even though I didn't attend last week's rehearsal, I feel that the group's harmony is even stronger. And I have no doubt that the final presentation will be a unique and unforgettable experience.

28/04

Wow, it's over! The sadness of knowing that my Saturdays will no longer be filled with music and fun is very great. I look forward to more encounters like this. I leave all my love here.

**Ricardo, 14:**

13/03

Today I really enjoyed the class, even if I have to arrive after it starts. I had some difficulty singing because I'm in a little bit of pain and I found it difficult to sing higher-pitched songs. Even so, I managed to sing.

23/03

Today I enjoyed going on stage, I missed being there. I had a little trouble singing because I have a stuffy nose.

6/04

Today I was very sleepy. Also, I couldn't sing right (or left)

13/04

I don't know what else to write. I'm sleepy and I have a sore throat

27/04

I'm sleepy and I enjoyed the class a lot. Some songs I have difficulty singing because they are too high pitched.

28/04

It was very *loko* and it was a little embarrassing. This is the best class!!

#### 2.1.2.4. The final presentation

Our class today was sensational, everyone interacted. But everyone is anxious because there is only one week left before our presentation. But it's getting really good. I already miss our encounters. I hope there will be more encounters like this. I feel important to be singing in a group. It's an emotion that cannot be explained. Only those who are feeling this can understand it. It's been a wonderful experience. (Gislene, 40)

Spectacular day, the experience of singing on stage was great. And singing together is really cool, because we don't need to force our voice, it's like we share the weight of the voice. It's special to sing together / it's a sharing of love and partnerships. Gratitude. (Anna Elisa, 42)

In fact, the final presentation began at the group's first encounter and gradually took shape as everyone's involvement on the path created together strengthened the basis for it to actually take place. In the last two rehearsals, before the presentation, there were anxieties, expectations and different feelings among the singers:

Well, today was very special, the last class of the workshop, preparations for the presentation, the last details, everyone euphoric, but very productive. We experienced enormous growth in our understanding of singing together, the harmony, listening to the whole group at the same time and listening to oneself as well. I hope it doesn't take long for the next workshop. I loved participating in this event. Cecília is a wonderful person, the group is a really nice group and the coolest thing is seeing everyone interacting together, teenagers, young people and adults. Well, it was great to participate. I loved being part of this group. I just have to thank God for this opportunity. (Gislene, 40)

The experience of rehearsing on the stage of the Cláudio Santoro auditorium, a space of excellence, where big names in the Brazilian music scene have performed, gave each participant the perception of himself as an artist, which was, for many, a unique experience. As it is a space open to museum visitors, some stopped and sat in the audience to watch the rehearsal, sometimes acting as an audience, which enriched the experience.

Today, being the last class of the 10 encounters, we were able to see the evolution and involvement of the group. On this trajectory, we had contact with nature and all the knowledge of our own body. We know music not only as sound that we transmit physically, but as an appeal that our soul makes when singing.

Professor Cecília Valentim taught us many vocal techniques and self-knowledge of our own body, in addition to the friendship and admiration we have for her. (Anna B, 18)

Singing on stage with an audience is something that lifts my soul. Music is part of my life in every way. Singing in a group makes me feel very good and I feel in harmony. Professor Cecilia is amazing. (Yuri, 26)

#### Stage Rehearsal

It was much more emotional. The unity of the group seems to have increased. I feel much happier singing together, more at peace...

It's very special singing together, we don't even need to say it... you can see it in each one's eyes. It seems that the body wakes up when we sing together... There are times when we seem to float on stage!!! Delightful!!! (Juliana, 57)

Singing today was different than all the other classes, the acoustics are different, you can barely hear your voice, singing with an audience is also different, the audience picks up on anything you do. (Maria E, 17)

Today, first experience on the stage. A lot of integration, harmony and a hint of longing, since it was the penultimate class. We hope that everything goes well on the day of the presentation. Let's look at it as another great life experience. (Regiane, 56)

Today's class was really incredible, it was really nice to sing with people watching, the stage acoustics are very good, singing in a group is a really good thing, it gives us self-confidence, it gives us a certain freedom, our shyness almost totally disappears. (Thay, 15)

#### And the countdown begins:

The countdown to the group's presentation begins. The class, in addition to the basics of singing, now has a more defined focus. The group is more integrated and at ease. Very rewarding... (Yara, 66)

Today we went over all the songs we've been learning during this period. I found that we are more united and we are in harmony, I also noticed that I and many other people have improved our singing key and breathing techniques. I can speak on behalf of everyone that we are very anxious about the presentation that is coming up. I will miss the classes. I hope "singing experience - part 2" will come. (Tali, 13)

Last class. Heart racing, but let's go, full of love and gratitude always. We learned to work in a group with respect, rhythm, love, consideration. (Regiane, 56)

Today, I think because it was our last class before the presentation, was really good. I'm looking forward to the performance, confident that it's going to be incredible. We went through all the songs today, fixed the mistakes and anything out of tune, I'm going to miss this class. I feel that my behavior has improved since the class, the group was in harmony, we "learned" to sing as a group, we learned to listen to the other's voice while we sang, we learned different techniques of harmony and breathing that, in my view, helped me a lot. As I said, I will miss this class, the teacher Cecília, who is very incredible... she has

a beautiful voice, she sings really well. I hope to have more classes in the future. (Thay, 15)

Now there's no turning back, tomorrow is the day. Loving this more and more. I want more and more. Can I ask for seconds, thirds, fourths? (Esmael, 65)

It's coming to an end... last rehearsal... 😊 and when we started I thought it would be difficult to be present on the 10 Saturdays and now I see that it went by so fast... The perception is that the people are more united, that the group has become more friendly, it's wonderful! The distance that existed between the participants seems to have disappeared in this last class. I managed to get a smile from faces that looked away at first. Jokes arose among us and laughter without fear or shyness. I'm going to miss these Saturdays!!! Thanks for the experience!!! (Juliana, 57)

Confident, they were fully engaged in preparing the presentation. Each proposed musical scene involved everyone's suggestions and approval, in a collaborative process. It was agreed that the public would be called up to the stage to sing the last song and dance with the group. This culmination, the integration with an audience made up of family, friends and visitors, extended the experience to the community as a whole. At the end of the presentation, a feeling of completeness, personal value and collective unity was clearly observed:

Performing is always good! Now, I have a feeling of accomplishment, peace and much gratitude. I have no words to say how rewarding all of this was! (Rose, 41)

Last day of singing and this wonderful group. We ended on a high note. At the end of the performance, those who were watching participated on stage. It was a true community of harmony, joy and love. Dear Cecília, unforgettable moments. Eternal gratitude for this experience. I'll carry it with me forever... Kisses to all with affection. (Regiane, 56)

Such wonderful energy, Joy! Unity, fun, a lot of affection! Until the next one! Thanks. (Juliana, 57)

What an incredible experience! There is nothing more intense and nothing more pleasurable than being with music on stage. Besides this, singing in a group gives me protection, it gives me joy, it gives me peace. The audience participating was FANTASTIC!!! An interaction that made our offering much more pleasurable. A sensational group! May we have many, many moments like this. The union – body – soul – music (Iuri, 26)

Everything can be translated by: Tumiak, Tumiak, Tumiak  
Hey! Hey! Hey! Hey ahhh! Ahhh! Ahhh! Very grateful, Cecília, for the good times!! (Yara, 66)



Wow, it's over! The sadness of knowing that my Saturdays will no longer be filled with music and fun is very great. I look forward to having more encounters like this. I leave here all my love. (Gina, 23)

The presentation was sensational. The audience interacted with us. It was a sensational experience, I miss it already. I hope we have another one soon. The experience cannot be explained in words. I just have to thank Cecilia for her availability. May God bless her life and everyone in the group. (Gislene, 40)

The presentation marked not only the end of a cycle, but the entire process experienced by the group. It mobilized emotions, memories, affection, fears, joys and the feeling of belonging to a community through a shared experience that generated a feeling of trust, that they were together, supporting each other. It left nostalgia and a feeling of wanting more:

It was a wonderful experience. I want a second one. I learned many things that I never expected to learn. It was sensational. I want a replay! (Isabela, 17)

It was exciting to exchange energy with the audience. I loved every part of it and felt like I belonged not only to our group, but to the entire audience. We are all one! I want more!! (Vivi, 34)

Today was really amazing, I was very emotional, I loved it when the audience got on stage and sang with us, I had so much fun. I was surprised with my performance, with my results today. I hope there are more classes like this one. I will miss it. (Thay, 15)

Wow, it's over! The sadness of knowing that my Saturdays will no longer be filled with music and fun is very great. I look forward to having more encounters like this. I leave here all my love. (Gina, 23)

Performing with everyone was the best thing, the way we became a family and now not seeing them on Saturday is going to be heartbreaking. The teacher will always be in my heart. TUMIAKI. (Maria, 17)

Of the 10 meetings, 6 took place in the glass room, one of them in the acoustic shell and three on the auditorium stage, two for rehearsals for the final presentation and one for the final performance. The work carried out with this group was used for the documentary "I sing, we sing," as a requirement for approval in the class Anthropology, Music and Audiovisual, coordinated by professors Rose Ikigi and Alice Villela. The making of the audiovisual material relied on the consent and engagement of the

participants and was based on their answers to the question “what happens when we sing together?” The video was composed of selected parts of the recordings from some of the encounters and the final presentation, registering on video part of the memory of the experiences of the group. The final edit can be seen at <https://youtu.be/ijidOmCirko>.

The details of the audiovisual production and the main results are included in the appendices.

In the logbooks, the most cited words were: *gratitude, pleasure, experience, connection, harmony, sensibility, listening, bond, confidence, self-knowledge, joy, body perception, perception of the other, belonging, community.*

### **2.1.2.5. The collection of songs compiled in this group**

Today the class was lighter, it helped me feel more relaxed, I needed it after a busy week. The songs in Tupy [an indigenous language] generally bring a high spirits to the group and make us more harmonious, I notice that now the group is becoming more involved, the musical interlacing of the music is better and more harmonious, I see evolution in myself and in the others. With each meeting we connect more, we get to know each other better and I see that this makes us better singers both alone and in a group. Saturdays start out better just because we're here sharing the songs. Gratitude. (Carol, 22)

The song sung in Tupi-Guarani, for me, was very good to listen to and sing, I felt good when I sang. (Flavia, 23)

In the case of the Campos do Jordão workshop, 22 songs were collected. As there would not be enough time to work with all of them, I proposed a vote to choose the “10 best.” The most voted were: *Alguém Cantando, Leãozinho, Vamos Fugir, Romaria, Velha Infância, Pela luz dos olhos teus, Aquarius, Ouvi dizer, Tente outra vez and Azul da cor do mar.* Of the ten chosen, six were selected by me from the songs better known by most of the participants and due to the degree of musical complexity and the time available to work with them. They were: *Alguém Cantando, Leãozinho, Romaria, Velha Infância, Pela luz dos olhos teus and Aquarius* (this one, at the request of the theater group that was putting on the play "Hair" at the time). For the program of the final presentation, three of the selected songs were added to the songs I provided with the criterion being that they were more ready and incorporated by the group.

At first, after voting, not everyone was satisfied, as they wanted to see their song included, as was the case of Rose (28), as previously mentioned, who felt frustrated and “useless” because no one else voted for her song to be among the three songs brought by the participants. Rose talked privately with me and expressed her displeasure. The simple fact of being able to talk and express her frustration calmed her down and made her feel heard and considered, understanding her feelings.

Below is the list of songs brought by the participants and by me, the songs selected and the songs that made up the repertoire of the final presentation.

1) The songs brought by the participants:

- Alguém Cantando (Caetano Veloso)
- Águas de março (Tom Jobim)
- Aquarius (Galt MacDermot)
- Azul da cor do mar (Tim Maia)
- Certas coisas (Lulu Santos)
- Coisa linda (Tiago Iorc)
- De janeiro a janeiro (Roberta Campos)
- Fico assim sem você (Adriana Calcanhoto)
- Gota d'água (Chico Buarque)
- Lanterna dos afogados (Herbert Vianna)
- Leãozinho (Caetano Veloso)
- Lua Nova (Roberto Carlos)
- Ouvi dizer (Melim)
- Pela luz dos olhos teus (Tom Jobim & Miucha)
- Romaria (Renato Teixeira)
- Tente outra vez
- Thank you for the music (ABBA)
- Travessia (Milton Nascimento)

- You rise me up (Josh Groban)
- Vamos Fugir (Giberto Gil)
- Velha infância (Tribalistas)

2) The songs I brought:

- Calix Bento (Tavinho Moura – lyrics adapted from Folia de Reis from the north of Minas Gerais)
- Io Paraná (Traditional Tupi-Guarani song)
- Lugar Comum (Gilberto Gil)
- Sentzeniná (Traditional African song)
- Tá caindo fulô (Traditional song from Sergipe)
- Tumbayá (Anonymous)
- Tumiaki (Traditional Tupi-Guarani song)

3) Repertoire of the final presentation

- Alguém Cantando
- Calix Bento
- Io Paraná
- Lugar Comum
- Romaria
- Sentzeniná
- Tá caindo fulô
- Tumbayá
- Tumiaki
- Velha Infância

## 2.2. The Experience in Portugal

What inspires me is finding within myself the enchantment of my singing as part of an individual and social orchestra. (Teresa M, 46, LAMCI group)

In my profession we sing a lot for the children and do different music activities. On a personal level, I really like music, listening, singing, dancing. (Ana M, 47, CPSRainha group)

The chance to carry out field research in Lisbon, Portugal, came about through my contact with Prof. Dr. Helena Rodrigues, who welcomed the project at the Centro de Estudos de Sociologia e Estética Musical (CESEM) of the Faculty of Sociology and Human Sciences of Universidade Nova de Lisboa (NOVAFCSH)- where I also became a collaborator - leading to a fruitful partnership between NOVAFCSH and the Faculty of Psychology of the University of São Paulo in the scope of academic relations between CESEM and the Social Aesthetics Group (GES/IPUSP).

With the mediation of Prof. Dr. Helena Rodrigues and the support of CESEM/FCSH, two workshops were held. The first was held at the Laboratório de Música e Comunicação na Infância (LAMCI) and the second at the Centro de Promoção Social Rainha D. Leonor of the Social Innovation Unit (UIS) of Santa Casa da Misericórdia de Lisboa (SCML), with the help of Prof. Isabel Coelho Mota, the director of the center, who offered full support to carry out the workshop. The research contexts of the workshops had distinct characteristics, which I describe in specific topics below.

It is important to note that the workshops were held during the Covid-19 pandemic, which, although under control, still affected the scenario of this part of the research, from observing the rules of the General Department of Health (DGS), still in force at the time, to the fear of contact among people who were returning to collective activities.

### **2.2.1. The narrative of the workshop held at LAMCI.**

*The wide corridors and high ceilings of the former Jesuit College, in Lisbon, guard the memory of important scenes in Portuguese history. Administered by the priests of the Society of Jesus in the 19<sup>th</sup> century, it was known as Colégio de Campolide at the time. Dedicated to the teaching of Natural Sciences, especially Physics, Zoology and Botany, it had a great impact on Portuguese culture as it was a pre-university teaching institution responsible for educating the youth of the highest strata of society. During the implantation of the Portuguese Republic, the college was bombed and closed. During the bombing, some of the collections and manuscripts were lost.*

#### **2.2.1.1. Colégio Almada Negreiros**

The building of the Colégio Almada Negreiros, formerly Colégio de Campolide, located in the neighborhood of the same name, is considered a Public Heritage site due to it being an example of the “neoclassical aesthetic transition to Noucentisme interior design and decoration” (Wikipedia). Once restored, it was donated to the Universidade Nova de Lisboa, which renamed it Colégio Almada Negreiros, in honor of the renowned Portuguese painter. Since 2017, it has housed the Faculty of Social Sciences and Humanities, created in 1977 and dedicated to the social sciences, arts and humanities, where the Center for Studies in Sociology and Musical Aesthetics (Centro de Estudos de Sociologia e Estética Musical - CESEM) resides, which includes the Education and Human Development Group (GEDH) and the Music and Childhood Communication Laboratory (Laboratório de Música e Comunicação na Infância - LAMCI).

#### **2.2.1.2. CESEM**

The Centro de Estudos de Sociologia e Estética Musical is an interdisciplinary research unit that intersects multiple scientific areas that encompass the social and human sciences, as stated in the presentation text on their website at <https://cesem.fcsh.unl.pt>

With the objective of broadening and deepening research in the fields of sociology, aesthetics, philosophy, psychology, history, composition, paleography, philology, musical analysis and iconography, education and human development, genre studies, music, and music technology and interpretation, CESEM seeks to promote,

support and develop research projects, publications, exchanges with other institutions, both national and foreign, as well as the execution of artistic works, aimed at promoting interdisciplinary cooperation: *as a research unit dedicated to the study of Music and its correlations with the other arts, culture and society, it incorporates diverse approaches and makes use of the most recent perspectives and methodologies in the Social and Human Sciences.*<sup>2</sup>

### **2.2.1.3. The Education and Human Development Group**

As part of CESEM, the Education and Human Development Group, or GEDH (Grupo de Educação e Desenvolvimento Humano) is composed of a group of researchers with experience in teaching, performance and community artistic intervention who share the ideal of human development and the promotion of social well-being mediated by music. Among its objectives, we can highlight, within the scope of this work, the incentive to create methodologies and projects aimed at musical intervention in the community that meet local needs, in addition to increasing the number of works and training human resources in the areas of Psychology of Music, Music Education and Expressive Therapies.

### **2.2.1.4. LAMCI**

LAMCI, the Music and Childhood Communication Laboratory (Laboratório de Música e Comunicação na Infância) of the Center for Studies in Sociology and Musical Aesthetics (Centro de Estudos de Sociologia e Estética Musical - CESEM) of the Faculty of Social and Human Sciences of the Universidade Nova de Lisboa (NOVA FCSH), was established in 2009, the result of a lengthy effort in the areas of psychology and musical pedagogy. It is characterized by bringing together research, training, artistic creation and intervention in the community aimed at building an environment favorable for achieving its objectives. Internationally recognized and endowed with good conditions for the observation of musical behavior in situations of communication and human interaction, the laboratory has several initiatives for the study of music in different social contexts with artistic, therapeutic and educational purposes, especially focusing on early childhood.

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<sup>2</sup> <https://cesem.fcsh.unl.pt>. – Accessed on 17/08/2022

### **2.2.1.5. The meeting place**

The recently inaugurated space at LAMCI is located on the second floor of Colégio Almada Negreiros. It consists of a small hall, a small studio and a main room. In the studio, isolated from the main room by a glass wall characteristic of audio studios, there are computers, sound equipment, instruments, a small library and a space for meetings. The main room is spacious, silent, airy and well lit, with large double-glazed windows, gray vinyl flooring and soundproof walls. From the windows, you can see the garden and the sunset, with its soft autumn light penetrating the room. Still in the process of moving from the old location, objects from the former LAMCI are starting to find their place in the new space.

At the time reserved for the workshop, there was little movement in the corridors of the College. Most of the activities, at that time, took place online and in the morning and afternoon. Due to the Covid-19 pandemic, which was improving at the beginning of the workshop, we observed the rules imposed by the General Department of Health (DGS), including the use of masks in closed spaces. Easy access by public transportation and car allowed people from various locations inside and outside of Lisbon to attend the workshop.

### **2.2.1.6. An account of the experience at the encounters**

*I go up the steps that lead to the patio where the historic entrance to the Colégio Almada Negreiros is located. From there, the wide and open landscape allows one to see a good part of the Campolide neighborhood. I enter through a small door that is in contrast to the size of the building. As I walk through the extensive corridors, I observe the tall and wide windows that light the interior. It's five o'clock in the afternoon. At this time, there is little movement and you can barely hear the murmur of students. I go to the snack bar, order a coffee "to go" and go up the the LAMCI room where I will meet the participants of the "Viver o Canto" singing workshop for the first time. I walk slowly across the room, singing an improvised melody, listening to my footsteps and voice fill the space. I vibrate and await the arrival of the participants with the expectation that always accompanies me in new encounters. It's almost six o'clock in the evening. They begin to arrive. There are fourteen in all: I welcome them with a smile and I can see the anticipation and excitement in each one's eyes. I welcome the group of 11 women and*



*one man. I think: "like always, the majority are women..."<sup>3</sup> I hit the metal bowl and we form a circle in the anteroom. I feel curious eyes on me and I can almost hear their thoughts: "I wonder what's coming next?" I ask them to close their eyes and become aware of the contact of their feet with the ground, the top of their heads with the sky: "Free yourself of any judgment" I say, and I continue in the singular: "keep your eyes closed and pay attention to the vibration that occurs in your body, at this moment, a moment of arrival. What kind of sensation, feeling and thought do you feel resonating right now? Just be aware." I remain silent for a few seconds and then resume: "Perceive the landscape where you walk inside yourself and, from this place, slowly open your eyes with a receptive view and be aware of what is around you: objects, colors, light, shapes, aromas, sounds and everyone who is with you in this circle." Having said this, I ask them, one by one, to enter the room and walk behind the other, forming a circle that includes all of us. We start our journey!*

When I arrived, I was already a few minutes late. I was irritated and, at first, was oblivious to the session (the proposals). I responded, but autonomously. Little by little, I forgot about my discomfort and singing transformed my discomfort into well-being. And now, it's over and I really want to go back. Singing and dancing transformed my feeling. Thanks. The voices echo in the body, soothing and happiness comes to the top. (Maria A, 59)

For most participants, this was the first face-to-face group activity following two years of social distancing. At the beginning of the workshop, the pandemic, although improving, required the use of masks, social distancing and hand disinfection, in compliance with the determinations established by the General Department of Health of Portugal (DGS). The excitement and fear of being together were noticeable and stayed with us until the end.

COVID-19 led to some absences and participants giving up, either due to a death in the family or the infection of one of the participants. Toward the end of the workshop, the pandemic worsened, which meant that some did not attend the last meeting. Fortunately, there was no viral transmission between us in the group. Of the 18 people who signed up, 14 attended on the first day, 13 continued for a period and 8 continued to

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<sup>3</sup> Although it is not the aim of this study to address gender issues, it is interesting to note that the groups were mostly composed of women, a situation that I have observed for years, in the various groups that I have worked with. The reflection on why, generally speaking, activities focused on singing, sensibility, self-knowledge and expression have a greater appeal to women, and do not attract men in the same way, can be contemplated in future studies.

the end. The group was made up of people aged from 25 to 81, with 9 of Portuguese nationality and 4 from Brazil with dual Brazilian-Portuguese nationality.

The workshop consisted of eight two-hour encounters. There was no final presentation. In the first encounter, after the dynamics, I presented the topic and objective of my research to the participants, asking them to participate in the research. I informed them of the Term of Free and Informed Consent and about the Image Use Term. I pointed out that participation in the research was not mandatory and would not prevent those who chose not to collaborate from continuing in the workshop. All participants agreed with the terms, as we can observe in Alice's account:

I enjoyed the new experience for me. I will continue and I believe that now, knowing Cecília's goals, I will be more attentive to details and collaborate together. I believe I have more to gain than to give. (Alice, 81)

After the third meeting, we determined, in a discussion, that we could choose to wear a mask or not during the workshop. Despite the initial apprehension, everyone felt relaxed about holding hands in the circle activities, which intensified the feeling of trust and the group's engagement. We can see the importance of this in Maria's account in her logbook:

Give a hand in a difficult time... create a relationship  
touch is an indicator... of what is important  
Feel the air... sing, listen (Maria, 44)

This situation was quite significant, considering that very recently the pandemic social distance measures had been relaxed, making it possible to return to face-to-face meetings and “body-to-body” contact, which, although leading to fear, was equally welcomed and desired after months of isolation.

During the encounters, I was able to observe that the fears raised by the pandemic disappeared during the workshops, giving way to a sensitive engagement in the dynamics I proposed:

I had a fun experience in this class today.  
The moments of interaction with colleagues, whether it was locking eyes or chanting names, were beautiful moments, even of a strong sensation. It was all beautiful, fun and sensitive. (Arturo, 57)

Thus, they gradually overcame their fears and tensions, and the audible perception of one's own voice joining the other's provided a feeling of connection, presence and liberation, as noted by Jacy, Lara and Maria:

Again, the entire encounter was very vibrant! A victory was being able to interact more with a person that I had found a little "strange" last time... It was very good, I felt lighter because of it. (Jacy, 66)

In a very difficult phase of my life, I felt that I had found, once again, my voice/expression. As nothing happens by chance, the liberation of my verbal and round expression gives me the certainty of who I am! Eternal! (Lara, 52)

Liberation! Opening and flowing from the heart into arms that open with singing in communion. (Maria, 44)

Liberation and connection were frequently repeated words in this group's logbooks. Here, these words become especially significant when we consider the context of the period when the workshop took place in (described above). The experience was perceived as a chance to recover the feeling of freedom and interpersonal reconnection, suppressed for almost two years.

From these words, others connected, as in a story where a thread comes to completion and gives meaning to the other by revealing the pattern in its essence: flow, breathing, openness, presence, listening, contact, memory, communion, lightness, vibration. All these words allude to feelings and lead to the implied meaning of the first two.

Improvements, enchantment, discoveries, paths, affinities, harmony, emotions, encounters, being, gratitude. (Maria A, 59)

Feeling the vibration, the throb of my chest in connection with who I am, in the here and now.  
(Joana, 25)

Bring the song to the essence of the soul  
Connection to the roots of autumn in the flow of musicality  
Lightness of rooting (Teresa, 46)

At the end of the encounters, the participants reported in their logbooks the importance of the experience of the workshop with words of gratitude:

Everything I say will be too little to express what I experienced here, in this group. Today, we come to the end of a new beginning. Sharing, reviewing, revisiting images we've already experienced, building new paintings, musical scores.

Thank you for this opportunity to participate, to be part of such wonderful moments. We arrived, I arrived to where I didn't know if I should, or could, or had the skills to get there. I loved the method, of doing and learning. The sharing, stories, the environment, positive energy, joy, complicity, generosity. I'm richer, I take away a treasure with me. Thank you, Thanks, Merci, until the next one... (Maria A, 59)

This encounter and all the others were wonderful. They provided me with unique sensations, reaching my deepest being – my Soul. I often felt the vibration and physical and energetic sensations, as if angels were touching my body. It is impressive how the voice, the song, elevates and transforms people, spaces, the environment, the earth and the universe. I feel that the voices of the earth come together in great harmonics to compose the most beautiful instrument of human beings, the voice. Gratitude, Cecília, for providing the magic of sound and making what is in each person shine. With your charming smile and beautiful voice, you cradle our hearts. (Teresa, 46)

### **2.2.1.7. The collection of songs compiled in this group**

As in previous workshops, I asked participants to bring a significant song from their life history that they wished to share with the group and become part of the repertoire to be performed, along with the songs, of a didactic nature, that I provided. In this group, over the encounters, each participant was encouraged to teach the song they brought, singing it so that everyone could learn it and sing it together. In this way, each one took the place of oral transmitter, of a moment of their life history, represented in the song. There was a "natural selection" of the repertoire due to the declining attendance because of COVID-19 and other personal reasons, which eliminated some of the songs brought in at the beginning. However, other songs emerged during the encounters, as was the case of the songs: *Ó minha Amora Madura*, *Canção de embalar*, *Milho Verde*, *As nuvens que andam no ar*.

It is important to point out that some of the songs I provided involved circular dances and were performed regularly to start and end the sessions, with the intention of creating a ritual atmosphere.

1) Songs provided by the participants.

- Não é fácil o amor (Janita Salomé)
- Hare Krishna (traditional Hindu song)
- Segredo (Manel Cruz)
- Esta é que era a moda (traditional Portuguese song)
- Beradeira (Chico César)
- Canções e Momentos (Milton Nascimento)
- Oriente (Gilberto Gil)
- Se tu és o meu amor (Vitorino Salomé)
- O meu menino é d'ouro (Zeca Afonso)
- Ai, Romana (traditional song from Alentejo)
- Você é Linda (Caetano Veloso)
- Verdes são os campos (Zeca Afonso)
- Ó minha Amora Madura (Zeca Afonso)
- Canção de embalar (Zeca Afonso)
- Milho Verde (Zeca Afonso)
- As nuvens que andam no ar (traditional song from Alentejo)

2) Songs of the participants that were performed

- Não é fácil o amor (Janita Salomé)
- Hare Krishna (traditional Hindu song – version by Tina Malia)
- Canções e Momentos (Milton Nascimento)
- Oriente (Gilberto Gil)
- Se tu és o meu amor (popular song from Alentejo)

- Ó minha amora madura (Zeca Afonso)
- Canção de embalar (Zeca Afonso)
- Milho Verde (Zeca Afonso)
- As nuvens que andam no ar (popular song from Alentejo)

### 3) Songs provided by the workshop leader

- Io Paraná (traditional Tupi-Guarani song)
- Veja esta canção (Milton Nascimento)
- Olho em teus olhos (Plínio Cutait)
- Ciranda Morena (Gabriel Levy)
- Lugar Comum (Gilberto Gil)
- Hu Allah Hu (song-dance from the Dances of Universal Peace repertoire)
- O Mar não recusa nem um rio (song-dance from the Dances of Universal Peace repertoire)
- Tamã (Xavante song) + Certas Canções (Milton Nascimento, arranged by Samuel Kerr)
- Funga Alafia (song-dance based on a traditional African song)
- Sereia do Mar (traditional song from Bahia's reconcavo region)
- Corre Água (Décio Gioielli)
- Cety Oyá (song-dance of the Cariri Xocó native tradition)
- Ruach (song-dance from the Dances of Universal Peace repertoire)
- Tumiaki (song-dance based on the native Tupi-Guarani tradition)

## 2.2.2. Narrative of the experience at the Centro de Promoção Social Rainha

### D. Leonor workshop

*From the sidewalk, you can see the sign with large letters in red and black of the Santa Casa de Misericórdia de Lisboa above the staircase that gives access to the facilities of the Social Promotion Center, which is just below street level. From the main gate, you can hear the children playing, their squeals, laughter and a few cries. There are two gates to go through before you reach the space. By determinations of the DGS and the Santa Casa de Misericórdia de Lisboa, to enter the day care center it is necessary to follow a strict sanitation protocol, including the use of masks and disinfecting shoes and hands with alcohol, necessary procedures to minimally ensure that the children and employees are not contaminated, given that the space is home to a small community made up of children, youth, educators and assistants, who come from different places and contexts. Everyone is busy with their chores. The director of the Center, Prof. Isabel Mota, welcomes me with a smile and invites me to sit down. With her is Prof. Augusta, responsible for assisting in the pedagogical coordination. In the small office, there is a mixture of objects on the shelves. This is the first meeting to define how the research workshops will be organized and the bureaucratic procedures to be followed at the Santa Casa to ensure the research can take place.*

#### 2.2.2.1. The Centro de Promoção Social Rainha D. Leonor/SCML

The Centro de Promoção Social Rainha D. Leonor is one of the centers maintained by the Santa Casa de Misericórdia de Lisboa, whose purpose, like the other SCML day care centers, is to provide support for children and families by “promoting the development, well-being, safety and protection of children, safeguarding their interests and promoting their rights, in particular the right to grow and develop in a family environment in order to avoid the risk of social exclusion, contributing to equal opportunities, in collaboration with families and the community,” as reported in an interview with the director and professor, Isabel Mota. Inaugurated in 2006, on the same premises it occupies today, it brings together a team made up of educators, education assistants, general service assistants and socio-educational animators, in addition to an

interdisciplinary team - Director, Social Worker, Psychologist and Education Technician - which has the role of assessing the conditions of the child and family.

According to director Prof. Isabel Mota, the pedagogical model adopted is based on *Pedagogy of Participation* practices involving values such as respect for children and youth as individual beings, with their own rhythms and needs, through affective relationships with them. This practice promotes a very close and transparent dialogue with the families, including them in the pedagogical process, so that the child feels that he "belongs" there, as his family culture is included.

Prof. Isabel Mota explains the values, mission and vision at the SCML that guide pedagogical practices, according to the Educational Project of CPS Rainha D. Leonor 2019/2022:

The guiding values at CPS Rainha D. Leonor for all pedagogical practices are: *Sharing, Respect, Autonomy and Commitment*. These values reflect the identity of a group and the existence of a sense of belonging among the Team, Children, Youth and families.

CPS Rainha D. Leonor's mission is to provide an adequate response to all children and youth in order to promote adequate general development. Promoting active and intervening citizens from the perspective of the 4 pillars of education: *Know how to learn; Know how to do; Know how to live with others; and Know how to Be*.

The CPS Rainha D. Leonor seeks to consolidate and foster skills in children, youth and their families so that they experience physical, psychological and social well-being. (Prof. Isabel Mota, in response to questions I asked within the scope of this research)

I was able to witness, during the period I carried out the workshop, that the pedagogical practices and values mentioned above guided the actions of the director and teams, providing a welcoming environment in the relations with the children and families.

#### **2.2.2.2. The Place of the Encounters**

All the rooms at CPS Rainha D. Leonor face a small corridor overlooking the patio where, on sunny days, children play outdoors accompanied by their teachers and class assistants. Although it was not designed to host the activities we conducted there, the space, equipment and the distribution of the environment offered the necessary conditions for the workshop.



In the small multi-use room with a yellow floor used for the workshop encounters, there was a sofa, a sink, mattresses for the children to rest on and a children's table with four small chairs, which were moved at each meeting to make more space. When it was not possible to use this room, the group would meet in the room for youth activities, which was still not being used due to the pandemic. This room was a little wider, painted white, with a wall on one side and at the back, which created a small corridor that gave access to the bathrooms. Thus, the workshop took place in two different rooms, according to the requirements that day. As they face the external corridor, the footsteps and voices of children and educators could be heard inside the rooms, in the same way that the group could be heard outside the walls. This did not interfere with the workshop.

It is important to note that the space where the workshop took place was the workplace of the participants, who left their rooms for an hour to participate in the group and then returned to their class activities, creating a “lapse in time” where they could have an experience different from everyday life, in the same place where, just before, they were involved in carrying out their daily work, as Rosane (36), an educational action technician, notes in her logbook:

When the sound vibrates inside me, it seems that I leave the moment where I am for another place, without even knowing which one. Initially, it is not easy to “shed” what I bring with me, but over time my body surrenders to the sound. (Rosane, 36)

In short, unlike the previous groups, this one involved seven educators who already related to each other as a team in the work environment, within the institution where they carried out their duties, at a time that interrupted their daily tasks once a week. There were 10 one-hour encounters between September and November of 2021, still in the pandemic phase. Although there was already a relaxing of the GDS restrictions, as previously mentioned, the Santa Casa had a protocol that required us to use masks continuously. There was no public presentation of the work carried out.

### 2.2.2.3 An account of the experience in the encounters

*I go down the stairs that lead to the main gate of Rainha. I ring the bell, go through the first gate and look for someone to open the second one. Soon, the employee responsible for opening it that day appears. As in all the times that followed, the employee helped me to disinfect the soles of my shoes and my hands with a special product for this purpose, left on a small table next to the entrance. Times of Covid. I watch the movement around me. Everyone is busy with tasks in their rooms. In-person work has just returned, after ending isolation restrictions and summer vacation. I go to the coordination room. Isabel is waiting for me to introduce me to the group that will participate in the workshop. It's the first encounter with the participants. There's a certain anxiety in the air, almost palpable, that I sense in myself as well. I enter the room with the yellow floor, still to be tidied up. Isabel, Augusta and I push the table and chairs aside, move the mattresses and a doll sleeping in her crib to a corner to give us a little more space. Isabel leaves to call the educators in their classes while I arrange my instruments and the notebooks that will serve as the logbooks of each participant and prepare the space. There are seven in all. They arrive, one by one, agitated and talkative, still thinking about what they were doing a few minutes earlier. We look at each other and I notice they give me a curious gaze, wondering what will happen next. Isabel introduces me to the group and leaves the room. I ask them to form a circle, pay attention to their breathing for a few moments, and then start walking, feeling each step in tune with the movement of inhaling and exhaling. Simultaneously, I ask them to perceive the space around them: sounds, light, colors, aromas. Gradually, they relax. We go back to the circle and I look at each one, trying to recognize their expressions behind the masks. In the nursery next door, a baby's cry becomes part of the landscape.*

Only a few steps separated the workshop space from the rooms where the participants carry out their duties. In this moving between places, since they had been working just moments before, they entered the space agitated, talkative and, many times, tired. Because of this, we had to dedicate some of the workshop time so that they could “arrive.” So, when we entered the room, we would get in a circle, closed our eyes and feel our breathing. This procedure became an arrival ritual that helped to alleviate the agitation at the beginning of the workshop and accommodate anyone who arrived late. The mandatory use of masks resulted in some discomfort because, in addition to not being

able to see each other's expressions, the basis of singing is breathing, the transformation of air into sound, and singing while wearing a mask provoked a feeling of an impeded propagation of sound. Sometimes, we lowered our masks to see each other, to feel the air enter unimpeded and hear our voices without this filter, but we quickly put them back on.

As our faces were not fully visible, gazes and holding hands became the focal point through which we tried to identify the feelings among us, as Isabela reports:

Eye to eye, the emotion, the feeling of one's hands. Singing is good for us. Happiness. (Isabela, 64)

Sometimes, I took my mask off, so they could see my expressions better. Despite the restrictions, shortly after starting the workshop, the participants became engaged, the external noises practically disappeared and the discomfort of wearing a mask diminished as the activities progressed. Only in some exceptional situations, such as a baby crying, was our attention distracted. When that occurred, there was some momentary movement, interrupting the atmosphere, but quickly our attention returned to what we were doing and the crying became part of the landscape.

The workshop became a pause in time for them to breathe, a space for them to get to know each other outside their work routine and to share in a sensitive and extraordinary activity, which, for many, was quite new. Behind the masks, the voices emerged and filled the space in and around us:

Sing together  
Play together  
Dance together  
Feel the energy of sound and my body. Feel the beautiful energy of others. Feel.  
Travel inside my own heart through the air and turn it into sound. Sing and free myself. To find balance.  
Experiences that I had never had. Thank you very much.  
I feel richer. (Taty, 43)

A space to feel, a moment of connection with oneself and with others, of self-perception and personal enrichment, according to Mari's and Taty's accounts:

Feelings, emotion, sensations, breathing, freedom of thought, sharing, glances, curiosities and liberation of body and mind. All this invokes self-esteem, control and even places... I'm on a good path... I want to go back... (Mari, 39)

Today was an “immense” moment of rich things. To experience them and feel them. Contact with the other. Singing together and being there to listen and share. Amazing how these moments can touch us so deeply. (Taty, 43)

In the same way we established an arrival ritual, an ending ritual was also established: at the end of the meetings, we sat in a circle and shared what each one had perceived about themselves, the feelings and sensations generated by the practices, and then we ended with a song. Sometimes, in these moments, some of the participants revealed something about their personal life, like Ruth, who shared her story and passion for Fado, a Portuguese music genre, since childhood, which generated a discussion among them on the themes of the songs they liked most and that were part of their personal soundtracks. We also talked about how they could apply what they were learning in the workshop to their own work, offering new perspectives, and they told me about the repercussions of some of the songs in our repertoire that they taught to the children and other educators after the encounters, such as the songs *Tumiaki* and *Allunde Alluya*, which became known by all and one of songs used in class. Finally, in the logbook narratives, I was able to observe how, at each encounter, the group approached and perceived singing together as a means for releasing tensions, providing well-being and a feeling of belonging, where, at that moment, inhibitions, shyness and judgments could be overcome and each one found their place in the sharing of voices that created a common space, as reported by Isabela and Ruth:

When I got here I felt I wasn't from here and that it had nothing to do with what we did. Today I find the good that we make here. Thank you. I don't know if I do everything right. But I do what I can. (Isabela, 64)

Sharing emotions... new songs... The secret is in being us... Liberated and free to be as we are and be with who we want, without judgement... (Ruth, 39)

*Liberation, breathing, sharing, learning, playing, listening, peace*, these were the words that were most repeated in the logbooks of this group, and reflected sensations of balance, health, passion, solidarity, remembering, well-being, warmth, vibration, movement and freedom.

In the logbooks, the last entries, many of them in the form of drawings, a very remarkable form of expression in this group, talk about the relevance of the meetings for each one:

Today was the last day of the session  
There would be so much to say, even to do.  
But as it always was and makes more sense to me. Smiles and feelings happened to the sound of all the breathing and breaths of tiredness. Sweet words taken from the hive, sweeten our soul and heal our bones! Thoughts invade the mind, the body and the soul. My heart is full.  
(Mari, 39)

"The trees"  
Those that help us to breathe, to be better,  
Thank you for these moments. (Drawing of trees and each one with the name of a participant in the group). (Isabela, 63)

THANK YOU  
Oh, what a shame it's over  
It's good that we had this time with you.  
LAUGH, SMILE, BE HAPPY.  
It's important to take care of ourselves to take better care of others.  
I really enjoyed it, thanks for sharing. I learned, loved, gave and received, received more. Until forever. There are people who illuminate us with their light  
In this group I got to know some of the people better. It was good, and I got to know myself too. I notice I got closer.  
Hugs. (Maria A, 59)

Sweet words...  
It couldn't end better; "singing" never felt so good.  
I wish you "luck" and thank you for all the learning that I will carry with me throughout my life.  
These moments of well-being should never end.  
Thank you very much. (Taty, 43)

#### **2.2.2.4. The collection of songs performed by this group**

In this group, each one was invited to choose and share a song with the other participants. The influence of their work routine as kindergarten teachers was reflected in their choice of songs. However, they were not just songs they sung to their students, but songs that were part of the repertoire and musical memory of the participants, generally known by all, for being traditional Portuguese popular songs. This made it possible for them to share the stories involved in them, as in the case of Isabela, who chose a very popular children's song from Alentejo, which was part of everyone's childhood. In this

process, I was an apprentice and learned new songs, just as I introduced them to other songs, unknown to them and which were greatly appreciated, especially the song *Tumiaki*, as mentioned above.

1) Songs brought by the participants:

- Se tu és o meu amor (popular song from Alentejo)
- Ó rama, que linda rama (popular children's song from Alentejo)
- Peixinho (Portuguese children's song)
- Jardim da celeste (Portuguese children's song)

2) Songs brought by the me

- Tamã (native Xavante song)
- Hu allah Hu (song from the Dances of Universal Peace repertoire)
- Tumbayá (anonymous)
- O mar não recusa nem um rio (song from the Dances of Universal Peace repertoire)
- Allunde (traditional African song)
- Sereia do Mar (traditional song from Bahia's reconcavo)
- Avanembô (Cecília Valentim)
- Canto do povo de algum lugar (Caetano Veloso)
- Funga Alafia (traditional African song)
- Tumiaki (traditional Tupi-Guaraní song)

### 3. Social Aesthetics and shared sensibility from singing together.

Singing together is like joining a whirlwind of the emotions that we bring and transform into one single emotion. Hearing your own voice and the other's, connecting with your own pulse and with the other's. A sense of belonging and community. Singing together is singing with one voice. I feel like my soul unites with the others and we are simply one. (Vivi, 34, CJordão)

When the song enters me, it is cleansing, soft, the vibration of my body becomes harmonious, light, smooth. Singing together brings unity, common goals. Singing together adjusts loneliness. I love to hear my voice. (Isadora, 55, LAMCI)

*I behave as part of the group and follow the flow of events, attentive to my role of conductor/leader. My senses are awakened and I feel the heat of excitement in my body. A feeling of joy overcomes me when we form a circle and sing and dance together. I find a smile on my face and I remember myself as a child at play; I hear the voices coalesce, fill the space around me and vibrate on my skin like my own voice. I feel close to everyone in the circle and I see in their eyes what I see in myself (...)*

\*\*\*

In the experiences recorded in the logbooks of the participants, among whom I include myself, singing together emerges as a place of encounters and perception of the other, as well as a sense of belonging to a community, embodied in listening to one's own voice while listening to the voice of the other, perceiving oneself as an active voice as part of the group's singing, opening up to what is different, new friendships, sharing feelings and memories, in the repertoire of personally significant songs provided by the participants, in the perception that we are together, involved in composing a sensitive, respectful and safe environment for everyone, in which judgments are suspended, fears of exposure are dissolved and inhibiting beliefs are gradually re-elaborated.

In the poetics of the relationships experienced in the encounters and in the mapping of the narratives, I found resonance with the phenomenological approach of Merleau-Ponty, described in his *Phenomenology of Perception* (2014, p. 12-19), in which all perception is perception of the world, and the world is what we perceive, pre-

reflectively implicated in the intercorporeality and intersubjectivity of the sensibilities experienced in the game of relations with the other. I also found- in Arnold Berleant's and Georgina Born's proposals for a Social Aesthetics situated in the relationship with art, in DeNora's reflections on the relationship between music and health, and in Steven Feld's ideas about the importance of the repertoire as the soundtrack of an experience composed by all those involved- the harmony and theoretical arguments necessary to understand the relational chain of the different dimensions arising from the shared sensibility in the workshops and their vital contribution to the foundation of the hypotheses initially proposed in this study.

### **3.1. Social Aesthetics and the Aesthetic Community**

Before moving on, it is worth briefly defining three fundamental concepts that underpin Berleant's vision of social aesthetics, central to understanding what will come next: *aesthetic experience*, *aesthetic engagement*, and *the aesthetic field* (BERLEANT, 2010).

#### **3.1.1. Aesthetic experience**

Understood by Berleant (2010) as a theory of sensibility, the *aesthetic experience* is based on the aesthetic domain of experience, rooted in the human, social world (COELHO, 2017). For Berleant, *experience* is everything: our body, our movements, what touches our skin, sounds, light, temperature, taste, all the sensations that constitute us and that, ultimately, are us. With regard to the notion of *aesthetics*, and opposed to the Kantian view of disinterested contemplation, Berleant (2010) recovers the etymological meaning of the Greek word *Aesthesis*, literally, “perception through the senses,” to broaden and deepen its meaning. Thus, *aesthetics* involves perceptual experience and the ability to recognize it, encompassing what is understood from the perceived. It includes the apprehension of the meanings that emerge from the dynamic interaction between people and with an environment that is alive, not objectified (BERLEANT, 1992). For Berleant (1992), environment and humans make up an indivisible unit: we are shaped by the environment in which we participate, in the same way that we shape it, in a mutual and simultaneous influence, which occurs intertwined



in a complex network of relationships, not only sensorial, but sensitive, which includes all human sensibility and emotions, from the bizarre to the erotic, from the disgusting to the attractive, from the beautiful to the sublime, from the ugly to the tragic, from intense love to hate, from the oppressor to the oppressed and so on. In the words of Berleant (2010):

I came to recognize that aesthetic is, at its base, a theory of sensibility. So generalizing an understanding leads to recognizing an aesthetic dimension in all experience, whether uplifting or demeaning, exalting or brutalizing. (BERLEANT, 2010, p.8)

In this way, beyond the arts, aesthetic experience takes us back to the perceptual unity of experience and offers us a more subtle understanding of what happens in the social process. From this perspective, we can understand the aesthetic experience as an “aesthetics of everyday life,” since the flow of life and relationships happens “during,” while we “are.”

### **3.1.2. Aesthetic engagement**

*Aesthetic engagement* refers to an alternative model developed by Berleant to understand the appreciative value of experience (BERLEANT, 1991). It is an intensely sensitive and active somatic state that involves affection and cognition. It is characterized by seven perceptual dimensions that occur simultaneously: acuity, intensity, complexity, subtlety, resonance, cognitive perception and perceptual engagement (COELHO, 2017). Without discussing each of these dimensions, their integrality leads us to an understanding of the appreciative value as that which is intrinsic to the experience and that takes us beyond the senses of separation and division, in such a way that, when we incorporate ourselves into the sensitive field, a continuous exchange is established between all components of the situation (BERLEANT, 2016).

For many years, I have been developing an alternative approach to understanding aesthetic value, which I have called “aesthetic engagement.” Rather than using a cognitive model or sociological analysis to explain aesthetic appreciation, my argument is based on analyzing the actual experience of aesthetic appreciation, the experience usually gained from full involvement in a situation that may include a work of art, a performance, an architectural or landscape setting, or a social situation. In aesthetic engagement, there is no separation between the components, but a continuous exchange, in which one acts on the other. (BERLEANT, 2016, *my translation*)

Thus, aesthetic engagement is understood as the most complete stage of aesthetic experience, as it is an “essential aspect of the world in action” (1991), in which our senses are fully immersed in the situation in which it occurs:

Engagement is the signal feature of the world of action, of social exchange, of personal and emotional encounters, of play, of cultural movements like romanticism and, as is our claim here, of the direct and powerful experiences that enclose us in situations involving art, nature, or the human world in intimate and compelling ways. (BERLEANT, 1991, p.44)

In the involvement with art, *aesthetic engagement* is highly intensified by the creation of a perceptive field where feelings and connections are externalized through a sensitive experience that, embodied, includes everything that constitutes us as humans and what we are confronted with in the face of what we discover about ourselves:

Art is not like experience, it is not a reflection or an imitation of real life, but it is that very experience in its most direct, forceful presence. Art, thus, is not a pallid reflection of life and of the world but the real thing in its purest and clearest form. When theater is at its best, we experience “the feel of what is true.” We discovered part of the actual experience of being a Jew, a Catholic, a Negro, a Communist, a homosexual, an alcoholic. We realize the power of the great human doubts, passions, crises, and relationship which we all undergo and thus all share. We are more real because other people are more real. We discover an ability, as Blake recognized, “*To see the world in a grain of sand And heaven in a wild flower.*” (BERLEANT, 2000, p.102)

### 3.1.3. Aesthetic field

The *aesthetic field* is made up of all the components of experience, in which all the senses are engaged and in which everyone participates. For Berleant (2000), it is a field composed of a single totality, which includes four main components: *the appreciator*, that is, the person who experiences the aesthetic value; *the focus of appreciation*, which can be an object, an artistic work of any nature, a landscape, a thought, a mental image; *the activity or event* that brings the agent of appreciative focus into existence, such as the artist, processes of nature, the act of identifying the generator of appreciation; *the factor that activates the field or situation*, such as the performer and

the engaged participant: “This is the aesthetic field, the context in which the focus of attention is actively and creatively experienced as valuable” (BERLEANT, 2000).

#### **3.1.4. Aesthetic Community, Social Aesthetics and the “Technology of Us”**

With the above concepts defined, we can advance towards the proposition of the social process experienced in the workshops through singing together and its implications for social aesthetics, a fundamental theme in this study.

It is a fact that, in the course of singing together, I witnessed the creation of a favorable space for the engagement and acceptance of each one's expression, verified in the context of all the workshops, and confirmed by the participants' reports, which demonstrate it as a sensitive means for the intensification from the perception of oneself and the other, and from which the feeling of integration and belonging to a community emerges, whose main characteristic is the sharing of sensibility, as discussed above. This is in line with Berleant's concept of aesthetic community (1997), in which the feeling of connection, mutuality and reciprocity overcome barriers and separations between participants. For the author, what illuminates the aesthetic meaning of community is a sense of continuity, where everyone is immersed in the sensitive experience: “What makes this aesthetic continuity is the kind of unity that is described as a *continuum* of body, consciousness, context, where all are united in the pervasive intensity of perceptual experience.” (BERLEANT, 1997).

Internal relationships are, in fact, an expression of continuity. The connection between members of an aesthetic community is as real, as much a part of the community, as the people involved themselves. Not only does this community lack sharp boundaries; it has no deep divisions (...) Mutuality and reciprocity among participants in an aesthetic community transcend barriers and separations that characterize other modes of social grouping. (BERLEANT, 1997, p. 149)

From this perspective, the experience of aesthetic community in singing together (COELHO, 2017) is intertwined with the psychosocial field of relationships, in such a way that, in the time-space of the workshops, a type of human connection is configured where different modes of *being* are perceived as possibilities for the invention of new ways of *doing*. As Merleau-Ponty observes:

Is it not evident, precisely if my perception is the perception of the world, that I must find in my commerce with it the reasons that persuade me to see it and, in my vision, the meaning of my vision? (MERLEAU-PONTY, 1964, p. 41)

As such, the sharing of sensibilities is transported from the meeting space to everyday life, leading me to the concept of Social Aesthetics defended by Berleant (2005), and in which the understanding of aesthetic community is inserted, since it is about the union of the individual with the social, by engaging in art that occurs while *making* and inventing the *way of making* (FRAYZE-PEREIRA, 2005 *apud* COELHO, 2017) and, as part of the unfolding of the dynamics of interactions in the social process, is mutually constitutive. Intensified by singing together, this unity is experienced in a path woven by the values and contexts that intersect in the voices that emerge from the encounter between people who are willing to tread it, and which is presented, in Berleant's understanding, as an "aesthetic of the situation" in which all are artists, insofar as "the creative process is in the participants, who intensify and shape the perceptive characteristics and give them meanings and interpretations" (ANDRIOLO, 2021; ANDRIOLO *et al.*, 2022).

But what identifies this type of situation? Like every aesthetic situation, social aesthetics is contextual. In addition, it is highly perceptual, an intense perceptual awareness is the foundation of aesthetics. (BERLEANT *apud* ANDRIOLO, 2021).

Berleant (1994) reaffirms the aesthetic community as a dimension of social aesthetics, in which the sum of an aesthetics of art, an aesthetics of nature and an aesthetics of humans make up the same reality, simultaneously interdependent and multidimensional:

A social aesthetics, here, unites an aesthetics of art and an aesthetics of nature with an aesthetics of humans. All three of Buber's worlds—nature, humans and art—are domains of the same aesthetic realm, a remarkable coalescence of diverse orders into a single, far-reaching unit of experience. What science has divided into the natural world, the human world and the mythological world; what philosophy separated into metaphysics, ethics and philosophy of art – all recover their primordial unity in the region of aesthetics. The aesthetic community is a social aesthetic that unites humans and the environment in multidimensional reciprocity. Since the human environment consists not of places and buildings, but of their complex connections with human uses and human participants, an aesthetic community recognizes

the social dimension of the environment and the aesthetic conditions of human achievement. (BERLEANT, 1994, p. 12)

In parallel to the concept proposed by Berleant, but aligned with him, Georgina Born, British musicologist, musician and honorary professor at the University College of London, offers an understanding of social aesthetics situated in the relationships and influence of art on the social process, especially music. For Born, social aesthetics, primarily, portends that in the relations between humans and objects, the ways of perceiving are incorporated and immersed culturally and socially. In her words:

To embrace a social aesthetic, then, is to believe that the aesthetic has meanings far beyond those previously assumed, as a social aesthetic recognizes that our aesthetic narratives and embodied experiences are saturated with social meaning, routinely inscribed to serve the structural goals of multiple social and cultural groups, both in terms of themes of aesthetic experience and aesthetic objects. In fact, in this sense, social aesthetics presupposes a relational and historically situated conception of aesthetic subjects and objects. (Born 2009, pp. 80-81; cf. Paddison 1993, p. 216)

At the same time, arguing that the sensory, perceptual modes of experience, embodied at the core of aesthetic theory, must be understood as immanently enculturated and social, social aesthetics opens up new and expected ways of analyzing one's own aesthetic experiences. (BORN *et al.*, 2017, p. 4)

In relation to art, Born (2017) historically situates a new conception of the aesthetic experience based on the expressive artistic and musical movements of the 1960s, including Fluxus, in which John Cage and George Brecht were involved, among other exponents of contemporary music and other artistic modalities, who included in their performances the relationship with the public and the sound environment, turning them into co-authors of the artistic experience. These movements contributed to debates about a relational aesthetic, where art, music and the social process mutually shape each other:

Parallel to these advances in academia, since the early 1960s there have been a number of artistic and musical movements – among them Fluxus, performances, installations and multimedia art – that have drawn attention to the ways in which social relations and social situations can participate in aesthetic phenomena or contribute to the aesthetic experience, which has recently culminated in the emergence of critical and theoretical work and curatorial debates on the concept of a relational aesthetic. It is in the wake of these movements in art and music, over half a century, that a new stage in the concept that sustains

a social aesthetic has become necessary, because, together, these movements promoted the recognition not only that art and music are conditioned and shaped by social and cultural aspects in broader processes, but also that art and music have the potential to influence social processes and put them into practice, modeling, organizing and experimenting with new forms of coexistence and social relations of different kinds. In view of this, recent studies in the areas of anthropology and sociology of art and music have proposed that the relationship between art or music and the social must be conceptualized in terms of a bidirectional influence or mutual mediation (Born 2005, 2011, 2012; DeNora, 2003, 2010; Hennion, 1993, 2003). In short, just as social (economic and political) conditions and processes shape art and music, art and music shape social (economic and political) life. (BORN *et al.*, 2017, p. 6)

Born (2017) argues that music needs to be understood beyond traditional conceptions that present it as a social mediator and proposes four planes:

On the first plane, music produces its own social diversity - within the constitution of microsocieties created by performance, musical practice and in the social relations embodied in musical groups and associations. On the second plane, music has the power to animate communities of interest, bringing its participants together in affective, collective or public bonds potentially based on musical identification and other identifications. On the third plane, music reflects a broader field of social relations, from the most concrete to the most abstract of the collectivity – the musical representation of nations, social hierarchy, or class, race, religion, values, gender or sexuality. On the fourth plane, music is linked to broader institutional forces, which provide the basis for its production, reproduction and transformation, whether sponsored by the elite or by religion, by commercial exchanges or not, subsidized by the public power or by cultural institutions, or by the economic perspective of multipolar cultural investment of late capitalism. The first two planes include social groups, social relations, and the social imaginary that is specifically brought together or constituted by musical practice and experience. In contrast, the last two planes bring together a broader field of social and institutional relations that, by themselves, allow or condition certain types of musical practices, so that these relations and institutions also enter into the nature of the musical experience, permeating musically, in a direct manner, social groups and communities of interest. (BORN. G., 2017, p. 3)

With Born's planes in mind, I realized that the experiences in the workshops lie primarily in the first two. However, when looking at the broader field of relations, I see that they are all interconnected, as we take with us everything that permeates our daily lives to any relational experience, such as singing together. Moreover, by integrating the participant's daily life, the musical practice experienced in the workshops offers what Tia DeNora (DENORA, 2007), professor and director of research at the sociology and

philosophy of music department at the University of Exeter, United Kingdom, called “*Technology of the Self*,” that is, the acquisition of resources for self-regulation, self-knowledge, personal care, and a feeling of integrity and social integration, mentioned earlier in this study. By expanding the discussion and bringing it within the scope of the relationship between music and health, DeNora (2007) draws attention to the cooperation in corporal perception, which houses the emotional being and the constitution of self-image, as well as emphasizing music as a technology of the body, as a modality for the cognitive process and for the acquisition of knowledge:

This range of emotional regulation and transformation (sometimes as part of an "emotional work") is understood as the cooperation between corporal awareness and the image of how one should feel/appear as an emotional being [Hochschild, 1982], as well as the quality of music as a technology to extend the body, and in the ways in which music works as a model or example for the cognitive process and for the acquisition of knowledge. (DENORA, 2007, p. 227)

In the same manner, we can speak of a “*Technology of Us*.” I leave this designation in quotation marks because the epistemological implications of the uses of the term *techné* and technology are well known, especially when we are dealing with aesthetics. In my research, singing together is a resource to activate the subject's ability to relate to the other, to see himself and allow himself to be seen, to hear himself and be heard, to touch himself and be touched, in such a way that, in the interweaving with different bodies, he perceives himself as vibrant and connected with himself, in interaction with everyone around him and with everything that makes up the environment around him. With the idea of a “*Technology of Us*,” I consider the intense and irrefutable relational quality of music through the practice of singing together as a determinant for the creation of a path in which the effects on the subject, described by DeNora (2007), are intertwined, since it is not an isolated and individual event, but an interconnected and collective one, which takes place in a context that is historically situated and pertinent. With this, I arrived at the concept of the *psychological sense of community* proposed by McMillan and Chavis (1986, *apud* AMARO, 2007), whose definition is based on the feeling of belonging and well-being among the members of a community from the shared belief that they care about one another and that their needs (exchanges) will be met by the commitment to stay together. The psychological sense of community is composed of four elements: 1) *Spirit*, with an emphasis on friendship; 2) *Trust*; 3) *Exchange (Trade)*;

and 4) *Shared Emotional Connections (Art)*, where they suggest that art includes values that transcend the community (McMILLAN & CHAVIS, 1986, *apud* AMARO, 2007, pp. 25-26) and presents itself as an applicable model to any type of community.

Without delving too deeply into this concept, I borrow its components related to the feelings of human warmth and intimacy resulting from sharing stories, common places, time together and similar experiences, and which refer to the "amplitude of contact that the individuals in a group have with each other and the quality of these interactions" (McMILLAN & CHAVIS, 1986, p. 9, *apud* AMARO, 2007, p. 26), to include them in understanding the feelings of belonging and well-being seen in the relationships that forged the aesthetic community during the workshops, as can be verified in the participants' reports. In this way, I include these elements as important factors for understanding the practice of singing together as a "*Technology of Us*" that contributes to the capacity of the subject and the group to establish and sustain a relationship network of mutual support and significant and beneficial exchanges for all participants.

Once again, I reiterate the experience of the workshops as privileged spaces for the sharing of knowledge and political expression in the exercise of a sense of community, in which the mutuality experienced opens the way to new perceptions of oneself and the other by providing a process characterized by the amalgamation of voices that vibrated not only in the acoustic space, but in the sensitive bodies of each participant, which occupied a physical and geographic place, a space and a time that became audible and visible, and public, as the participants touched each other sonorously.

I return to Berleant (2004) to reiterate the perception of the body as a receptor and generator of the sensitive experience and connect it with Born's idea of social aesthetics, since it is the body, modeled by relationships, that constitutes the subject in its complexity and sensibility, a body understood aesthetically.

We can think of the aesthetic body, then, as culturally shaped, entwined, and embedded in a complex network of relations, each of which has a distinctive character and dynamic. Race, class, genre, and geography are lived through bodily forms and structures. The structures of cultural, racial and social differences are embedded in lived bodies. The aesthetic body, as a receiver and generator of sense experience, is not static or passive but possesses its own dynamic force, even when inactive. Aesthetic embodiment is being fully present through the distinctive presence of the body with the sensory focus and intensity we associate with the experience of art. (BERLEANT, 2004, p. 10 *apud* COELHO, 2017)



In the active incorporation of the world, it is in the body that the voice sings, hears itself and feels itself vibrating. Thus, this aesthetic body, dynamically and constantly shaped by relationships, finds in singing together the possibility of perceiving itself in its expression and understanding its movements.

Finally, when examining all the elements discussed above, we can assert that, in the unity of the perceptive experience, the shared sensibility in singing together configures an *aesthetic of the situation* that is revealed in the corporification of the ways of *Being* and *Doing* that each participant discovers in himself when expressing himself, confirming social aesthetics as a qualitative field of human relations.

### 3.2. The repertoire as Poetic Cartography

Singing *Io Paraná* also really moved me, it brought me to Brazil, the healing circles, so much so that the song that came to me now at the end was one by Oxum, which I love. But it was strange because I couldn't remember it properly, nor sing it... It was difficult, but it was the song that came to me and that I wanted to sing. (Jacy, 66, LAMCI)

Today we went to the Congo, we traveled to Alentejo and it's already Christmas. We played a lot. It was Christmas. (Maria A, 59, LAMCI/CPSRainha)

I really enjoyed class today!! I found the songs that we sang today very interesting. And I learned a new song, the part of the song that really caught my attention was “*And if you want to know where I'm going, it's where the sun is shining.*” (Lidiane, 16, SAPinhal)

The repertoire in the workshops consisted of songs brought by me and by the participants in each group. This made it possible to find music whose meaning goes far beyond the songs themselves, primarily revealed in the lyrics and melodies, allowing me to observe the dimension of shared aesthetics woven into the experience. For my part, I offered songs that could be learned and sung easily, with different themes, mostly unknown to the participants, in a didactic approach aimed at broadening their perceptions and vocal development, sensitive listening, new landscapes and sounds and the feeling of belonging. In addition, at my request, each participant brought a significant song from their personal history, taken from the musical records of their memory.

The way in which the repertoire was constituted revealed it as a “singing path” that allowed for the sharing of personal stories through songs that, when sung together, created the unique musical narrative of each group, intensifying the feeling of belonging and the integration of the group. Similarly, I found that the same song activated a unique meaning and landscape in the memory of each participant who, by singing it and hearing it in the voices of others, inserted it into the relationships of the present moment, aligning new perceptions, reflections and meanings, which can be seen in the narratives of Lara, Jacy, Carol and Mari:

*Não é fácil o amor* is one of the songs of my life. Hearing it in the voices of my colleagues gave me the fragility and, at the same time, the strength that the words represent. (Lara, 52, LAMCI)

I enjoyed sharing the 1<sup>st</sup> verse of *Oriente* with everyone, a song by Gil that I love and that is certainly part of the soundtrack of my life. (Jacy, 66, LAMCI)

Today the class was lighter, it helped me feel more relaxed, I needed it after a busy week. The songs in Tupy generally bring high spirits to the group and make us more harmonious, I notice that the group is getting more involved now, the musical union is better and more harmonious, I see evolution in myself and in the others. (Carol, 22, CJordão)

Every day we sing and the sun rises every day.... Come what may, I await you... (Mari, 39, CPSRainha)

The term *poetic cartography* was coined by Steven Feld (2003), an American musician, ethnomusicologist, anthropologist and linguist, recognized mainly for his work with the Kaluli people, one of the four Bosavi groups of Papua New Guinea. It refers to the records of each step of the way to making a soundtrack that locally, spatially, identitarily and affectively unites the environment and the community, and which highlights “how the local knowledge mode is incorporated into memory as vocal knowledge” (FELD, 2003):

Making 'paths' of songs is the way Kaluli people sing the forest, as a poetic fission of space and time, in which lives and events coincide as vocalized and incorporated memories. (FELD, 2003)

Feld (2003) observes that the flow of these sung poetic paths points to a way of establishing a connection between places and people, experiences and memory, as a resource to situate oneself in the world:

For the Bosavi, as well as for many other peoples, making music is a corporal way of situating oneself in the world, welcoming it within oneself and expressing it to the outside as an intimately known and experienced world, as a world of local knowledge articulated as vocal knowledge. Kaluli songs map the sound world as a space-time of places, connections, exchanges, travels, memories, fears, nostalgia and possibilities. (FELD, 2003, p. 237)

The term poetic cartography involves the notion of Acoustemology, proposed by Feld (2003) and based on his studies on the sound landscape and acoustic ecology of R. Murray Schafer who, with his research on the Kaluli people and supported by Merleau-Ponty, seeks to understand acoustics and epistemology, involving the study of the ecology of language, music, sound landscapes and acoustics:

Following the agenda established in Maurice Merleau-Ponty's *Phenomenology of Perception* (1962), echoed in Don Ihde's work, *Listening and Voice: a phenomenology of sound* (1976), my notion of Acoustemology seeks to explore the reflective and historical relationships between listening and speaking, between listening and producing sounds. This reflexivity is incorporated in two ways: when we hear ourselves through our speech acts and when the physicality of the voices of others resonates in us through hearing, through the acts of listening. Between listening and voice, there is a profound reciprocal relationship; an embedded dialogue between sound production and internal and external resonances built by historical experience. (FELD, 2003, p. 226)

For Feld (2003), sound is conceived as a modality of knowledge and existence: incorporated in our specific worlds, we are part of and agents of the sound environment that surrounds us. As listeners and producers of sounds, we distinguish ourselves from each other while sharing our worlds.

When mapping the songs in each workshop, the repertoire we created guided the poetic path taken by each group. In that apparently short time every week, due to the collaborative manner in which it was engendered, the repertoire became the path that resulted in the integration of our aesthetic community and forged what Steven Feld (2018) calls poetic cartography: the soundtrack of an experience composed by everyone involved, through which words and melodies reflect desires, images and feelings that connect places, people, experiences and memories. They are sung paths that occur simultaneously in a personal and collective body, which interconnect voice and listening in a manner of expression that merges the spatial and temporal experience in a flow of

songs and places that arise from everyday experience and connect them in a sensitive experience.

The repertoire became the symbolic construction of a territory delineated by and filled with the songs that made up the vocalized and audible soundtrack explored by each specific group; a “path of songs” (FELD, 1990) that made it possible to carry out a journey where the voice of each one occupied the space where the participants met. As a dynamic path where community life developed, singing gave form, meaning and memory in a transformative sharing experience that created new landscapes and modified the environment, making public and audible the subjectivity revealed in the poetic-sound cartography that appeared in the sensitive interweaving of the songs. According to Feld (1990):

Sound both emanates from the body and penetrates it; this reciprocity of reflection and absorption constitutes a creative orientation mechanism that harmonizes bodies with places and moments through their sonorous potential. Listening to and making sounds, therefore, are part of the corporeal competencies that situate actors and their agency in specific historical worlds. These competencies contribute to their distinct and shared ways of being human, in addition to contributing to the opening of possibilities and effective materializations of otherness, understanding, reflexivity, compassion and identity. (...) This reflexivity is incorporated in two ways: when we hear ourselves through our speech acts, and when the physicality of the voices of others resonates in us through hearing, through acts of listening. Between listening and voice there is a profound reciprocal relationship; an incorporated dialogue before the sound production and internal and external resonances constructed by historical experience. The continuous dialogue of the self with itself, of the self with the other and their reciprocal influence through action and reaction are, thus, constantly present in the perception of sound, absorbed and reflected, given and received in constant exchanges. The sonic character of listening and voice forms an embodied sense of presence and memory. Thus, the voice legitimizes identities in the same way that identities legitimize voices. The voice is evidence, embodied as authority by experience, acted inwardly or outwardly as a subjectivity made public mirrored in hearing that makes the subjective public. (FELD, 1990, in ILHA, 2018, V. 20, No. 1, pp. 229-252)

In this way, the reflection and absorption of voices articulated in songs created an aesthetic field where the other became part of the stories sung by each one, uniting the singers acoustically and affectively on a jointly created path. Maria describes this in her logbook:

In the touch of harmonics, paths were opened that brought surprise, enchantment and the magic of a new world that always existed. A group of women dance memories recorded in the body, in the heart of this circular path made up of a cycle of sound, harmony and color. The memories of singing, the music, the steps, begin small and come from a very great place that had its map drawn in encounters and disencounters. The language that unites us is universal and crosses oceans of love. A hive of sweet words warmed my ears and vibrated, propagated in the body and in the world. (Maria, 44, LAMCI)

Thus, the path guided by the repertoire brought the feeling of belonging to oneself and to a community, located in a historical time that integrated the experiences and forged memories that, embodied in the voices harmonized by the sonorous narrative, united all the participants in the situation and made present the social process generated there.

## 4. Freedom (of) and Connection

*(...) Now, after the experience, when reading the narratives in the logbooks, I see what I also noticed in myself as a participant and leader: a feeling of freedom that, primarily, involved a connection with my body, the same body that houses my voice and in which feelings reside that take me to different places within myself. In the company of the other, I experienced the mass of my life in interaction with the mass of his life, in a continuous flow between bodies that, by becoming audible and vibrant, revealed the contours of the uniqueness of each one in the unity of the whole.*

I feel myself burn with each song sung, after singing together comes the feeling of home, in which there is no difference, but freedom of expression, making us one. (Ana L, 16, SAPinhal).

Singing together is a unique experience, your feelings and those of the other will never be the same, the connection it generates is unforgettable. (Tali, 13, CJordão)

Freedom and Connection: two words that carry such diverse and vast perceptions and meanings, and in which I found the synthesis of the experiences narrated by the workshop participants. Far from wanting to define freedom and connection, or go deeper into the various current conceptions and perceptions, I will talk about the sense of freedom and the feeling of connection, more precisely about those that, in their various nuances, are present in the participants' reports: the perception of being free to express oneself, to move, to stand in front of the other without restrictions, to present oneself through voice by becoming audible, to listen to the other, to feel- feeling able to do something that one didn't believe was possible before-, to experience something new, outside everyday life, to feel whole, connected with one's body, with one's feelings, with one's own power, to feel emotions, sensibility, to be alive.

I felt “alive” with this experience today  
 Thanks. It's incredible how through singing and movement we can release so much stress. This is a phase where I've been feeling trapped, so I really appreciate these moments.  
 I'm loving being a part of it and having the opportunity to be free.  
 Thanks. (Taty, 43, CPSRainha)

In the participants' narratives and in my own experience, I realize that both are fused together and occur simultaneously: Gislene observes that what matters is singing to feel free, to connect with the feeling of being capable of anything she wants; Ana mentions body movements, connects with tiredness, her heart, available energy, feels present, discovers and hears a living song resonating within her, and feels free to say *yes* to herself:

I think everyone should have to sing, no matter their voice, what matters is singing to feel free, to know that everyone is capable, capable of anything they want, you just have to believe. And the song takes us beyond our imagination. (Gislene, 40, CJordão)

A full day. A good day. To give. To receive. The world asks me to speed up. I say yes, and I say yes. And I feel, *no*. Tiredness. Fatigue in the body. Tense muscles. The heart is fine. Fortunately. End of the day. I ask myself and reply that my energy is not sufficient to sing and rest my body. I say yes. I'm here. I breathe, I listen, I hear, I feel, I sing, I move, I release, I contact, I get out of myself and I listen to the other. The others. The us that mirrors me and that I mirror as well. I listen to and sing a beautiful song that was also inside me without me knowing it. The 'we' enters and offers me pleasure. Ah...! And I take it with me. And I say yes to me. I finish [the workshop] breathing... Ah... (Ana T, 40, LAMCI)

They both report the action of singing as a power that goes beyond restrictions, taking them to different places within themselves and opening them up to listening to the other, to perceiving the creation of sounds produced by the voice as something that happens in the body, in the sensibility engaged in the action of the present. Ana comments: "*I get out of myself and I listen to the other.*" Gislene affirms: "*the song takes us beyond our imagination.*" Both, despite living in different countries, experiencing different cultural contexts, reveal singing together as a way of accessing a transcendent space located in a sensitive field where they find the possibility of "*getting out of themselves*" and being taken "*beyond their imagination*" to recognize themselves in a way that is different from everyday life, in a collective discovery of new ways of being, listening and expression.

## 4.1. The sense of freedom

When researching the etymology of the word liberty, I found its Greek root, *Eleutheria*, which means liberty of freedom of movement, very close to the word for power, from the same root. Related to the absence of limitations and constraints, it refers to power as the power to move without restrictions, experienced in a body free of impediments to its movements, capable of flowing in gestures, feelings, sensations and expressing itself. Taty tells us: “*I’ve been feeling trapped*” and then “*I’m loving being part of it and having the opportunity to break free.*” Taty perceives something in herself that makes her feel trapped and then, by singing and moving, she finds a way to free herself. For her, it is necessary to have the *opportunity*, the moment where it is possible to feel free, to let go, in a specific space and time, in a “field of freedom” constituted by the making of art configured in the creation of a sensitive field that enhances the emergence of what was previously repressed.

There is, as Husserl says, a “field of freedom” and a “conditioned freedom,” not because it is absolute in the limits of this field and null outside – like the perceptive field, this one has no linear limits – but because I have possibilities close and remote. Our involvements sustain our power and there is no freedom without some power. (MERLEAU-PONTY, 2014, p. 609)

Thus, the sense of freedom is connected to feelings of power and restriction, like two sides of the same coin, otherwise it would not even exist as such, “since free action, to be revealable, would need to stand out against a backdrop of life that was not or was less” (MERLEAU-PONTY, 2014):

I felt free of fear, insecurity and what happens outside of me, free to connect with myself, with others and with music.  
Today I came to class with a lot of worries, but with each exercise and each song the weight that was on me became lighter. (Gabi, 17, CJordão)

It is also linked to my involvement in my field of presence, where awareness occurs: “Assuming a present, I return to and transform my past, change its meaning, free myself from it, get rid of it. But I only do that by involving myself elsewhere” (MERLEAU-PONTY, 2014, p. 610). Then, this involvement occurs in the flow of



existence, in a body that affirms our presence in the world and through which we live and absorb each day. Rosane reports how singing took her to other moments in time, where memories of the past, sensations and feelings merged in the present:

Singing today took me out of the space where I was and took me back in time. It brought some sensations from childhood, without being anything specific. Some songs also moved me as if they were picking me up and hugging me.

When the sound vibrates inside me, it seems that I leave the moment where I am for another place even without knowing which one. (Rosane, 36, CPSRainha)

In engaging in the sensitive experience through singing, Rosane was present in her movements, in connection with what was occurring in her body. By finding a favorable field to remove what restricted her, she realized new possibilities for action in her relationship with the other, and a sense of freedom in accepting herself:

It's good to feel the body unblocked with its own movement.

Realize that a stagnant (stopped) body is a trapped body.

And many times these blockages disappear with music and movement. Realizing that we don't always have to respond to everything, and that, in first place, I have to listen to myself and respond to what I need so then I can respond to what others need.

It's good to feel that music cradles us and at the same time frees us.

“Tore” makes me feel free and loose, it makes me let go of the chains without judgement, even if at first it is not easy to do so.

With the vibration of the music, with the movement of my body, my body frees itself at the same time that it is welcomed by me and by the music that vibrates in me. (Rosane, 36, CPSRainha)

The reflection described by Rosane is not due to an inaccessible subjectivity (MERLEAU-PONTY, 2014), but to that experienced in the body that, present in contact with itself, makes itself present in front of the other:

True reflection gives me myself, not as an idle and inaccessible subjectivity, but identical to my presence in the world and the other, as I now realize: I am everything I see, I am an intersubjective field, not despite my body and my historical situation, but on the contrary, being this body and this situation, all the rest is through them. (MERLEAU-PONTY, 2014, p. 606)

In fact, it is an intersubjectivity constituted by coexistence, by the continuous involvement with the world, by what I qualify and feel that I am, in what I hear from

myself and vibrate through my voice, what I hear and vibrates in the voice of the other. “We coexist in the same situation and we feel similar, not because of any comparison, as if in the first place each one lived in himself, but based on our tasks and our gestures” (MERLEAU-PONTY, 2014).

Consequently, I affirm, once again, that there is no voice without a body, just as there is no voice without a subject, nor a body that does not express itself, a movement that does not occupy time and space. It is necessary to overcome the distortion that announces a voice separate from a body, as if it were possible for a voice *entity* to exist, which descends when asked to express itself, a remnant of the duality that separates mind and body, reason and emotion, because the quality of the sonority of the voice is entwined with the internal spaces of the organism of the one who sings, who, when moving in singing, is revealed in its expression. Present in a body that is constantly shaped by events, I become audible in the coexistence with other bodies that, equally audible, vibrate together.

In another account, Joana talks about being free of the controls that inhibit her expression, which need to be overcome so that she can freely explore her voice in front of the other and for herself: “*These were experiences of contact with my internal saboteur – the critic, the judge. Question it, not validate it, and let it go. Freeing myself from any judgment and conception of right or wrong, like flowing with the sea.*” In her involvement with the sense of freedom that she reflects on to express herself, she feels: “*pulsing in my chest in connection with who I am, here and now.*” Finally, she becomes self-conscious of the beliefs and judgments that previously limited her movements:

(Today) there were experiences of contact with the internal saboteur – the critic, the judge. Sitting down with the discomfort it leaves. Question it, not validate it, and let it go. Freeing myself from any judgment and conception of right or wrong, like flowing with the sea... Feeling the vibration, the pulsing of my chest in connection with who I am, in the here and now. Freedom from control, which is also distortion and illusion and the free exploration of my voice without letting the mind control it. (Joana, 25, LAMCI)

Thus, when expressing myself through my singing, I can perceive, in the internal movements of my organism, what restricts and conditions me, what reduces me and what makes me feel free in my movements. In the simultaneity of the relationship with myself

and with the other, I perceive what makes me uncomfortable and moves me, to free myself of what imprisons me and become self-conscious in a new place to be whole and able to make myself audible through my voice, visible in my expression. I become aware of my power through coexistence with the other, engaging in what surrounds me, making me sensitive to myself. But what is this power? It is the power to connect with something else, with what gives me meaning and makes me aware of the possibilities that are offered as truths for me, at the intersection of what I experience as interior and exterior:

Far from my freedom always being solitary, it is never without an accomplice, and its perpetual pulling power rests on my universal involvement in the world. My effective freedom is not on this side of my being, but in front of me, in things.” (MERLEAU-PONTY, 2014, p. 607)

As a *Being* that is socially situated, it is in the coexistence of *doing together* that I find the singular unity of my sense of freedom, what resembles and differentiates me, what brings me closer and distances me.

But today was a very different experience, because we were all together, chanting all of our names. It was amazing to hear my name sung by other people. I loved it!  
When it was time to form the circle to chant my name, it was very difficult! I am very shy to expose myself like this. I was glad I was able to do it. Especially because this was one of the reasons I came to do the workshop. (Jacy, 66, LAMCI)

To feel the vibration of joy inside my body, through music.  
To let go of what's imprisoned, because not everything is part of us.  
Sometimes we bring burdens that are not “ours” that we release through music. (Mari, 39, CPSRainha)

Jacy managed to sing her name in front of the group, even though she was shy and exposing herself in doing so: “*When it was time to form the circle to chant my name, it was very difficult! I am very shy to expose myself like this.*” In the workshop, she found an advantageous space to take risks; she felt happy for having managed to overcome something that embarrassed her in front of the other and that limited her expression: “*I was glad I was able to do it. Especially because this was one of the reasons I came to do the workshop.*” Similarly, Mari realizes what makes her different and allows herself to release what is trapped: “*To let go of what's imprisoned, because not everything is part*

of us” and the “burdens” that she understands “are not ours”: “*Sometimes we bring burdens that are not ours that we release through music.*”

In the same way, in the general determinations from outside that define what a “good” or “ugly” voice is, Gislene, Anna Elisa and Rose believe their voices are inadequate. By assuming the situation of being willing to express it and experience it in the interaction with others, they found a feeling of accomplishment and belonging, resulting from a sense of freedom that was present in the action itself:

I'm a happier person since I started singing. If I don't have *that* voice, but I feel good singing, that's it, who sings is a happier person. (Gislene, 40, CJordão)

Everything flows well, and when we get to the 1<sup>st</sup> song to be sung together with the colleague, the emotions, personally speaking, were wonderful, since I don't have a wonderful "choir voice," I felt I was interacting with the music, with my partner and then with the group. It was a wonderful feeling of belonging. Gratitude. (Anna Elisa, 42, CJordão)

I felt very insecure, because I always feel that my tone is ugly. In some moments I felt happy and at others embarrassed due to previous experiences. I was reassured by the teacher and I want to let go more next time. I'm happy to be doing what I always dreamed of. (Rose, 28, CJordão)

Thus, in the flow of the experience of singing together, I become aware of the obstacles and limits imposed on me, of what I have historically introjected as demands from the outside, revealed in the constriction of my movements, my voice, what affects my expression and which, without any paradox, motivate me to *go beyond*, to find myself in a socially constituted and collectively created field, in which my freedom resides, as “*your* freedom cannot be desired without leaving your singularity and without wanting freedom” (MERLEAU-PONTY, 2014).

Thus, I find *my* freedom in the freedom of the other, in the way in which I perceive and recognize myself, in how I understand what is around me by assuming my place and my situation in the world, motivated by what I am, free of the restrictions and reservations that inhibit me, embedded in the present:

I am a psychological and historical structure. With existence I received a way of existing, a style. All thoughts and my actions are related to this structure, and even a philosopher's thought is nothing but a way of making explicit his power over the world, that what he is. And yet I am

free, not despite or beyond these motivations, but through them. For this significant life, this certain significance of nature and history that I am, does not limit my access to the world, on the contrary, it is my means of communicating with it. (MERLEAU-PONTY, 2014, p. 611)

Finally, I conclude this topic with Tali's words: "About this class. With every class experience I have, I feel more free. Freedom of expression (doing what makes me feel good, but respecting the other's space). I feel, as Santa Terezinha said, "I live on love," and just one act is enough" (Tali, 13 anos, CJordão).

## 4.2. The Feeling of Connection

Without intending to address the different meanings that can be attributed to the word connection, as I explained earlier, in reading the participants' reports, I find its meaning: vibrating together, listening to myself, listening to the other, fitting in, connecting, interacting, feeling the other, creating bonds, unity, resonance.

This meaning is aligned with the feeling of "togetherness," described by Marcelo Petraglia (2015) in his studies on musicality as a human attribute, as a feeling of integration and unity between the subject and music:

In the simple act of singing or playing an instrument, the feeling of unity and attribution of meaning arises from the fusion of the subject with the music itself (...). As the interior reveals itself and coincides with its external sensitive manifestation, music and the subject become one." (PETRAGLIA, M., 2015, p. 160)

In this way, in the fusion of my singing with myself, I hear myself and the other, and I find my sense of freedom in the connecting unity that I perceive between my expression and my voice.

I feel a connection to the song inside me. At first, it was as if I were concentrating on myself. It was a little difficult to calm my thoughts, but little by little, I managed. I think listening to myself made me listen better to others and gave new meaning to my singing. (Christina, 37, LAMCI)

I managed to experience a moment of release, I managed to feel the vibration of the sound of the melody inside me. My physical pains did

not allow me to relax and release as much as I wanted. Thanks! for allowing me to feel the sound vibrate inside me. (Isa, 55, LAMCI)

If in coexistence with the other, I find my sense of freedom, it is because I connect with what is alive in me before him. By being willing to express myself through my voice, it is through this connection that I determine to do so, that I can perceive my movements, simultaneously with my act of freedom. Christina, self-conscious, overcomes the initial difficulty of letting go and, little by little, in her affinity with the song that she perceived in herself, she manages to find a way of connecting that enables her to have a new understanding of her listening and a new meaning of her singing. Isa, engaged in the perceptive field, despite the physical pain and constraints she feels, connects with her ability to go beyond restrictions to reach a moment of liberation and feel the sound vibrate within her, through the resonance of her own voice in her body.

Both Isa and Christina, present in their bodies, conscious of their sensations and feelings, *begin to be able to* experience a quality of connection different from the one in which they had found themselves. Thus, much more than knowing if I feel connected, because I will always be connected with *something*, whether it is in the field of my consciousness or not, the question that arises is one that refers to the paths that I follow and the resources that I have to expand my perception and, consequently, my understanding of the quality of the connection in which I find myself so that I can, in an act of freedom, strengthen or transform it. I understand that the *quality of connection* is what guides my way of perceiving and *Being* in the world, which defines my expression and that informs myself and the other through my gestures and my voice, *in a relationship*.

Iuri finds himself more connected with himself in the coexistence of singing together and becomes aware of automatisms that he had not noticed before. He refers to an integrating connection that occurs “in all spaces of time experienced in the classroom,” in a field that, once again, transcends everyday space-time:

The connection between beings, corporally, musically and spiritually, is clear in all spaces of time experienced in the workshop.  
The more I live the experience of group singing, in this class, the more I connect with myself, finding essences that are always automatic that I hadn't noticed. SOMEONE SINGING (Iuri, 26, CJordão)

The connection perceived by Iuri, and experienced by the workshop participants who reported it from different perspectives, occurs in a connective field created by the vibration of the voices that sing together; an aesthetic field that is constituted from the production of art whose matrix is the sound we produce. As an acoustic phenomenon, the sound wave emitted by my voice fills my body and the surrounding space, extending me beyond the contours of my body and, at the same time, makes me present in it, placing me in connection with the other voices that vibrate in bodies, that come together through resonance and share the same space and time. Thus, in the sensitive interlocution with the other, I touch myself in places that I had not reached before. At that moment, I activate my whole being and, in my field of presence, I connect with what happens in me, I become aware of my sensations and feelings, I feel free to communicate with myself and with the other in a shared listening that opens the way for new and different connections: “It is by communicating with the world that we undoubtedly communicate with ourselves. We have all the time and we are present to ourselves because we are present in the world” (MERLEAU-PONTY, 2014, p. 569).

### **4.3. Freedom of Connection**

Examining the sense of freedom and the feeling of connection in the narratives of the participants, I find the connection in a proposition that is the thread that weaves this study, offering me a new layer of understanding, which involves the bond of trust that is strengthened in the weekly shared experience of doing things together in a mutually created space at each encounter, in which sensitive exchanges favor the feeling of familiarity and belonging, as well as the cultivation of a sense of community. In an article published by Andriolo *et al.* (2022) on aesthetic experiences and their relationships with the above, based on reports from participants in music workshops (in which I was a collaborator), they observe:

The transmutation of sensibility was not restricted to the perspective of personal transformation. It also extended in the involvement of the sense of solidarity and interconnection. An important emerging aspect of the workshops is related to the sense of belonging, reciprocity and pleasure that people derive from sharing aesthetic musical experiences with other participants. (...) We began with music-based aesthetic experiences as a form of intimate involvement through which participants can more fully perceive each other as complex human beings. The workshops encouraged participants to create and share

images and songs, memories and emotions. These exchanges created a space for the cultivation of feelings of familiarity, belonging and connection, or a sense of community. We then considered the participants' reflections on the aesthetic space created by the workshops for mutual exploration and support. Within the shared musical production, listening to and observing others was fundamental for the experience of connection and mutual understanding. Participants developed a refined sense of themselves and other participants as collaborating social agents situated in the co-creation of the workshop space. (ANDRIOLO *et al.*, 2022, p. 7, my translation).

In fact, in several narratives during this study, we can observe this involvement and sharing that led to the freedom of connection that each participant felt in their own way, enhanced by the characteristics of the bonds that were formed from the aesthetic field created in the coexistence of singing together.

Today I'm very emotional and I think I'm looking for exactly the affection that the group manages to transmit to me. The vibration of the voices today seems to have penetrated me more than the previous days. In the end, I received a more than special hug from someone I didn't know, but who managed to penetrate my soul at that moment, filling the emptiness and sadness that suddenly hit me when we sang the last song walking and seeing each other (you are like that. ..). I'm trying to live only in the here and now and these practices help me a lot!!! Gratitude once again. Suddenly I felt like shouting out loud: I love you all!!! and that makes me feel good! (Juliana, 57, CJordão)

In a word, gratitude!

I'm glad I came, even though I had a terrible cold, unable to breathe properly. As always, all the dynamics, songs and dances were of an intense vibration, they did me a lot of good! The healing dance was very powerful! I hope it comforted Paula and Maria, and everyone who was in the center of the circle. The power of sound is incredible, how sounds vibrate in us, in our relationship with other people and with the environment. They were moments of very intense and very regenerating vibration. Thus, my gratitude for this encounter. (Jacy, 66, LAMCI)

Juliana, emotional, tries to connect with the affection transmitted by the group and finds it in an embrace from someone she didn't know, but with whom she shared a sensitive field, created by the vibration of the voices that penetrated her more deeply that day. Upon receiving the hug, she was filled with feelings different than those she had felt until then, she became involved in her attempt to live in the present and discovered what is good for her. She had a feeling of freedom and belonging to announce and share her affection for all by singing and walking with the people that are involved in each encounter.



Thus, by communicating with herself in a favorable sensitive field, Juliana found a freedom of connection; that is, her field of presence and the ability to connect with what she perceived to be in resonance with her needs, with what fulfilled her, did her good and made her whole at that moment. Similarly, Jacy, recounting the experience of singing a specific song for Lara and Maria, who had recently lost family members, felt connected and vibrant in an experience that she defined as *regenerating*.

As a result, Lara, upon her return, found a welcoming place for her feelings and for the mourning of the loss she suffered, recovering the pulsation of life in herself by singing again, promising herself to not neglect her voice and her expression:

After 3 weeks of absence due to the loss of family (my mother, in June) singing rediscovers life in me. I feel like I wasted a lot of time leaving my voice without direction. I promise not to be neglectful anymore and to sing, to the end, all the sounds that my soul desires. Thank you, Cecília, for being here and opening my door to sound. (Lara, 52, LAMCI)

The collaborative manner and the intimacy developed in the workshops constituted an aesthetic field that allowed the pain and constraints observed in some of the reports to find a place of acceptance and elaboration. Evidently, not all the suffering found the right occasion for its expression and there were some that remained hidden in places not accessible at the time of the encounters. However, in sharing an art form that expanded from what we have in common humanly and in which we find ourselves in solidarity, we perceive ourselves as creatively free to connect and integrate new landscapes and perspectives within us.

At the same time, and in resonance with feelings that I observed in myself, the reports pointed to the emergence of feelings of well-being and belonging, which influenced the tasks of daily life and shaped the social process.

Maria A. reported realizing that her well-being, provided by the joy she found in the encounters, had influenced others around her:

Moments of happiness, listening to each other has been wonderful. Every Wednesday, I carry a joy that accompanies me throughout the week, helping me to overcome some annoyances, helping me help others. My well-being is contagious to others. I've been singing more. These are moments of well-being that spread and infect others. See you next week, November 10<sup>th</sup>. I will miss you. (Maria A, 59, CPSRainha)

Rosane, perceiving that her movements were restricted, tried to center herself and found in breathing a resource to release her body and recover the fluidity of her movement:

Today my movements were more limited and my breathing was all “mixed up.” As I found my center, my breathing returned to its place, my movements (although painful) were also loosening up. My breathing also helps to loosen up my body. (Rosane, 36, CPSRainha)

Mari transported herself to memory landscapes, perceiving the effects of music on her body and, in contact with the other, felt herself “grow from the inside outward”:

Music works miracles on our skin, on our mind, on our heart. Today I was transported to feelings, people, places and smells. Through music, through dancing, through breathing. The sharing, the looks, the touches, the differences, make me grow from the inside outward. Today was a day to remember always, and I will, without a doubt. (Mari, 39, CPSRainha)

Clarice perceived singing and music as resources to reduce anxiety and recover her well-being, just like Yara:

I love music and singing, it's so good for me. I've been feeling down and I've had several anxiety attacks and music helps me a lot. I love singing!! (Clarice, 14, SAPinhal)

Lesson: The importance of breathing for singing and reducing anxiety. Feeling the air, perceiving the movement of the muscles involved in breathing and controlling the exit of air and sound. Relaxation and distraction mark these classes. Thanks! (Yara, 66, CJordão)

Beatriz discovered a lightness within herself that allowed her to access a dimension beyond the ordinary:

A place where I encounter myself, a place where I encounter the other, beyond the body and matter. I leave a little lighter today. Gratitude (Beatriz, 53, LAMCI)

With this, I return to the idea of singing together as a “*Technology of Us*” that I described earlier, confirmed by the voices of the participants, among whom I include myself once again: when singing together, I feel myself connecting with joy, with the game and with play; a warmth enters me and, in my triple role as leader, participant and

researcher, I feel free to be in harmony with myself and with everyone who, at that moment, makes up the “singing community,” immersed in the eternal temporality of the present, which finds its continent in the measured duration of the encounters.

I dare to say that the perception of freedom of connection found a place in the sensitive field originating from the voices that came together, moved by the shared experience of singing, that created a shared and accessible space of trust and mutuality. In the flow of different temporalities that intersected in the *continuum* of experiences shared by singing together, feelings of integration, well-being and belonging emerged, as well as the personal acquisition of resources for self-regulation and co-regulation of a jointly created community.

In addition, the way the workshops were conducted, the creation of a significant and collaborative repertoire of songs that united everyone's voices and contributed to the sharing of knowledge, stories and memories, favored a sensitive engagement in an inclusive aesthetic field that welcomed distinctions, feelings and sensations. All this contributed to the cultivation of a sense of community where the freedom of connection could emerge.

At the end of this path, I find myself once again examining the components that interconnect the aesthetic community idealized by Berleant (2010) and involved in the Social Aesthetics constituted in the process of producing art that is, in origin and essence, ourselves.

## 5. Final considerations

I wish you “good luck” and thank you for all the learning that I will carry with me throughout my life. These moments of well-being should not come to an end. Thank you very much. (Taty, 43, CPSRainha)

Three years after the first two workshops in Santo Antônio do Pinhal and Campos do Jordão, and six months after the workshops held in Lisbon, I looked back on my experiences and reflections and those the participants recorded in their logbooks used in this research. I bring together my conclusions in each chapter for the final considerations and I realize that what initially led me to this research is revealed in a deeper way than I initially thought.

In the introduction, I look back at the scenes of the encounter in Santo Antônio do Pinhal that inspired this study and examine the developments of the topic that initially motivated me: the shared sensibility that arises from singing together that fosters a sensitive field for self-awareness and the emergence of a feeling, among participants, of belonging to themselves and to a community.

In the first chapter, on the methodology and approaches used in this research, I justified the adoption of Merleau Ponty's phenomenological understanding and the phenomenological method, as elaborated by Arnold Berleant, as an essential procedure in this study. While defining the strategies for the research field, I based myself on those developed by LAPA, the Laboratório de Pesquisa em Psicologia da Arte/IPUSP, and adapted them to my research field. I tried to underpin my hypotheses, although my experience indicated that “everything was there.”

With the pedagogical method I created and the values that sustain it, by outlining the presuppositions of my performance as a leader/conductor of a *participatory action* and the choice of dynamics for the characteristics of each group, I reinforced the quality of the conductor's agency in the ability to look at oneself, in the acquisition of awareness and understanding of what moves one in their actions and their willingness to take risks as essential for the quality of the path created in an experience that inevitably occurs together with all those involved.

I moved on to the field of experience and, together with the participants, we created the path of each encounter, in each workshop. The lapse in time between the workshops was due to the COVID-19 pandemic. As these were in-person workshops, we had to wait for an improvement in the pandemic to proceed with the research. This occurred with the workshops in Portugal, which took place at a time when people were starting to meet again for collective activities, though still observing the protocols of the General Health Department, following two years of social isolation.

While describing each field of research in the second chapter, I found similarities with respect to the different senses and perceptions that arose and their distinctions in the different cultural, social, economic and environmental contexts present in the contrasts of architecture and infrastructure of each place, in the number of participants, the different academic and professional backgrounds, ages, social class, gender, religion and race in each group. Each workshop was unique. However, the similarity of feelings and perceptions reported revealed *something* that transcends and integrates differences through singing together that vibrates in our bodies and exposes us to each other, and in which we find ourselves in our human desires and afflictions.

This *something* is theoretically elaborated in the third chapter in two topics: the first addresses Social Aesthetics and Aesthetic Community, in which I analyze the concepts proposed by Berleant and Georgina Born and the relationship between music and health proposed by Tia DeNora. The second topic refers to the characterization of the repertoire as poetic cartography. I introduced the first topic with the concept of aesthetic community proposed by Arnold Berleant (2010), previously described in my master's thesis, whose understanding is intertwined with the psychosocial field of relationships and inserted in his understanding of Social Aesthetics, conceived of as an “aesthetics of the situation,” in which the sum of an aesthetics of art, an aesthetics of nature and an aesthetics of humans compose the same reality, simultaneously interdependent and multidimensional. In line with Berleant, Georgina Born (2017) recognizes that our narratives and experiences are “saturated with routinely inscribed social meaning” and that “social aesthetics opens up new means to analyze aesthetic experiences by positing that in the relations between humans and objects, the ways of perceiving are culturally and socially embedded and immersed” (BORN, 2017, p. 4). In her idea of a social aesthetics focused on art, Born (2017) argues that music should be understood beyond traditional conceptions of social mediation and proposes four planes to be observed-

planes that I perceive as interconnected with the experience in the workshops by taking into account the wide field of relationships, since we carry with us everything that permeates our daily lives for any experience, as is the case of singing together. In Tia DeNora (2007), I found an understanding of the relationship between music and health, in which music is understood as a “*Technology of the Self*,” through the acquisition of resources for self-regulation, self-knowledge, personal care, the feeling of integrity and for the social integration that its daily practice can provide. DeNora's conception, by proposing a "technology" for an individual and independent "I," led me to propose a "*Technology of Us*," in which singing together is presented as a resource to activate the subject's capacity to relate to and perceive themselves in the encounter with the other, as well as maintain their ability to establish and sustain a relationship network of mutual support and meaningful and beneficial exchanges among all who participate in it. Considering the intense and irrefutable quality of music in the production of a collectively and mutually created field that is decisive for the creation of a path in which the effects of the relationship between music and health are intertwined, as posited by DeNora (2007), I affirmed the “*Technology of Us*” as an interconnected and interdependent “I” situated in a “we” that occurs in a historically situated context and pertinent to it.

To clarify the understanding of the practice of singing together as a “*Technology of Us*,” I resorted to the concept of *psychological sense of community* (PSOC), proposed by McMillan and Chavis (1986, *apud* AMARO, 2007), defined as the feeling of belonging and well-being that involves members of a community through a shared belief that they care about each other and that their needs (exchanges) will be satisfied by a commitment to stay together. As it presents itself as an applicable model for any type of community, I borrowed its four elements – Spirit, with an emphasis on friendship; Trust; Exchange (*Trade*); and Shared Emotional Connections (*Art*) – to understand the feelings of belonging and well-being commonly described in the participants' logbooks. With that, I frame the experience in the workshops as a sensitive and privileged field for the exchange of knowledge and political expressions in the exercise of the sense of community and for the acquisition and strengthening of the feeling of belonging.

I returned to Arnold Berleant to confirm the perception of the body as a receptor and generator of sensitive experience, as understood by Merleau-Ponty, since it is the body, modeled by relationships, that constitutes the subject in its sensibility and subjectivity. Understood by Berleant as an aesthetic body, it is in its characteristic

dynamic strength and sensorial intensity that we find its aesthetic incorporation and association with art. Considering that the voice is a product of this same body inhabited by a subject, I reaffirmed that, in the active incorporation of the world, it is in it that the voice sings, hears itself, feels itself vibrating and finds, in singing together, the possibility of perceiving itself in its expression and becoming aware of his movements.

The second topic in this chapter refers to the repertoire as poetic cartography resulting from a “sung path” created by the songs brought by the participants and by myself, in a collaborative and meaningful way for each participant in the group. This configuration made possible the sharing of personal stories that, when sung together, created the unique sound narrative of each group, intensifying the feeling of belonging and integration. I clarified that the term poetic cartography is based on Steven Feld's studies in Acoustemology, which seeks to bring together acoustics and epistemology, involving the study of the ecology of language, music, soundscapes and acoustics, and supported by his research on the Kaluli people, Merleau-Ponty's phenomenology and Murray Schafer's concept of acoustic ecology and soundscape. Feld (2003) noted that the *sung poetic paths* created by the Kaluli people was a way of establishing a connection between places and people, experiences and memory, as a resource to situate oneself in the world through a soundtrack that locally, spatially and affectively unites the environment and the community. Finally, the repertoire presented itself as the symbolic construction of a territory delineated and filled with the songs that made up the vocalized and audible path taken by each group in the workshops; a “path of songs” that made it possible to carry out a journey where the voice of each one occupied a space where they met. Thus, following the path, guided by the way the repertoire was constituted and realized, brought about a feeling of belonging situated in a historical time that integrated the experiences and forged memories that, embodied in the voices harmonized by the sound narrative, united all the components of the situation and made present the social process.

Reflecting on the totality of the participants' narratives and remembering my own experience, I found, in two words, the synthesis of the perceptions, sensations and feelings described in the “logbooks”: freedom and connection, which is discussed in the fourth and final chapter. Without intending to define freedom and connection, for which there are various conceptions, I limited myself to the one described in the narratives: the feeling of freedom to express oneself, to enter into the game of play, to move freely, to

place oneself in front of the other without restrictions, to say “yes” to oneself, free oneself from what restricts and conditions, to make yourself present in your voice and become audible, to listen to the other, to free yourself of pain and constraints in order to feel differently. This involves feeling joy, feeling able to do something you didn't believe was possible before, experiencing something new and outside everyday life, feeling whole, connecting with your body, with your feelings, emotions and sensibility, feeling powerful and alive. Armed with the perceptions and feelings offered by the participants, among whom I include myself, my reflection focused on three elements: the *sense of freedom*, for which I relied on Merleau-Ponty's understanding of freedom in his book *Phenomenology of Perception*; the *feeling of connection*, whose meaning I found intertwined with the sense of freedom; and *freedom of connection*, whose link I found in analyzing the first two.

I understood, primarily, the sense of freedom in the connection of feelings of power and restriction, which presented themselves as two sides of the same coin, “since free action, to be revealable, would need to stand out against a background of life that was not or was less” (MERLEAU-PONTY, 2014). I observed that the sensitive field created by singing together provides a kind of coexistence in which I found the singular unity of what resembles me and differentiates me, brings me closer and distances me, makes me uncomfortable and moves me, as well as what restricts and diminishes me, incorporated in the constriction of my movements, in my voice, what affects my expression and what I perceive as external determinations. Thus, when I become aware of the obstacles and limits imposed on me by what I have historically introjected as demands from the outside, I am faced with the power that leads me to act towards my freedom to connect with something else, with what gives me meaning and makes me aware of the possibilities that are offered as truths to me, at the intersection of what I experience as interior and exterior from the *doing together* of coexistence. Thus, it is in the sensitive involvement with the other that I find my sense of freedom.

If in the aesthetic field of coexistence provided by singing together I found a sense of freedom, it is because in it I perceived the connection with what is alive in me when facing the other: by allowing myself to express myself through my voice, it is through this connection that I determine myself to do so, that I can perceive my movements, simultaneously with my act of freedom. However, much more than knowing if I feel connected, as I will always be connected with *something*, whether it is in the field



of my consciousness or not, the question that arose was related to the paths I followed and the resources I acquired and used to broaden the understanding of the quality of my connection. The answer, once again, emerged in the sensitive interaction with the other, in which I activated my whole being, connected to my field of presence, aware of the sensations and feelings in my body, and I perceived myself free to communicate with myself, engaged in a shared listening that opened paths to new and other connections.

In the participants' narratives of the paths that led me to the *sense of freedom* and the *feeling of connection*, I found their interconnection in the recognition that they both intensify each other and are simultaneously integrated. With this, I arrived at the third and final topic of this study: *freedom of connection*.

Analyzing the logbooks, I revisited the feelings of well-being and belonging, perceived in different ways by the participants, and I returned to the idea of singing together as a "*Technology of Us*," to reaffirm it in the voices that constitute this study. I understood the perception of *Freedom of Connection* as the result of the shared sensibility provided by coexistence in an aesthetic field constituted by a common song that mapped the space in which the flow of different temporalities, intersected in the *continuum* of experiences, allowed sensations and feelings to emerge that made it possible to cultivate a sense of community in which freedom of connection could take place, as well as the personal acquisition of resources for self-regulation and co-regulation of a jointly created collectivity. A collectivity in which trust, mutuality, solidarity and the joy of being together made it possible to overcome differences, remove obstacles and extend the experience into everyday life. I emphasized that perhaps not all personal sufferings found the right occasion for their expression and remained hidden at the time of encounters, however, I stressed that, in sharing an art that expands from what we have in common humanly and through which we can meet in solidarity, we feel creatively free to connect and integrate new landscapes and perspectives.

Finally, at the intersection of the paths I took, I found in the narratives a relationship with the aesthetic community described by Berleant (2010), and I reaffirmed the interconnection between the shared sensibility of singing together and Social Aesthetics in the constitution of a sensitive field forged in the social process of producing art that is, in origin and essence, ourselves.

Far from claiming any of the findings reflected on so far as absolute and indisputable, I hope that the results I arrived at to answer the question that inspired this

study can contribute to illuminating our understanding of the relationship between art and Social Aesthetics in the fields of Social Psychology, Psychology of Art, Music and the Arts in general, and to inspire new studies in different fields of knowledge.

*The final movement: I recall the scenes filled with hugs, smiles and complicity in the glances. I remember the humanity that unites us and I feel part of it; I remember the songs, the vibration of the voices in my body and everything that I take with me. At the end of this journey, I find myself another person, ready to go forward.*

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## 7. Epilogue

### 7.1. The voices of the singers

As I mentioned at the beginning of this study, I found in the narratives the different movements and perceptions that guided me in the unraveling of the threads that wove my reflections and led me to the theoretical path to understand the experiences in the workshops. I now leave the reader with some of the voices of the participants who expressed their feelings, reflections, sensations and understandings in the logbooks of the four workshops:

Today I had a different experience, because I had the opportunity to learn to listen to the voices of the people who were singing with me. So that everyone is in the same rhythm and I had the opportunity to learn about a tuner called a tuning fork. (drawing). (Lidia, 16, SAPinhal)

Today's class was pretty cool! I felt something different. I enjoyed having felt my voice fitting in with the voices of other people. (Mayara, 17, SAPinhal)

Every time I come, I am enchanted with everyone's voice, today I made 2 new friends: May and Lucas (drawing with the phrase "I love Professor Cecília") (Clarice, 14, SAPinhal)

A very fun class, productive, I learned a lot of important things today. A class that gives me peace. (drawing of a balloon) A song that soothes the soul. (Ruth, 16, SAPinhal)

I need to go back to my speech exercises. The group integrates and interacts more strongly. The good thing about being different and so equal. A lightness comes over me. Liking it more and more, wanting more! (Esmael, 65, CJordão)

Today was a day that I connected with the group, it was nice to look aside and hear someone singing along. I like knowing that I will take friends from here and that I have increased the bonds with those who were close. (Gabi, 17, CJordão)

Today was really nice, what caught my attention was learning how to listen to the other not only in singing, but in life. However, it was a little complicated due to some people not knowing how to regulate the sound of their voice even after being oriented on how to do so. Anyway, I really enjoyed today. (Anna Elise, 42, CJordão)

Very good today. I really enjoyed the moment of the circles. The sound seemed absolutely clearer. It brought me peace. (Anna Elise, 42, CJordão)

A seed that sprouts to rise in the harmony of heaven and earth.  
Air speed commands life, energy, frequency, sound, the essence of all  
that is beautiful.

Feeling the channel of air is a wonderful sensation. It is entering a space  
beyond the concept, it is infinite... (Teresa, 46, LAMCI)

Surprising the way my body physically reacted to the chanting of my  
name by the group. I couldn't help but tear up, and the goose bumps on  
my skin took a while to go away. (Silvia, 49, LAMCI)

Movement/relaxation,  
Pleasure in singing and dancing  
introspection/self-knowledge  
Conscious breathing.  
(drawing of a small tree). (Ana, 47, CPSRainha)

Today I didn't know what to write or draw, but it's always good to be  
here, it gives us encouragement for another day. (Isabela, 64,  
CPSRainha)

## 8. Appendices

### 8.1. I sing, we sing!

While at first the idea was to record the workshops on video as data collection for the research, the meetings of the Anthropology, Music and Audiovisual class provided a new perspective for the exploration of something broader: audiovisual that could bring the field of experience to spectators in such a way that they perceived themselves as participants in it. I was faced with several challenges, among them, a limited knowledge of the subject, on both a methodological and technical level. What I had in hand was the music, the people, the research and the growing desire to carry it out. Throughout the process, challenges were overcome with the help of the classes and the team that accompanied me in the filming. An important moment for the production of the audiovisual material took place in one of the class meetings, when I synthesized the main question that defined the path to be followed for this documentary: *What happens when we sing together?* Similarly, the texts they offered contributed greatly, especially those by Steven Feld. Concerning the value of using film for research in the field of ethnomusicology, music and community life, Steven Feld (2016) states:

Looking at the role of music in community life, film could improve our documentation of social organization around musical occasions, the study of musicians in society, the process of musical socialization, as well as the place of music in cultural change. In conjunction with specific research problems, film can be used in all areas to gather data for research and analysis, and can be used to more fully communicate the conclusions and interpretations of this research.

In short, doing ethnomusicology with film means doing better ethnomusicology. By using film in planned research programs, we can draw on more elaborate forms of data, better elicitation methodologies, and more testable modes of analysis. Publishing films and writing about them, we can share aspects of field experience – both data and interpretations – in a new level of communication. (FELD, 2016, pp. 266 - 267)

Theoretically based, I put together a team composed of myself, responsible for the direction and conception, Felipe Patto, from São Paulo, and Elaine Santana, from Santo Antônio do Pinhal, both photographers and videographers. We went out into the field: we talked about strategies, ways of capturing images that would minimally interfere



with the progress of the workshop, we dealt with the uneasiness, with issues related to the environment in which the workshop was held, with the technological possibilities we had at hand, restricted by a tight budget.

We arrived at a final result: 24:05 minutes of audiovisual material, the fruit of a great deal of dedication and learning, which received the final title *I sing, we sing!* The result condenses the participants' answers to the question *What happens when we sing together?* The answer, based on the testimonials of the participants, is: when one sings, everyone sings, because each one's singing moves the singing of the other and composes a song of all, a community.

### **I. The filming process**

Filming began during the third encounter of the group from Campos do Jordão and continued until April 28, the day of the final presentation of the workshop at the Cláudio Santoro Auditorium. In the two encounters prior to the start of filming, the team outlined strategies to ensure participants would feel comfortable with the presence of cameras. These strategies were reviewed throughout the process to adapt to the group. Of the 22 workshop participants, only one reported discomfort with the filming, which was alleviated over the course of the encounters. In her logbook, Rose reports:

Class 6: Ah... and the cameras lured me a lot, I don't feel good with recordings. I'm very critical and I end up freezing when I know I'm being filmed.

Class 7: Today was a good class despite the camera filming all the time. I have had many crises and music has helped with the anxiety process. (Rose, 28)

If at first Rose felt uncomfortable with the cameras and with participating in the testimonials, as the meetings progressed, her discomfort diminished to the point of spontaneously providing a meaningful statement of her experience, right after the final presentation. This statement, with her permission, concludes the audiovisual recording.

## **II. Pre-production**

In pre-production, we defined the team and equipment to be used, within the financial limits of the production, financed with resources made available by myself.

As it was a singing workshop associated with the research material for this study, we had conversations with the team at each encounter to understand the field of work and to find strategies to make the camera and videographer less intimidating for participants with the least possible interference in the natural course of the workshop, defining the team's methods and mode of action during filming.

## **III. Production**

Of the 10 meetings of the Campos do Jordão workshop held at the Felícia Leirner Museum, two were used to recognize the workshop's work and to create a bond of trust with the participants. The recordings started on the third encounter, on March 9, and continued until April 28. Participants authorized the recordings and were encouraged to tell us how they felt about the filming. We emphasized they had the freedom to not appear in the images or record testimonials. I tried to have the necessary diplomacy so that each participant would feel comfortable with their decision.

The method adopted for the recordings involved observational cinema strategies for documentary films and interviews with the participants. We sought to bring the spectator as close as possible to the reality experienced in the workshop, so that they could perceive themselves as part of it and, thus, connect with their own experiences of singing together. This was the project's greatest challenge, both in the way of making the recordings and in the subsequent editing of the images. A second challenge was recording audio, which required special refinement in the final editing.

## **IV. Filming and audio recording**

Image recording occurred in three ways:

1. Invisible camera, on the tripod, to record the general view of the environment and the activities of the workshop.

2. Hand-held camera to follow participants, record workshop activities and the surrounding environment.

3. Recording of participant testimonials with a camera on a tripod. The testimonials were carried out individually and in small groups, depending on the availability of the participants and whether they felt relaxed about recording.

Audio recording occurred in three ways:

1. Recorded with the camera
2. Recorded with a microphone placed in the environment
3. Use of a lavalier microphone to record testimonials.

## **V. Post-production**

After the end of the recording, we selected the images that corresponded to the proposed theme. As the images were analyzed, the script emerged and the editing line was defined, aimed at creating a coherent narrative when editing the images. The audios of the songs sung by the group were used, recorded “live,” which served as the “conducting thread” of the recorded images. Some challenges arose in terms of audio quality, given that the equipment used was not the most appropriate, but what was possible with the available resources. Issues arose such as ambient noise, wind on the microphone in the outdoor recording of the testimonials, and the different acoustics in the glass room, where most of the encounters were held, and the Cláudio Santoro Auditorium. The audio required editing work to improve equalization and sound quality. It is worth noting that the glass room was open to other museum areas, with the occasional passage of tourists and occasional sounds coming from the auditorium.

A first version of the editing of the images was made, which contributed to a better visualization of the script. After this first version, we made the final version of the audiovisual product, already with the sound editing, texts and credits. Initially conceived as a 10-minute film, it ended up being 24:05.

It is important to remember that the final result is one possible edit of the images and reflects my perspective as workshop leader, researcher, director and audiovisual editor. Thus, it is my experience and my view of the workshop, present in the definition of the script, the selection of images and audio, and the final editing.

The final edit can be viewed at: <https://youtu.be/ijidOmCirko>

## **VI. Credits**

**Direction and script:** Cecília Valentim

**Image recording:** Felipe Patto and Elaine Santana

**Image editing:** Felipe Patto and Cecília Valentim

**Audio recording:** Felipe Patto and Elaine Santana

**Audio processing:** Felipe Patto

**Audio editing:** Felipe Patto and Cecília Valentim

**Total audiovisual time:** 24:05”

**Status of project:** Concluded

## **VII. Technical specifications**

### **Equipment used by Elaine:**

#### **Cameras**

EOS 5D Mark IV

EOS 5D Mark II

#### **Lenses**

EF 24-105mm f/4L IS USM

EF 50mm f/1.4 USM

#### **Microphones**

2x Wireless lavalier microphones (Condenser / Omni-directional) (1.9 GHz)

Sennheiser AVX-ME2 SET

### **Equipment used by Felipe:**

#### **Cameras**

Canon EOS 80D

Canon EOS REBEL T5i / 700D

**Lenses**

EF 24-70mm f/2.8L II USM

EF 50mm f/1.4 USM

EF 70-200mm f/2.8L IS II USM

EF-S 10-18mm f/4.5-5.6 IS STM

EF-S 18-135mm f/3.5-5.6 IS NANO USM

**Microphones**

Lavalier microphone (Condenser / Omni-directional) Boya BY-M1

**VIII. Video project references**

FELD, Steve. “Etnomusicologia e comunicação visual” in GIS – Gesto, Imagem e Som – Revista de Antropologia n. 1, São Paulo, 2016.

SEEGE, Anthony. “Etnografia da Música”. In *Cadernos de Campo*, São Paulo, n. 17, pp. 237-260, 2008. [www.revistas.usp.br/cadernosdecampo/article/view/47695](http://www.revistas.usp.br/cadernosdecampo/article/view/47695)

TURINO, Thomas. *Music and Social Life: the politics of participation*. Chicago: The University of Chicago Press, 2008 (chap. 1)

## 8.2. Summary of participants, per workshop

### 8.2.1. Santo Antônio do Pinhal workshop participants

| Name                  | Age | Profession/<br>education                  | Birthplace/<br>nationality | Reason for taking the<br>workshop   |
|-----------------------|-----|---|----------------------------|---|
| Ana                   | 17  | High school student                       | Campos do Jordão           | "I think it would be good, it would help to sing in a group, something I don't know much about"   |
| Carol                 | 17  | High school student                       | São Bento do Sapucaí       | "Because singing makes me feel good"  |
| Eliane M              |     | Housewife (mother of six)                 | Santo Antônio              | (Participated in two encounters. Left for family reasons)   |
| Eliane S              | 39  | Photo Journalist/<br>university education | São Paulo                  | "Record the classes with everyone feeling comfortable and integrated"   |
| Geovana Luiza da Cruz | 13  | Elementary school student                 | Santo Antônio              | "I've loved singing since I was 9 years old. I'm very quiet and shy"  |
| Ju                    | 12  | Elementary school student                 | Santo Antônio              | "I love singing"  |
| L. D                  | 25  | Driver/high school education              | Campos do Jordão           | "To improve and try something new"  |
| Lidia                 | 16  | High school student                       | Santo Antônio              | (Lidiane was brought in by one of the participants, halfway through the workshop. She participated until the end, but did not give an interview.) |
| L.O                   | 15  | High school student                       | Santo Antônio              | "Music has been my refuge for a long time."   |

|         |    |                               |                      |   |
|---------|----|-------------------------------|----------------------|---|
| L. F    | 21 | Finished high school          | Santo Antônio        | "Because I really wanted to participate. Improve my voice"  |
| Clarice | 14 | Elementary school student     | São Bento do Sapucaí | "Because I'm passionate about music. My dream is to participate in The Voice, and I hope the workshop helps " |
| Mariana | 15 | High school student           | Santo Antônio        | "Music brings me joy."  |
| May     | 17 | High school student           | Campos do Jordão     | "Because I love singing and discovering my voice. To have greater intimacy with music"                        |
| Nataly  | 11 | Elementary school student     | Campos do Jordão     | "Because I think it's fun and that I need to improve"   |
| Renata  | 17 | High school student           | Campos do Jordão     | "Because it does me a lot of good, to get more knowledge"   |
| Teca    | 73 | Retired/ university education | São Paulo            | "Because it makes me feel good. I had already participated in another of Cecília's groups"                    |
| Will    | 15 | High school student           | Campos do Jordão     | "Because I love to sing and play. I want to be a great musician"  |

### 8.2.2. Campos do Jordão workshop participants

| Name  | Age | Profession/ education | Birthplace/ nationality | Reason for taking the workshop          |
|-------|-----|-----------------------|-------------------------|---|
| Ana C | 11  | Student               | Campos do Jordão        | "Learn to sing better"                  |
| Ana L | 16  | High school student   | Campos do Jordão        | "Because I want to improve myself more" |

|          |    |   |                    |   |
|----------|----|---|--------------------|---|
|          |    |   |                    | and more. Help me choose my profession"   |
| Anna B   | 18 | Student/finished high school  | Campos do Jordão   | "Because it is always necessary to acquire knowledge for learning and the evolution of the profession I want to have" |
| Anna E   | 42 | Teacher and actress/<br>university education and postgraduate diploma | Campos do Jordão   | "To get experience and have new experiences"  |
| C. Silva | 22 | Salesperson/<br>finished high school                                  | Campos do Jordão   | "Because I've loved singing since I was a little girl, and learning and practicing is always good"                    |
| D.O.     | 29 | Teacher/university education  | Campos do Jordão   | "To improve"  |
| Esmael   | 65 | Massage therapist / university education                              | São Paulo          | "Interest in everything that involves music, interactivity and sharing experiences"                                   |
| F. R.    | 23 | Freelance/<br>finished high school                                    | Campos do Jordão   | "To improve my knowledge of music and choir singing"  |
| G. F.    | 17 | High school student   | São Paulo          | "Because I love to sing"  |
| Gislaine | 40 | Hairdresser / high school (incomplete)                                | Itapicuru-mirim/MA | "Because I believe in the importance of singing and music in our day and in our lives"                                |
| Gina     | 23 | Actress and teacher / university education                            | São Paulo          | "To be with the group, the people I love, learn new techniques, have fun"   |
| Iuri     | 26 | Student/<br>studying education and music                              | São Paulo          | "Love of music, improve and help other people"  |



|          |    |  |                  |  |
|----------|----|--|------------------|--|
| Izabely  | 17 | High school student  | Campos do Jordão | "I wanted to delve deeper and learn more, leave with more singing experience"  |
| Juliana  | 57 | Chemical engineer and MKT/<br>Master's Degree in Chemistry             | São Paulo        | "Because I like to sing, even though my voice was damaged by the acid reflux I've had for three years. Have fun, relax, enjoy moments of attention, exchange affection, new friendships" |
| Maria E. | 17 | Secretary and actress /<br>High school education                       | Campos do Jordão | "Because I like to sing and I want to improve my technique"  |
| Regiane  | 56 | Massage therapist  | Campos do Jordão | "I wanted to feel the pleasure of singing"   |
| Ricardo  | 14 | Elementary school student  | Campos do Jordão | "Because I like music"   |
| Rosa     | 41 | Theater teacher and actress/<br>attending university                   | Campos do Jordão | "To add to my knowledge and help me as a musical actress"  |
| Rose     | 28 | Teacher /<br>university educated                                       | Campos do Jordão | "To learn about singing, improve as a person"  |
| Tali     | 13 | Elementary school student  | Campos do Jordão | "I found it interesting"   |
| Thay     | 15 | High school student  | Campos do Jordão | "Because I like it"  |
| Vivi     | 34 | Teacher and actress/<br>university education and post-graduate diploma | Campos do Jordão | "I love music! I love singing! Acquire knowledge in this area, have fun!"  |
| Yara     | 66 | Veterinarian   | Pontal/SP        | "Because I like singing, learn a little more about singing"  |

### 8.2.3. LAMCI/ Lisbon workshop participants

| Name    | Age | Profession/<br>education                    | Birthplace/<br>nationality | Reason for taking the<br>workshop   |
|---------|-----|---|----------------------------|---|
| Alice   | 81  | Retired                                     | Portuguese/<br>Brazilian   | "I listen to music all day long on the radio and take weekly singing lessons; what inspired me to come was to be in contact with singing"   |
| Ana T   | 40  | Music<br>education<br>teacher               | Portuguese                 | "I was very interested in this workshop because it came to me at an important time of change in my life, in which I intend to promote activities for groups, where singing, movement and body percussion are a vehicle of union and transformation" |
| Arturo  | 57  | Company<br>manager                          | Portuguese/<br>Brazilian   | "I really like to sing and I really appreciate a good singing voice"  |
| Beatriz | 53  | Designer and<br>Facilitator                 | Portuguese                 | "I relate to music through my body and along the way I also discovered my inner voice. My intention is to discover and share"   |
| Chris   | 37  | Singing<br>teacher and<br>music<br>educator | Brazilian                  | "I believe in singing that involves the whole being and not just technical work. That's why I was interested in this workshop"  |
| Cris L  | 54  | Investigator                                | Brazilian                  | "I like to sing, but I am shy; this workshop inspires me to overcome my fears and insecurities"   |
| Joana   | 25  | Singer and<br>Thetahealing<br>therapist     | Portuguese                 | "Music has always been part of my life and I have always worked in connection with music and I want to deepen my knowledge more and more"   |
| Heloisa | 59  | University<br>professor                     | Portuguese                 | "To get to know in greater depth the work carried out by Cecília"   |
| Isadora | 55  | Kindergarten<br>teacher                     | Portuguese                 | "Singing that accompanies me is a tool that I use frequently to communicate"  |
| Jacy    | 66  | University<br>professor                     | Portuguese/<br>Brazilian   | "I was very interested in the Workshop because of the goals and vision of singing it offered. And it's another opportunity to   |

|          |    |                                   |            |   |
|----------|----|-----------------------------------|------------|---|
|          |    |                                   |            | sing in a group, which always makes me feel great!"   |
| Maria A. | 59 | Kindergarten teacher              | Portuguese | "I love to hear people sing, I like to sing in a group. I want to learn and participate with and in the group"  |
| Maria T  | 44 | Education administrator           | Portuguese | "The intention is to develop my inner Voice. I would like to deepen my expression, vocal expansion and discover my timbre. I have had this intention for several years and it is great to be able to participate in a study and do it in a group" |
| Lara     | 52 | Holistic therapist                | Portuguese | "To sing, since I was a child, is to express and share the interior"  |
| Rosa     | 54 | Flautist / music teacher          | Brazilian  | "The theme presented is very similar to what I have experienced in the past and which did me so much good... hence my interest"   |
| Silvia   | 49 | Civil servant                     | Portuguese | "As I've been saying for a long time, "one day I'll learn to sing" and this unexpected opportunity came up. Who knows??"  |
| Teresa   | 46 | Artistic consultant and therapist | Portuguese | "What inspires me is finding within myself the charm of my singing as part of an individual and social orchestra"   |

### 8.2.4. CPS Rainha D. Leonor workshop participants

| <b>Name</b> | <b>Age</b> | <b>Profession/<br/>education</b> | <b>Birthplace/<br/>nationality</b> | <b>Reason for taking the<br/>workshop</b>  |
|-------------|------------|----------------------------------|------------------------------------|--|
| Ana         | 47         | Kindergarten<br>teacher          | Portuguese                         | "I really like music and I like to learn"  |
| Maria A.    | 59         | Kindergarten<br>teacher          | Portuguese                         | "To enrich my knowledge and because it makes me feel good, these are pleasant moments"   |
| Isabela     | 64         | Socio-educational<br>assistant   | Portuguese                         | "Because I thought it would be good for my peace of mind"  |
| Mari        | 39         | Educational action<br>technician | Portuguese                         | "I chose to participate in this activity as a result of experiences, knowledge and experiences that I was unaware of until then, because knowledge has no place" |
| Ruth        | 38         | General services<br>assistant    | Portuguese                         | "Out of curiosity and because I like to sing"  |
| Rosana      | 36         | Educational action<br>technician | Portuguese                         | "Because I like to sing, learn a little more about singing"  |
| Taty        | 45         | Educational action<br>assistant  | Portuguese                         | "Because I think I will enrich myself professionally and because I like to embrace new experiences"  |