

Ethical Criteria in Research in Music Education in Brazil

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The growth of research in Music Education in Brazil, together with the advancement of ethical care in research, originated this research that aimed to investigate aspects related to ethical care in research in Music Education in Brazil, based on Resolution No. 510/2016, which deals with ethics in research with human beings. Data were collected via Internet, in the journal of the Brazilian Association of Music Education (known by the acronym ABEM), with a time frame from 2016 to 2022. As a result, five papers were found. It is understood, in this sense, that there is room for the growth of investigations in Music Education that deal with research ethics. Despite the advances in legislation regarding research ethics, as well as the need for investigations in Music Education to also consider these issues in their data collection and analysis, the theme has still been little considered in methodological procedures.

Keywords: ethics, ethical criteria, music education research

Introduction

The themes of Music, Music Education, and Philosophy, may seem, initially, distant or of different perspectives of analysis. However, in an expansion of thought, it is also possible to examine the issue from a point of view that intertwines them, that is, from a questioning about the nature of Music. Some theories or definitions relate it to a duality: Is Music art or science? These are relevant points to be analyzed, especially if concepts or definitions attributed to Music over time are included.

Considering the analysis from a philosophical point of view, Abbagnano (1992) argues that Music could be considered a science, which would pass through a philosophical, metaphysical, or theological consideration. For the author, in this sense, Music would be a science or an art, as it has the supreme or divine reality as its object, or a characteristic fundamentally of its own. For the author, two phases can be distinguished in these conceptions. The first considers the object Music as a divine and harmonic characteristic of the universe and considers it one of the supreme sciences. The other analysis maintains that the object of Music is the same cosmic principle (God, self-conscious reason or infinite will, for example), and that it is a self-revelation of this principle in the form of feeling. Thus, both conceptions present a separation of music as “pure” art from the techniques through which it materializes (Abbagnano, 1992).

Taking into consideration the conceptions of some musicians and music theorists, this issue can be analyzed based on studies conducted by Pahlen and Galway, for example. Kurt Pahlen (1907-2003), Austrian writer, composer, and conductor, dedicated his life to musical studies, writing several books on this art. When dealing with Music, the author argues from whom could possibly be the interlocutor. Thus, for the author,

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music is an acoustic phenomenon for the prosaic; a problem of melody, harmony and rhythm for the theorist; and the unfolding of the wings of the soul, the awakening and fulfilment of all the dreams and desires of those who truly love it. (Pahlen, 1965, p. 16)

James Galway, a northern Irish flutist, who also devoted himself to musical studies, explains that “all music is the expression of some physical movement, that every theme or phrase is the reflection of some bodily gesture, and that the creations of a composer are physically motivated” (1987, p. 16).

Therefore, for the purposes of this text and the research that is presented here, we understand the pertinence of the union between both areas, with a view to an investigative process. In addition, the vision of Music is expanded, based on the specificity of Music Education.

Named Music Pedagogy by the German researcher and music teacher Rudolf-Dieter Kraemer (1945), Music Education is concerned with the relationships that are established between people and music, with the purpose of teaching and learning this art. For him, this “field of work belongs to all musical-educational practice that is carried out in school and non-school classes, as well as all musical culture in the process of formation” (Kraemer, 2000, p. 51). In Brazil, according to researcher and music educator Jusamara Vieira Souza, the concept has at least two meanings. One of them “refers to the practices of teaching-learning music and the didactics of music exercised in different contexts; and another that refers to an area of knowledge that, like other areas, has its history and is in constant development” (Souza, 2020, p. 9).

Research in Music Education has increased in Brazil over the years. This growth can be observed, for example, in the number of publications made available in numerous scientific journals. The Brazilian Association of Music Education (ABEM)¹ journal stands out. ABEM is an association of music educators from all over Brazil. It began its activities in 1991, with the aim of bringing together professionals in the area and organizing, systematizing, and consolidating critical thinking, research, and action in the field of Music Education. During the years of its existence, ABEM has promoted meetings, debates, and the sharing of experiences in all regions of the country.

The Association’s main objective is to promote music education in Brazil, contributing to the systematic and quality teaching of music in the various Brazilian educational systems, especially including basic education; for this reason, it has been attentive to the multiple forms of development of music teaching and learning in the country, which include the training of music educators and the observation of public competition processes and the hiring of professionals to teach music, in the different school levels. (ABEM, 2022)

Parallel to the progress in investigations that deal with Music Education, there has also been increasing care taken with methodological procedures for data collection, specifically when the research is with human beings. Initially, these issues, which fall within the field of research ethics, were more directed to the areas of Health. However, with the advancement of comprehending the importance of ethical care in research in all areas of knowledge, these criteria began to integrate investigations as a whole. Thus, research in Music and Music Education, likewise, began to incorporate these concerns and, consequently, needed to submit projects to ethics committees.

According to Gauckler (2021), in recent decades, the importance of ethics committees has continuously increased. This increase can be seen as a reaction to the rapid increase in new fields of action that require new

¹ ABEM journal can be accessed at <http://www.abemeducacaomusical.com.br/revistas/revistaabem/index.php/revistaabem>.

decisions due to advancing technology. Together with a growing moral and phenomenological pluralism, also due to globalization, these developments have led to a new need for guidance and appeals to ethical issues.

Ethics, from the Greek, *ethos*, relates to human customs and habits. It deals with the notions and principles that underlie social morality and individual life, allowing reflection on the value of actions undertaken both individually and collectively. Nosella (2008) explains:

Etymologically, although both the ancient Greek and Latin languages use both terms, *ethos* is particularly inscribed in the culture of classical Greece, while the term *mos-moris* is inscribed in Roman-Latin culture. Latin civilization inherited the concept of ethics from the philosophical debate of classical Greece and preserved its sense of theoretical reflection. Thus, ethics means, in the first place, the branch of philosophy that scientifically and theoretically grounds the discussion about values, options (freedom), conscience, responsibility, good and evil, good and bad, etc., while the term *mos-moris* (moral) refers mainly to habits, customs, mode or way of living. (p. 256)

In Aristotle's work, "Nicomachean Ethics", ethics is treated as happiness, called eudaimonia, being the supreme purpose. For the philosopher, ethics is one of the practical sciences, being related to action; the other practical sciences, for him, are politics and economics. In this perspective, ethics reveals itself as wisdom.

Relating ethical issues and, bearing in mind the need for research to reflect care originating from ethical principles, it starts with the reflections of Nosella (2008), who argued about the importance of offering something more objective, concrete, precise, safe, and definitive for research. It is understood that the Resolution of the National Health Council No. 510, of April 7, 2016 (Resolution No. 510/2016) is in line with these desires.

Resolution No. 510/2016 provided for the rules applicable to research carried out in Human and Social Sciences, considering the "methodological procedures [that] involve the use of data directly obtained from the participants or information that is identifiable or that may entail greater risks than those existing in everyday life, as defined in this Resolution" (p. 1).

Therefore, bearing in mind both aspects—progress in research in Music Education and issues of ethics in research, questions about research carried out in Music Education arose: How ethical care is presented in research in Music Education and which are carried out with human beings? What are the ethical procedures used in research in the area with human beings? What methodologies have been used to carry out research in Music Education, that consider the ethical procedures provisioned in Resolution No. 510/2016? Based on these questions, this research aimed to investigate aspects related to ethical care in Music Education research in Brazil, based on the Resolution No. 510/2016.

This investigation was justified by the fact that many of the methodological procedures necessary to undertake data collection use instruments such as interviews, observations, questionnaires, and all sorts of techniques applicable to human beings, which are provisioned in Resolution No. 510/2016.

Methodology

This investigation had the qualitative approach, the bibliographical research method, and the data collection carried out via Internet as theoretical-methodological assumptions. Data were analyzed using content analysis, proposed by Bardin (2011). According to Denzin and Lincoln (2006), qualitative research can have different meanings, according to the existing complex historical field, as well as the diversity of each context. In this perspective and, according to the authors, qualitative research is understood as

a situated activity that locates the observer in the world. It consists of a set of material and interpretive practices that give visibility to the world. These practices transform the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and reminders. (p. 17)

Qualitative research involves a naturalistic and interpretive approach to the world. Investigations in this perspective study the objects of their research in the scenarios in which the facts occur, with a view to understanding or interpreting the phenomena in terms of the meanings given to them by the participants of the investigations (Denzin & Lincoln, 2006). In addition,

[...] qualitative research involves studying the use and collection of a variety of empirical materials—case study; personal experience; insight; life’s history; interviews; artifacts; texts and cultural productions; observational, historical, interactive and visual texts—which describe routine and problematic times and meanings in the lives of individuals. Therefore, researchers in this area use a wide variety of interconnected interpretive practices, in the hope of always being able to better understand the subject at hand. (p. 17)

Bibliographical research is the survey, selection, and documentation of all bibliography already published on the investigated subject, in books, journals, bulletins, monographs, theses, dissertations, cartographic material, putting the researcher in direct contact with all material already registered on the subject (Gil, 2010; Marconi & Lakatos, 2007). It allows direct contact with written, spoken, or filmed material available on the subject, published or recorded, including being accessible on Internet.

The technique for data collection took place via Internet. According to Freitas, Janissek-Muniz, and Moscarola (2004), the scenario of online surveys has become a basic tool for data collection. The authors argue that “Internet provides a way of collecting and disseminating information that has never been possible before. With it, the researcher is no longer limited by time, cost and distance constraints, having virtually instantaneous worldwide access, with minimal expenses” (p. 1).

The collection via Internet was carried out from consultations in the ABEM journal (ABEM, 2022). The temporal filter from 2016 to 2022 was used, considering that the publication of the Resolution No. 510/2016 dates from 2016. Thus, it was also intended to verify whether research in Music Education, with the collection of data with human beings, also began to include ethical care since 2016.

For the search in ABEM journals, the descriptors “ethics”, “ethics in research”, and “ethics committee” were used. The term “music education” was not used, as this scientific journal is intended for these publications; therefore, this specification is not necessary. It was observed, most of the time, that these descriptors did not allow the reach of papers that, effectively, had mentions in the body of the text the issues of research ethics.

When reading the abstracts of the papers resulting from this initial search, we found that the mention of ethics was related, in most cases, to aesthetics. In this sense, we felt the need to improve procedures, in order to contemplate the purpose that is in tune with what Severino (2005) proposes. For the author, “ethics is placed in a perspective of universality, while morality is always attached to the particularity of groups and even individuals” (pp. 141-142). Thus, it is understood that moral values constitute human existence and are part of ethics, as this is “responsible for a critical reflection on morality, on the moral behavior of men” (p. 148).

Therefore, the action taken was to access the full text and perform the search procedure, placing the descriptors again. This action made it possible to find the papers that dealt with issues of ethics in research, which constituted the objective of this investigation. As a result of the research, we selected five papers, considering the Years 2016 to 2022. Table 1 below presents the authors, papers, and year of publication in the ABEM journal:

Table 1

Papers Collected in ABEM Journal

Author(s)	Title	Year
Brito & Beineke	Music ideas in the children's choir: Why and who they sing to?	2020
Calzavara & Alliprandini	Self-regulation profile of piano students in performance development	2021
Keenan Júnior & Schambeck	Visual impairment in Higher Education in Music: Actions, resources and services from the perspective of four graduates	2017
Oliveira Neto	Intervallic awareness: Development and operationalization of a psychometric test	2018
Valério & Schambeck	Piano teaching and learning processes for students with cerebral palsy: Free music school as an inclusive space	2021

With the result of data collection and considering the five papers, this material was analyzed based on the content analysis proposed by Bardin (2011). The author presents a critical appreciation of content analysis as a form of treatment in qualitative and quantitative research, with the primary function being the critical process of unveiling the data. For the author, content analysis is a set of “communication analysis techniques aimed at obtaining, through systematic procedures and objective description of the content of messages, indicators (quantitative or not) that allow the inference of knowledge related to the conditions of production/reception (variables inferred) from these messages” (p. 47).

Bardin (2011) proposes the use of three phases in content analysis, which are pre-analysis, material exploration and treatment of results, and inference and interpretation. In this research, three stages were carried out. The pre-analysis consisted of the organization, involving a first contact with the reading, in full, of the papers collected and the formulation of hypotheses and objectives, which guided the interpretation and formal preparation of the rest of the research data. In the material exploration phase, coding units were chosen for the data present in the papers, followed by classification and categorization.

Finally, the inference and interpretation stage were intended to search for the meaning of messages through or along with the first message of the papers. It constituted the moment of intuition, reflective and critical analysis of the readings of the papers regarding ethical care in research in Music Education in Brazil, based on Resolution No. 510/2016. The treatment of the results intended to constitute and capture the contents contained in all the collected material. This phase allowed the proposition of the conclusions of this research.

Results and Discussions

After collecting and analyzing the data, five papers were found that met the criteria of this research, including texts that reported research carried out in the field of Music Education, which used methodological procedures with human beings, which explicitly brought the ethical criteria, mentioning the submission of the institution's research to the ethics committee. Texts originating from ongoing research and experience reports were excluded from this collection.

Keenan Júnior and Schambeck (2017) investigated the main resources, services, and actions that enabled access, permanence, and completion of the academic trajectory of four graduates of undergraduate Music courses at public universities in the state of Rio Grande do Sul. The graduates in Music attended their course in the on-campus modality, considering the years from 2004 to 2012. Of those investigated, two had diagnoses of congenital blindness, and the others, low vision. Three were male and one female.

To carry out the investigation, the methodological design of the research included a qualitative approach and oral history as a method. The technique for data collection was thematic interview. Data categorization and

analysis were supported by content analysis and the use of a textual analysis software, the *Interface de R pour les Analyses Multidimensionnelles de Textes et de Questionnaires* (IRaMuTeQ). A free computer program, IRaMuTeQ is anchored in the R software and allows different forms of statistical analysis on textual corpus and on tables of individuals by words.

As for the issues of ethics in research, this research project was submitted to the Ethics Committee for Research Involving Human Beings at the State University of Santa Catarina (CEPSH/UDESC). According to the authors, after consideration and suggestions by CEPSH/UDESC, the necessary reformulations were carried out for approval and, subsequently, it was registered under Code CAEE 51374415.1.0000.0118, accepted through Opinion No. 1.413.764, dated February 18, 2016. Then, according to the project schedule, the interviews began, which lasted an average of one and a half hours, in a place, day and time chosen by the interviewee, in a scheduling process.

For the interviews, a script was prepared, containing questions about the identification of the interviewees, the presence of music in everyday life and the choice of an undergraduate course in Music, selection process (entrance exam and specific test), learning processes, teaching tools and assessment in different disciplines, curriculum adaptation and didactic material, interpersonal relationships; accessibility, work prospects, as well as space for considerations and/or suggestions. All interviews were recorded, transcribed and the data entered into the IRaMuTeQ textual analysis software. Next, and it is worth highlighting this ethical care, the interviewees received the transcription of the interview in digital format, via e-mail. According to the authors,

There was only one addendum in one of the interviews, related to the issue of describing and evaluating the adaptations provided during the academic trajectory of one of the participants, whose considerations were incorporated into the final text. The other transcripts came back without any suggestion of adding or deleting content. (Keenan Júnior & Schambeck, 2017, p. 166)

From the collection and analysis of data, Keenan Júnior and Schambeck (2017) found great difficulties in accessing basic bibliography and adapting scores in *Braille*. In addition, the work of the inclusion/accessibility centers and of some professors who reformulated their methodologies, the presence of monitors/scholarship holders, and the help of colleagues and family contributed to the permanence of visually impaired students in an undergraduate music course.

Another paper in which it was possible to verify the consideration of ethical care in research with human beings was the one that dealt with the theoretical development and operationalization of interval consciousness, written by Oliveira Neto (2018). It was, according to the author, a first attempt to define and operationalize intervallic awareness.

Interval awareness is defined as the ability to recognize and manipulate melodic intervals in different musical contexts. The efforts undertaken by the author departed from the works of W. Jay Dowling and Ricardo Goldemberg, who, similarly, investigated the cognitive aspects that may be involved in the perception and manipulation of intervals and melodic scales. According to Oliveira Neto (2018), in

a series of experiments dating from 1970 to 1986, Dowling and colleagues investigated the cognitive strategies that may be implicated in decoding, recognition, and memory for particular melodies. It was demonstrated, in Dowling and Fujitani (1970), that individuals with some musical training have considerable difficulty in decoding absolute interval values. That is, intervals tend to be less perceived to the detriment of aspects of contour and scale degrees. (p. 62)

As for Goldemberg's perspective, he used a division similar to that proposed by Dowling who, based on

concepts from cognitive psychology and linguistics, drew a parallel between verbal reading and music reading, using the concepts of “bottom-up” and “top-down” reading, speculating about the reading sung at first sight.

Oliveira Neto (2018), therefore, adopted interdisciplinary research strategies to create an instrument for measuring intervallic awareness. This instrument, called “Intervallic Awareness Test” (IAT), was developed based on analogous instruments used in linguistic studies about phonological awareness. The IAT was applied to 21 volunteer subjects, recruited from the Music course at the State University of Campinas (UNICAMP). The results obtained served as data for the analysis of the instrument, according to aspects of validity and reliability.

In view of the ethical criteria used in that investigation, as well as the submission of the project to the university committee to which it was linked, we have:

Twenty-one members of UNICAMP’s music graduation course volunteered. The test was applied with approval from UNICAMP’s Research Ethics Committee and in individual sessions. Data collection was carried out at the Institute of Arts of the State University of Campinas, during the period of two weeks. All questions were read and clarified by the test administrator. Examples were provided for each proposed exercise and, if there was any doubt related to the execution of the items, the subject was free to interrupt the test and ask the administrator for clarification. (Oliveira Neto, 2018, pp. 70-71)

Finally, the author argued about the possibility of intervallic awareness serving as a basis for certain study practices, didactic concepts and methodologies to be proposed in the future, evaluated and questioned, in a more objective, systematized and scientific way (Oliveira Neto, 2018).

Brito and Beineke (2020) undertook a survey with children who were members of a choir, in order to understand how they related to music and how they elaborated and shared their musical ideas. The study was carried out with 29 children, between 6 and 11 years old, who participated in the extension project named Cantoria, from the school called *Colégio de Aplicação*-UFSC, located in Florianópolis, in the state of Santa Catarina. The methodology consisted of observations and recordings in audio and video of the group’s rehearsals, production of records in individual notebooks, by the children, and conversation circles about choral practice, in addition to records in diaries. The theoretical foundation was based on studies on the meanings attributed by children to their musical practices, based on the expression of musical ideas.

As a result, the research pointed out that the children’s music ideas were socially constructed in their relationships with their peers and teachers, presenting their perspectives in relation to being an artist, their conceptions about musical performances, their ideas about repertoire, and the act to play in group meetings.

Regarding the ethical criteria of the research, Brito and Beineke (2020) clarified that:

The project was submitted to *Plataforma Brasil*, linked to the National Research Ethics Commission. After the approval and deliberation of the beginning of the research by the Ethics Committee of UDESC, the research was presented to the children, teachers, parents and guardians, who received the terms of free and informed consent, consent for videos, photographs and recordings and the term of assent to the children. Once the legal requirements approved by the Ethics Committee were met, the research data production stages began, which included: (1) observation and audio and video recording of the children’s choir rehearsals; (2) production of records by the children in individual notebooks, entitled “Diaries of music ideas”; and (3) conversation circles (CC), focusing on choral practice and record-keeping in diaries. (p. 332)

It is worth noting, in the paper, the indication of the Opinion of the Research Ethics Committee, by the authors, which has a Certificate of Presentation of Ethical Appreciation Number 96024118.4.0000.0118. In addition, with regard to the terms of consent and assent, these “were delivered in two copies, requesting

authorization from those responsible for the children's participation in the research, including the use of audio and video recording". The children's productions configured the "Music Ideas Diaries", the interviews with the children and the use of the data produced for the purposes of publication in the academic-scientific environment (Brito & Beineke 2020, p. 332).

Finally, the authors argued about the importance of the investigation, arguing that, in conjunction with other research of that nature, the productions may contribute to the strengthening of more participatory musical practices, identifying and valuing children's understanding in the processes of musical construction (Brito & Beineke, 2020).

Based on the Social Cognitive Theory, Calzavara and Alliprandini (2021) investigated how Brazilian students from different levels of education (undergraduate and graduate *stricto sensu*) face the challenges for the construction of musical performance at the piano. The objective of the research was to establish the self-regulation profile and the use of study strategies in the construction of piano performance, to verify which variables (levels of education, age, years of experience, and hours of study) accounted for differences in self-regulation and to list suggestions from literature of Self-Regulated Learning, theoretical reference of the research, referring to the musical practice that could be applied.

The methodology used by the authors was descriptive field research, outlined as a field survey. Data collection took place online, through the Self-Regulated Practice Behavior Questionnaire, in order to allow access to the largest possible number of individuals, and from regions where face-to-face access would not be possible. Ninety-three pianists participated, students from seven Higher Education Institutions in different regions of Brazil. In the paper, the authors detail the ethical procedures they assumed for the investigation. According to Calzavara and Alliprandini (2021), contact was made via e-mail with Higher Education Institutions (which, at the time of the research, offered a bachelor's degree with a qualification in piano and *stricto sensu* graduate studies in lines of research in interpretive practices), presenting the research project and verifying the interest in participating. After acceptance by the institutions, the formalization was carried out, through the signature of the Declaration of Co-participating Institution.

Having the first acceptance formalized, the research project was submitted to the Research Ethics Committee involving human beings of the State University of Londrina, which was approved, according to Opinion No. 2.419.665. "During the evaluation and after approval of the research project, other institutions formalized their co-participation, being then added to the committee through a project amendment protocol" (Calzavara & Alliprandini, 2021, p. 257). For contact with students, the procedure was by e-mail. Some institutions sent an invitation by e-mail to their students, inviting them to participate. Others, however, reported the students' e-mails to the researchers, allowing the contact to be direct. With the contact of the students, data collection took place online, as the authors explain:

The same e-mail with the invitation already contained at the end the link to participate in the survey. This led to the form on Google Drive that contained the Free and Informed Consent Form, with the option to accept or not to participate in the research; if so, the students had access to the data collection instrument. (Calzavara & Alliprandini, 2021, p. 257)

Students from the Federal University of Rio Grande do Sul (UFRGS), Federal University of Minas Gerais (UFMG), *Paulista* State University (UNESP), State University of Campinas (UNICAMP), Federal University of Para ba (UFPB), Federal University of Paran  (UFPR), and University of S o Paulo (USP) participated in this research.

The results showed the profile of Learning Self-Regulation at different levels of education, with significant differences when comparing levels of education, age, and hours of daily study. The participants perceived themselves as inclined to present self-regulated behavior and to use Learning Self-Regulation strategies, in addition to study strategies to solve issues related to the construction of performance.

Valério and Schambeck's (2021) research dealt with the processes of teaching and learning piano for students with Left Spastic Hemiplegic Cerebral Palsy (LSHCP) in a Free School of Music. It took place between 2018 and 2020. It aimed to reflect on the pedagogical action based on the production of piano material adapted for the student whose movement on the left side of the body, mainly the left arm and hand, was compromised, in addition to locomotion difficulties.

To carry out the research, the authors used methodological procedures that included a qualitative approach and action research. The data collection had as theoretical support the reflective practice, comprising the transformations necessary for the processes of teaching and learning the piano in an inclusive context. According to the authors, in order to identify the impacts of the piano teaching and learning processes for students with LSHCP, semi-structured interviews and video analysis of lessons were used for data collection, in three contexts: individual piano lessons, rehearsals with the band, and participation with the school's camerata. Valério and Schambeck (2021) explained that the

[...] classes and rehearsals had an average duration of 50 minutes and were fully filmed, during the second half of 2019, extracting the main points in relation to the teacher's pedagogical action in the face of challenges and the student's development through the material adaptations. (p. 299)

Considering the ethical criteria, the authors presented that the research project was submitted to the Ethics Committee for Research Involving Human Beings of the State University of Santa Catarina (UDESC), being approved through Opinion No. 3.588.798, of 10/30/2019.

As conclusions, the authors argued that the research pointed to new paths in the processes of teaching and learning the piano for an audience that was distant from this instrumental practice. In this way, it was possible to

[...] understand the practices of teaching and learning the piano in a context of inclusion in more depth. Reflecting on the pedagogical action made it possible to change the vision of the future teaching action, with significant repercussions in the classes for the other students. Reflection and discussion on the three guiding axes of the research—pedagogical action, adapted materials and inclusion—provided new strategies and approaches for piano teaching and learning processes. Discussing new approaches to piano teaching can bring new research perspectives in the field of music education, providing access, inclusion and integration of students with disabilities in musical environments. (Valério & Schambeck, 2021, p. 312)

After presenting the data collected through the bibliographical research, methodological procedures of this investigation, and that were previously presented, it was observed that all the investigations presented in the papers of the ABEM journal, and included in the data collection, explicitly and carefully mentioned the ethical criteria adopted in their investigations, which somehow involved human beings. It is reiterated that this is a procedure indicated and required in Resolution No. 510/2016.

Some papers provide greater detail regarding the ethical procedures assumed for its implementation. In this sense, when describing the methodological options, the authors presented the path taken, citing the constitution of terms of consent, consisting of denominations such as Term of Free and Informed Consent and Term of Assent. Calzavara and Alliprandini (2021) mentioned the use of the "Free and Informed Consent Form, with option to accept or not to participate in the research" (p. 257). Brito and Beineke (2020) explained that "the research was

presented to the children, teachers, parents and guardians, who received the terms of free and informed consent, consent for videos, photographs and recordings and the assent term for the children” (p. 332).

Other texts only mentioned approval by the respective Ethics Committee of the institution or related institutions that offer this service. In any case, all five surveys complied with the provisions of Resolution No. 510/2016.

Among the five papers collected and analyzed, it was observed that two were related to the field of disability, another two to musical and performance studies, and one of them to research with children. In the field of disability, two papers were categorized. One of them presented the investigation with students with low vision and congenital blindness about access, permanence, and conclusion of an undergraduate course in Music (Keenan Júnior & Schambeck, 2018). The other paper (Valério & Schambeck, 2021) reported on teaching and learning the piano with a student with Left Spastic Hemiplegic, in a Free School of Music.

In the musical and performance studies category, two surveys were found, one on musical listening, particularly regarding issues of auditory perception of musical intervals (Oliveira Neto, 2018). The other research (Calzavara & Alliprandini, 2021) focused on the pursuit of musical performance at the piano. Finally, a paper dealt with children (Brito & Beineke, 2020), on how children in a choir related to music and shared their musical ideas.

Conclusion

At the end of this research, which aimed to investigate aspects related to ethical care in research in Music Education in Brazil, based on Resolution No. 510/2016, we move on to answering the questions.

As for the question regarding how ethical care is presented in research with human beings in Music Education, it was observed that these are referred to in research, at least in those that explicitly mentioned such criteria, stating that the investigation was submitted to the committee institution’s ethics committee or to *Plataforma Brasil*, having obtained approval from the reviewing body. In general, this mention was the most recurrent in the analyzed papers. In some cases, the researchers explained in more detail the paths taken regarding ethical issues, pointing out protocols and other more specific research data.

The ethical procedures used in research with human beings included the elaboration and availability of detailed explanations about the procedures to be used in each investigation, as well as the possibility of the investigated ones agreeing or not with their participation. There was an explicit mention of the provisions of Resolution No. 510/2016.

Regarding the question about what methodologies have been used to carry out research in Music Education, and which consider the ethical procedures provisioned in Resolution No. 510/2016, it was found that all investigations used the qualitative approach, using oral history, field survey, and action research as methods. Techniques for data collection varied, including observations, audio/video recordings, and online data collection. A survey used a specific test to measure intervallic awareness.

Finally, it is understood the importance of investigation on research in Music Education, considering ethical criteria, with a view to improving the construction of methodological research procedures in the area, as well as contributing to the understanding of the specificities of research involving human beings and Music Education. In some surveys, some criteria should be more and better observed; however, in others, perhaps the mandatory nature of some rules could be revised. It is also understood the pertinence of continuing the theme of this

investigation, expanding the collection of data to other scientific journals in Music, Education, and Health, as research in the area is often published in journals other than the ABEM journal.

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