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# Power Relations in the Curricula of Higher Education Music Courses: A Comparative Study Between Salvador-Brazil and Budapest-Hungary Focused on Black and Roma Minority Groups

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# Abstract

This dissertation presents a comparative study that examines the inclusion of minority groups' music into higher education curricula, focusing on Black music in Brazil and Roma music in Hungary. The study was conducted at the Federal University of Bahia (UFBA) in Brazil and two Hungarian universities: the Liszt Ferenc Academy of Music (LFZE) and Eötvös Loránd University (ELTE). By exploring how these institutions approach the integration of minority music, the research aimed to address broader issues of representation, inclusivity and social equity in music higher education. Mainly grounded in the Critical Paradigm and Postcolonial theoretical frameworks, the study investigates systemic barriers, institutional practices and sociocultural dynamics shaping the inclusion or exclusion of Black (in Brazil) and Roma (in Hungary) music within these universities' curricula. The research adopts a qualitative methodology involving Qualitative Document Analysis (QDA) and Semi-Structured Interviews (SSI) with key stakeholders, including students, professors, coordinators, and external community members. These interviews explored participants' perspectives on the representation and inclusion/exclusion of minority groups' music in their curricula, as well as their views on the broader social and institutional dimensions. The data were coded and analyzed thematically, mainly guided by the critical paradigm and postcolonial theories. By grounding the analysis in critical and postcolonial theories, the study critically examines how historical and systemic inequities continue to shape educational practices. These frameworks provide the tools to interrogate and challenge aspects such as the Eurocentric orientation of curricula, the tokenization of minority groups' traditions and the potential for music higher education to serve as a pathway to social justice. Despite the cultural significance of Black music (and musicians) in Brazil and Roma music (and musicians) in Hungary, the study identifies a notable absence of minority groups' music in the curricula of the programs offered at studied universities. By focusing on UFBA, ELTE, and LFZE, this study contributes to the discourse on educational equity and diversity, emphasizing the transformative potential of integrating minority groups' knowledge higher education curricula. Such integration is a pathway to empowering marginalized communities and fostering a more inclusive academic environment. Although the results are not generalizable beyond the studied universities, the methodological framework and analytical insights offer valuable implications for broader discussions on curriculum reform in music higher education.

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# 1 INTRODUCTION

As diverse types of organizational tasks, deciding on the course content can be very challenging. Each choice can implicate in a wave, each decision can suggest a trend, each resolution may imply benefits for one kind of knowledge and invisibilization for others. In order to deal with these kinds of questions, formulating a higher education course can be particularly demanding. Besides all the bureaucracy involved (political, legal, economic, etc.), the need to embrace contents that satisfy and represent the diversity of students' and stakeholders' needs can be a very challenging task.

According to IALEI (2008), key stakeholders (e.g. civil society, minority groups, future employers, industry, government, students' organizations, political groups etc.) are becoming more active in matters related to education. Thus, in order to make good (or at least well-based) decisions, higher education courses' developers need to cope with an array of deep questions such as: What kind of professional this course will form? The students will be academic-oriented or workforce-oriented? The students will be directed to a specific area or will receive a general kind of knowledge? The course will be fixed or pupils can choose different pathways in the university? How long will be the course? How much study time will be necessary to complete a semester? It is necessary to have professional experience during the studies? There will be jobs for the recently graduated students? What kind of knowledge do pupils need to have before applying for the course? etc. Each of these questions has the potential to generate other issues that can implicate in the study content, learning outcomes and curriculum. For example: if it is decided to have an academic-oriented course there is a risk of not preparing the professional to the labor market; if the course is direct to the market there is a risk of being too similar to a technician course; if it chooses to incorporate both approaches, the course can become too long; if it is decided to choose both approaches in less time the content can become too narrow; if it is decided to provide different pathways for the students to choose the course can become too expensive etc.

As can be implied, all of these issues can affect directly the study contents, the curriculum, the sponsors and the target audience. The provided examples may be important questions for the development of any tertiary education course, however, it is important to recognize that different areas tend to deal differently with these issues, attributing different weights to each of these questions. For example, a course with a professional shortage may be more influenced by market needs and timeframe issues; a course related to technology and innovation may be

revising and reformulating the curriculum more frequently; courses connected with the so-called "hard sciences" can be less influenced by minority group's claims, race issues and gender inequalities than courses related with the so-called "soft sciences" (Berliner, 2002).

Slightly narrowing it down to the "soft sciences", questions connected to power relations, colonization implications, ethnical discrepancies, gender inequalities, economic influence, sexuality, emancipation, equality, equity and liberty need to be considered from different perspectives (e.g. historical, philosophical, sociological, anthropological, etc.) in order to make enlightened and conscious choices about educational pathways (Aliakbari & Faraji, 2017; Kandel, 1933; Macedo & Macêdo, 2018). Even though there is absolutely no obligation to deal with these issues in courses' development, from a critical paradigm perspective it is clear that to promote an emancipatory education, questions like that should be raised in any knowledge field (Abib, 2019; Aliakbari & Faraji, 2017; Asher, 2009; Figueiredo, 2019; GarzonI et al., 2018, 2018; Sá, 2019; Vicentin & Verástegu, 2015). Likewise, to provide this kind of education (i.e. emancipatory, critical) art and music courses would also need to address such kinds of issues.

It is important to mention that once a course or program is launched it does not necessarily mean that the curriculum is fixed or unchangeable. After a course starts new questions can be raised, some elements can operate differently than expected, students can make suggestions and demands, the external community can criticize the program's components, employers can complain about formed professionals, etc. Thereby, to sustain courses' social function and address "new-raised" issues, it is important to keep courses' curriculum, courses' content and learning outcomes in a continuous process of analysis, review and improvement (European Commission, 2012). Following this vein and considering the changing nature of a democratic society (Freire, 1967) it is possible to understand curriculum development as an endless process of improvement, adaptation and adequation to new political, economic and social demands.

As societies itself, the music field is in constant change and development. New rhythms, new genres, new instruments, new technologies, new influences, new styles and new mixtures affect the music world on a daily basis. Besides elements like melody, harmony, rhythm and timbre, discussions connected to social inequalities, ethnic discrepancies and power relations may be also incorporated into music courses' development. For example, once a curriculum is developed emphasizing styles and genres which represent the traditions of a specific ethnic group, the other groups may argue that they are being underrepresented by the course's content. If on one hand, it is important to incorporate new trends and technologies in tertiary education

curricula (e.g. to present new career possibilities, provide new job opportunities, connect with different audiences and consumer markets, etc.), on the other hand, it may also be important to consider curriculum amendments that aim to address social inequalities, redress the historical imbalance and promote equity between peoples and ethnical groups within a society.

In this way, the following research aims to investigate, from a critical perspective, the curriculum of music higher education courses including aspects such as learning outcomes, curriculum changes and content amendments. This inquiry intends to examine the courses' content, identify modifications, analyze the possible reasons and expectations for the changes, explore the reflections that lead to the amendments, examine curriculum implementation and what are its real implications for students, professors and the music field. As it will be further described throughout this dissertation, the inquiry developed a comparative study between the music courses offered by the Eötvös Loránd University[1] and Liszt Ferenc Academy of Music[2] in the city of Budapest – Hungary; and the Federal University of Bahia[3] in the city of Salvador - Brazil. Despite the enormous differences in the societies in which the inquired universities are inserted, there is a similarity that is worth to mention still in this introductory section. Even though in both societies there is a dominant group that enjoys a series of privileges, both societies embrace minority groups which are remarkably important for their respective music scenarios (Albuquerque & Fraga, 2006; Calabrich et al., 2017; Dobai & Hopkins, 2021; Kállai & Várkonyi, 2002). In spite of the huge geographical separation, it is possible to note that the "Black minority groups" in Brazil and the "Roma minority groups" in Hungary share some features that can be relevant to this inquiry. On one hand, both groups suffer from a myriad of disadvantages in their respective societies such as ethnical discrimination, racism, political underrepresentation, economic disadvantages, absence of educational opportunities, etc. (Boros & Gergye, 2019; Crowley et al., 2013; European Commission, 2023; Granato, 2021; Hajdu et al., 2019; Trovo & Salinas, 2014). On the other hand, these minorities have been historically relevant for the music field in their respective countries (Amaral, 2011, 2011; Cardoso, 2006; Hajnáczky, 2020; Kállai & Várkonyi, 2002; Lühning, 1990; Piotrowska, 2013b; Renard & Fellman, 2011; Silverman, 2011). It is important to mention that the terms "Black" in Brazil and "Roma" in Hungary do not represent a single group(Brüggemann & Friedman, 2017;

[1] In Hungarian language: Eötvös Loránd Tudományegyetem

[2] In Hungarian language: Liszt Ferenc Zeneművészeti Egyetem (LFZE)

[3] In Portuguese language: Universidade Federal da Bahia (UFBA)

Calabrich et al., 2017; Chang, 2018; Kállai & Várkonyi, 2002; Prandi, 2000). Both terms are oversimplified categorizations that encompass different ethnic groups based on general characteristics (e.g. physical, religion, language, etc.). To exemplify, it is possible to mention the "Beash", "Romungros" and "Vlach", which are classified as Roma people in Hungary (Kállai & Törzsök, 2000) and the groups from "Banto's" and "Sudanese's" backgrounds, which are classified as black in brazil (Prandi, 2000).

Although there are diverse other elements to be considered in order to understand the study contents and curriculum changes in the previously mentioned universities, due to the critical and emancipatory perspective adopted by this inquiry, there is a wish to focus on the participation of these groups (Blacks and Romas) and their influence in the research subject. Therefore, this inquiry is mainly based on sociological, anthropological, philosophical and ethnomusicological reflections to understand the main reasons, procedures and expectations of curriculum formation in higher education music courses focusing on the influences and implications for the two minority groups.

Nevertheless, as previously mentioned, this research of qualitative approach promotes a comparative study focusing on the curriculum and in the study content offered in music courses of three well-regarded Universities: 1) Federal University of Bahia (UFBA) in Brazil; 2) Liszt Ferenc Academy of Music (LFZE) in Hungary; and 3) Eötvös Loránd University (ELTE) in Hungary. The main sources of data collection are: 1) Documental Analysis; and 2) Semi-structured Interviews. The interviews were held mainly in four groups: 1) curriculum developers, courses coordinators, department heads and institution directors; 2) university professors; 3) university students – current and former; 4) external music community. With a critical paradigm perspective, the data analysis, reflections and thesis development were primarily backgrounded by two influential theories: Postcolonial theories and Critical Theories. Supported by these theories, reflections related to identity, emancipatory education and critical pedagogy were also important for the construction of this dissertation.

In spite of a clear orientation to critical liberty and emancipatory approaches to music education, by any mean this text intends to defend these approaches as the only correct path for music education at tertiary level. It should be clear that music courses can set different priorities with diverse focuses and provide excellent educational pathways. However, considering the university's social function, the reflections noted above should be at least considered. The next sessions will promote reflections aiming to connect the presented theories and paradigms with

the research theme, focusing on the reasons and expectations for choosing and employing each element in the research context.

## 2 RESEARCH FRAMEWORK

The main purpose of this inquiry is to understand the connections between music higher education courses and the societies in which they are inserted focusing on Roma and Black minority groups. As will be discussed in the next chapter, mainly based on the perspectives advocated by critical paradigms and comparative studies, this research aims to develop a comprehensive analysis about the cross-fertilizing relation between tertiary-level music programs and the academia's outside world. The investigation focuses on the comparison between music graduation courses offered by three universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; 2) Eötvös Loránd University (ELTE) in Hungary and 3) Liszt Ferenc Academy of Music (LFZE) in Hungary. It is important to stress that the findings about the researched units are intended to be compared considering the local social background and, therefore, the inquiry process includes studies related to both countries' societies.

The universities were chosen because of their prominent function in the local music scenario. Starting in 1808, the UFBA was the first founded Brazilian University and has been performing notorious functions in local and national contexts since then (UFBA, 2021). Launched in 1954 as the first music department in a Brazilian university (Oliveira, 1992; UFBA, 2020), the School of Music (EMUS) of the Federal University of Bahia, still keeps the position of one of the most significant music departments not only in the northeast Brazilian region but in the whole country. As stated by Pereira et al (2022, p. 32) "With courses at Undergraduate, Master and Doctoral levels, the university [focusing on the EMUS, the music department] holds extremely important social, political, artistic, anthropological and musical functions in the Soteropolitan scenario". The UFBA's music department (EMUS)[4] currently provides five music courses at tertiary level: 1) Composition and Conducting; 2) Lyric Singing; 3) Instrument; 4) Music Teaching and; 5) Popular Music (EMUS, 2021). Certainly, there are also important subdivisions within the main courses. For example: the university offers several specializations in the "instrument" umbrella such as acoustic guitar, violin, piano, trumpet, flute, etc.; and different focuses in the "popular music" umbrella such as composition and

[4] In Portuguese language: Escola de Música da UFBA (EMUS)

arrangement, popular singing, electric guitar, electric bass, etc. Whilst the first four general courses tend to be strongly connected with traditional Western music, the popular music graduation and its subdivisions tend to be more influenced by more recent musical elements, however, it is still very linked to Western music (Queiroz, 2017). Mainly due to the localization and language limitations, the student body is primarily (almost exclusively) formed by Brazilians. Supported also by some particular characteristics of EMUS' entrance exams[5] (such as ENEM[6] and local specific tests) it can be implied that the main target audience for UFBA's higher education music courses is Brazilian students. It is also relevant to mention that in the Brazilian basic education system, music is not a mandatory component. Therefore, considering that the entrance exams demand a relatively high level of musical theoretical and practical knowledge, in order to be prepared for the EMUS's entrance exams, students tend to undergo different musical pathways.

The different undergraduate programs, with their different approaches, interests and aims in connection with the students and their diverse musical backgrounds, motivations and expectations, tend to build a very conflictual scenario in the university. As a former student of two tertiary level courses (Instrument and Popular Music), I feel safe to sustain the presence of struggles, conflicts, complaints and dissatisfactions in almost all units of UFBA's Music department. Evidently that the struggles, demands and requests come from different sources and have different aims. However, some conflicts connected with the university's Eurocentric orientation are particularly important for this inquiry. A great number of the complaints (from both students and teachers) dealt with: 1) the persistence of the application of traditional approaches, methods and content for music development; with the absence of "non-traditional" approaches, methods and content; and 2) with the absence of certain groups' representativeness in the academically explored content. In the Brazilian context, this research was developed considering mainly the struggles and conflicts related to curricula and study contents with deal with claims for increasing the employment of musical knowledge, approaches and methods from black minority groups (Palmeira, 2016, 2017).

In the Hungarian context, this research was developed based on the music courses provided by the Liszt Ferenc Music Academy(LFZE) and the Eötvös Loránd University

[5] Mention the 3 phases of music entrance exam (3 specific tests)

[6] National exam of upper secondary education. In the Portuguese language: Exame nacional do Ensino Médio (ENEM)

(ELTE). Founded in 1875[7], the Liszt Ferenc Academy of Music is one the most important music institutions in Hungary. Founded by Liszt himself, the LFZE has been an influential Hungarian institution since its foundation, participating in the musical development of important musical personalities such as Georg Solti and Éva Marton (LFZE, 2020). Currently, the university offers graduation courses in five main areas: 1) classical instruments; 2) composition; 3) vocal & opera studies; 4) conducting; and 5) general studies in music, with Kodály emphasis. Similarly to UFBA, some of these general areas are subdivided into more specific studies, for example: composition includes the courses of "composing for theatre and motion picture" and "electronic music media"; conducting has choral conducting and orchestral conducting as its courses; and Violin, Guitar and Piano are included in the classical instruments category (LFZE, 2020). Although some majors are only offered in Hungarian and some classes are conducted in mixed languages (Hungarian and English), all the previously mentioned higher education courses are offered for English-speaking students, stressing the connection between LFZE and the international community.

Commencing their endeavors in 1984 at the Faculty of Teacher Education of the Eötvös Loránd University started the music teaching training in very modest conditions (less than 10 rooms in total). Only around two decades later the music department became an ELTE's separated organizational unit with a dedicated building (ELTE, 2020). Since the beginning (but particularly two decades after its foundation when the facilities went through a significant renovation process), the department not only started solidifying its position as a key player in the teacher education training but also significantly enriching the cultural life of the whole University by offering concerts, presentations and diversified musical performances based on their own students' development. In 2019, 45 years after its foundation, the previously called "Department of Music" went through a significant structural, political and organizational remodeling to widen its activities and become the ELTE's Art And Music Institute(ELTE, 2023). Considering that the department was primarily focused on the training of future music educators, among other changes, the launch of the Art Communication program (a program that aim to form musicians to work managing different sectors of the music industry) can be considered a milestone in the history of the Institute.

Unlike Brazil, music is a constituent part of the Hungarian basic education system. This feature can suggest a clearer level of musical development for LFZE's and ELTE's prospective

[7] The university was created with the name of National Hungarian Royal Academy of Music and renamed after Listz Ferenc in 1925, fifth years after its foundation (Gádor & Szirányi, 2020; LFZE, 2021)

students or, at least, a clearer set of expectations regarding the knowledge to be developed before the beginning of tertiary-level studies. In this direction, as perceived among interview participants, especially when compared to the Brazilian University, students of LFZE and ELTE show a higher level of approval and acceptance regarding the proposed curriculum. This approval feeling is underscored by the students' statements about the Hungarian Institutions' ability to fulfill their expectations, particularly in the realm of presented content and courses' content inclination. Even though the reasons or implications for the general curriculum-oriented satisfaction/dissatisfaction will not be discussed in this section, this characteristic is considered extremely relevant for the whole development and comprehension of this research.

Some similarities between the universities and the societies were fundamental to motivate the development of this comparative research with the proposed configuration. At the societal level, it is possible to mention: the existence of minority groups with important roles in national music contexts; the current social, political and economically disadvantaged condition of these groups; and the historical presence of discriminatory behavior against these people. At the university level, it is possible to mention: the relevance of the institutions in their respective societies; the existence of a relatively similar set of available music courses in the Hungarian and Brazilian sides (composition, conducting, instrument and vocal studies are offered in both universities and it can be implied that the LFZE's "general studies in music, with Kodály emphasis" suggest an inclination toward music education, with would be aligned with UFBA's music teaching course); and the university's/department's orientation to traditional western music (the number of undergraduate courses dedicated to traditional structures may suggest the universities' inclination).

However, while this study was motivated by notable similarities between the two contexts, it is essential to acknowledge the inherent complexity and challenges of this comparison. Brazil and Hungary have extremely different societal structures, historical trajectories, and cultural frameworks, which shape the experiences, struggles, and social positions of these minority groups in fundamentally different ways. The development of the Black community's role in Brazilian society has been deeply linked with the country's colonial past, the transatlantic slave trade, and the ongoing impact of racialized economic and social hierarchies (Albuquerque & Fraga, 2006; Morales, 1991). The Roma people, on the other hand, have faced centuries of exclusion, assimilation policies, and systemic discrimination within a European context marked by socio-political segregation (Kende, 2000; Piotrowska, 2013a, 2013b; Renard & Fellman, 2011). These different historical pathways make it difficult to draw

direct parallels between the two groups' experiences, as the mechanisms of exclusion, recognition, and cultural negotiation significantly diverge in each case.

Following this trail, although the comparative approach allows cross-contextual insights, this study does not aim to suggest direct equivalences between the cases, instead it aims to explore how systemic power relations operate in different ways within each context. Recognizing these complexities strengthens the analytical depth of the inquiry and ensures that the findings remain grounded in the particularities of each context at the same time that it can contribute to broader discussions on diversity and representation in music higher education scenarios.

## 2.1 RESEARCH QUESTIONS

The aforementioned features were pivotal for the establishment of the research perspectives and the following research questions:

*Research's Central Question*: How do the music higher education courses offered by the Eötvös Loránd University and Liszt Ferenc Academy of Music in Hungary and the Federal University of Bahia in Brazil connect their educational contents with the social struggles between the dominant social group and the Black/Roma minorities?

*Research' Sub-question 1*: How do the universities understand the function of music and music education in society and how their courses are expected to contribute with that function?

*Research' Sub-question 2*: How do the institutions deal with Roma's and Black's claims for representation in the music field and how do the universities aim to affect social and power structures?

*Research' Sub-question 3*: How do the UFBA, ELTE and LFZE deal with Black's and Roma's musical dimensions? (e.g. teaching/learning approaches, musical heritage, distinctive instruments, etc.)

## 2.2 LITERATURE REVIEW

Conducting a literature review support several crucial purposes in academic research including demonstrating the author's comprehensive knowledge within a specific field, encompassing vocabulary, theories, methods, and historical, political and social context(Alsalami, 2022; Booth et al., 2022; Greetham, 2021; Harris, 2020; Jesson et al., 2011;

Onwuegbuzie & Frels, 2016; Randolph, 2009; Snyder, 2019). Therefore, besides showcasing existing knowledge, the first sections of this inquiry were designed supported by the background and integrative models (Booth et al., 2022; Cardoso Ermel et al., 2021; Harris, 2020; Onwuegbuzie & Frels, 2016; Snyder, 2019) as a pathway to offer a framework for connecting the findings to previous research and to the contexts in which the research is being developed.

According to Greetham (2021), literature reviews in dissertations and theses require rigor, comprehensiveness and transparency to contribute to generating the necessary knowledge to encourage specific questions that can nourish the project with useful reflections and discussions. As stated by the author "There are simple ways of generating ideas that lead to insightful and innovative research questions. The question a literature review raises must be provisional, a thesis we set out to test in our research" (Greetham, 2021, p. 33).

Scholars who dedicated efforts to develop comprehensive methodologies to properly conduct literature reviews have suggested certain steps to guide researchers into that journey. Despite the differences between the actual set of procedures in each method, the authors have agreed in certain phases as essential for the construction of an appropriate literature review for dissertations and thesis purposes. By primarily addressing the main focus of the inquiry being developed, the LR stages include mechanisms to emphasize the problem formulation, to support data collection, to background data evaluation, to systematize the content analysis, to provide insights into influential researchers, to enhance students' awareness of organizational key contributors (i.e. tertiary level institutions, governmental research agencies, private research centers, etc.) and to guide the public presentation (Cardoso Ermel et al., 2021; Cronin et al., 2008; Oliver, 2012; Pan, 2017; Price, 2017; Ridley, 2012).

Harris (2020), categorized the main purposes and characteristics of literature reviews built to fulfill different purposes. The three main classifications (i.e. the first class—the summary or survey overview; The second class—the research background review—; and The final class—the research study) were identified and categorized in a comprehensive format to be employed in the support of different academic and non-academic knowledge-development projects. As stated by the author, the second class is highly recommended for doctoral dissertation contexts because it supports a PhD inquiry by reflecting on elements "that helped define the research questions. Its purpose is to explain the intellectual sources that inform a specific research project. […] [It is used] in standard five-chapter empirical study dissertations […] [and in] most empirical studies presented in APA journals" (Harris, 2020, p. 139)

In a similar vein, Snyder (2019) defends that the most suitable approach to examine the literature to support research-oriented dissertations includes structures to summarize, analyze and criticize the existing literature in order to draw conclusions about a specific topic. To serve this matter, the author recommends the Integrative review due to the incorporation of its distinct purpose which aims to assess, critique, and synthesize literature in a way that enables the emergence of new theoretical frameworks and perspectives. According to her, an integrative strategy should lead to the

> advancement of knowledge and theoretical frameworks, rather than in a simply overview or description of a research area. That is, it should not be descriptive or historical but should preferably generate a new conceptual framework or theory. Although an integrative review can be conducted in a number of ways, researchers are still expected to follow accepted conventions for reporting on how the study was conducted. (Snyder, 2019, p. 336)

Integrative reviews play a vital role in understanding trends within a field. They comprehensively conceptualize issues, explore the literature's conceptualization and assess theory usage, highlighting strengths and weaknesses within the literature.

Even though a literature review for dissertation or thesis purposes cannot be considered or conducted as a rigid or inflexible set of procedures (Cardoso Ermel et al., 2021; Jesson et al., 2011; Oliver, 2012), this project employed the processes recommended by Pan (2017) as the start point. Thus, the search began by exploring major databases such as Google Scholar, ERIC, PsycARTICLES, PsycINFO, ProQuest, EBSCO, SocINDEX and LexisNexis. Some specific descriptors directly connected to the research aims were defined (e.g. Curriculum Studies, Postcolonial Theories, Black Minority, Salvador, Budapest, Roma Minority, Brazil, Hungary, Music, Traditional Music, Higher Education) to narrow down the scope of possibilities, focusing of the core elements of the project. Boolean operators (i.e. not, and, and or) were implemented to refine and structure the search. The use of "and" involved merging distinct concepts, the use of "or" expanded the search scope by incorporating synonyms or related terms, and "not" excluded specific terms to generate a more precise and targeted set of results (Pan, 2017). Later, truncated terms – for example: "curricul" to incorporate keywords such as "curricular", "curriculum", "curricula" or curriculums – were applied to capture variations in search terms, increasing the number of references retrieved while ensuring relevance to the research topic. By following these procedures systematically, the literature review search was conducted, utilizing diverse databases and employing search strategies to enrich the precision and comprehensiveness of the search results in the earlier stages of the research development.

Lately, as it will be stressed in the next sections of this thesis, by the very nature of the paradigm selected to background the development of this research (critical paradigm), no stage of the inquiry development, including the literature review, can be completely disassociated to to the author's values, beliefs, perspectives and social environment (Guba & Lincoln, 1994; Lincoln & Guba, 2000; Lukenchuk & Kolich, 2013; Onwuegbuzie & Frels, 2016). In this direction, Onwuegbuzie & Frels (2016), by recognizing the natural bias inherent to the connection between researcher and research, defend the usage of a culturally progressive approach in the construction of a literature review. According to the authors,

> Regardless of the type of literature review, because they are written in a specific time and context, the authors are subject to particular codes of behavior, values, norms, beliefs, and customs that impact their communications—which is cultural […] Therefore, knowledge is learned through a social and cultural context with many dimensions […] A culturally progressive literature reviewer responds respectfully and effectively to research and other knowledge sources stemming from people (i.e., participants) and generated by people (i.e., researchers, authors) who represent all cultures, races, ethnic backgrounds, languages, classes, religions, and other diversity attributes in a way that recognizes, acknowledges, affirms, and values the worth of all participants and researchers/authors and protects and preserves their dignity. Further, a culturally progressive literature reviewer maintains a high degree of self-awareness for understanding how her/his own backgrounds and other experiences might serve as assets or limitations when searching and interpreting literature and other sources of information. (Onwuegbuzie & Frels, 2016, pp. 79–80)

## 2.3 RESEARCH ETHICS

Diverse influential organizations have addressed ethical issues both in general professional practice and in research practice worldwide. Associations such as The British Educational Research Association[8], The American Sociological Association[9], The British Sociological Association[10] and The American Educational Research Association[11] have established and published ethical principles, guidelines, codes, statements and standards to orientate professionals in sociological and educational fields. Despite some specificities in each document, it is possible to note some homogenizing principles in the mentioned publications. Although all these guides contributed to the development of this inquiry's ethical code, as stated

[8] Ethical Guidelines for Educational Research (BERA, 2018)

[9] Code of Ethics and Policies and Procedures of the ASA Committee on Professional Ethics (ASA, 1999)

[10] BSA Statement of Ethical Practice (BSA, 2017)

[11] Code of Ethics (AERA, 2011)

by Cohen et al. (2007, p. 73), “ultimately, it is researchers themselves, their integrity and conscience, informed by an acute awareness of ethical issues, underpinned by guideline codes and regulated practice, which should decide what to do in a specific situation”. Still according to the authors, “bespoke items, i.e. those designed to meet the needs of a specific project, are preferable to standard ones” (L. Cohen et al., 2007, p. 76).

Following this vein, some principles and procedures were adopted by the current research. Among them, it is possible to mention: 1) The interviewee needed to be at least eighteen years old; 2) The respondents were briefly introduced to the interviewer, to the interview process and to the research itself; 3) The participants were informed about certain features like information confidentiality, identity anonymity and the interview’s study purposes; 4) The interviewees were informed of their right to avoid answering any question and to remove their participation at any moment; 5) The respondents were informed that the interview is intended to be recorded in audio; 6) The participants were asked to read a document which contains a summary of the terms, ethical implications and procedures adopted in the interview process. If there were no disagreements, interviewees were asked to sign the paper or select the “I agree” box (in case of online interviews) certifying their knowledge about the interview process and their voluntary wish to participate in it. The specific ethical procedures employed in this research will be further presented in Chapter 5.

# 3 THEORETICAL BACKGROUND

Especially due to its emancipatory, active and reformist characteristics, the critical paradigm was adopted in this research. Throughout the literature, it is possible to find different meanings attributed for the word paradigm. According to Stevenson & Lindberg (2010, p. 1269), paradigm is “an example, a model, a worldview, a theory or a methodology”. Lukenchuk & Kolich (2013, p. 65), defend the “threefold definition”, asserting that a paradigm comprises “(1) a system of inquiry, (2) a model and (3) a way of knowing”. Furthermore, the same authors consider paradigms as “larger theoretical and philosophical dispositions on knowledge that often constitute a system or tradition of inquiry” (Lukenchuk & Kolich, 2013, p. 74). However, for the matter proposed by this inquiry, a third definition seems to be the most appropriate. Guba & Lincoln (1994, p. 107) describe paradigms as “basic belief systems based on ontological, epistemological, and methodological assumptions”. According to the authors, a paradigm defines a “worldview” for its holder, describes the person’s place, the “nature of the world” and the possible connections between individuals, the world and its sections. In this

direction, a paradigm can be compared to the lenses used to see the world: if on the one hand it will undoubtedly affect the user's perceptions, on the other hand it is not capable of defining the holder's perceptions.

Although selecting an adequate paradigm with a compatible set of basic beliefs is extremely relevant for researchers (Asghar, 2013; Lukenchuk & Kolich, 2013), it is important to mention that "the beliefs are basic in the sense that they must be accepted simply on faith (however well argued); there is no way to establish their ultimate truthfulness" (Guba & Lincoln, 1994, p. 107). The adopted worldview certainly influences in every single step of an inquiry, defining perspectives and viewpoints, affecting the chosen bibliography, the data collection, the data analysis and the thesis development. From a critical perspective, values can never be detached from facts and facts always include ideological properties (L. Cohen et al., 2007; Guba & Lincoln, 1994; Lukenchuk & Kolich, 2013; Ryan & Sfar-Gandoura, 2018)

## 3.1 THE CRITICAL PARADIGM

As stated by Guba & Lincoln (1994, p. 108), "the basic beliefs that define inquiry paradigms can be summarized by the responses given by proponents of any given paradigm to three fundamental questions […] 1. The ontological question […] 2. The epistemological question […] 3. The methodological question". The ontological question is connected with the researcher's beliefs about the nature of reality, with what can be understood as real or with "if" something can be understood as real or factual (Ryan & Sfar-Gandoura, 2018). The epistemological question describes inquirers' beliefs regarding the relationship nature between the research object and the researcher; regarding how researchers can perceive the world (Guba & Lincoln, 1994; Ryan & Sfar-Gandoura, 2018). The methodological question is related to "how can the inquirer (would-be knower) go about finding out whatever he or she believes can be known" (Guba & Lincoln, 1994, p. 108). The answers to these three questions should be interconnected within a paradigm, therefore one answer tends to constrain or be constrained by the other responses. Following this trail, Lukenchuk & Kolich (2013, p. 73) affirm that "methodology is typically informed by major systems of inquiry, or paradigms, and includes under its umbrella definition specific ideas or theories as part of the conceptual repertoire and corresponding epistemological positions".

Narrowing these questions to the realm of the chosen paradigm it is possible to affirm that 1) ontologically, the critical paradigm (CP) assumes the existence of a shared and apprehendable reality, however, it is considered historically, politically and socially

constructed; 2) epistemologically, it is assumed that the researcher and the researched object are intrinsically linked, all the findings and reflections are considered value mediated; and 3) methodologically, despite its flexibility, CP maintain the aim of unfold social constructions, enlightening power relations, contribute with the development of a balanced society and promote reconstructions of previously consolidated knowledge constructions. (Asghar, 2013; Guba & Lincoln, 1994; Kincheloe et al., 2018; Kincheloe & Mclaren, 2011; Lincoln & Guba, 2000; Lukenchuk & Kolich, 2013; Maroun, 2012; Ryan & Sfar-Gandoura, 2018). In consonance with Guba & Lincoln (1994), the Historical Realism can be considered the ontology defended by the critical paradigm. According to it, the reality is accepted as historically "shaped by a congeries of social, political, cultural, economic, ethnic, and gender factors, and then crystallized (reified) into a series of structures that are now (inappropriately) taken as 'real' […] for all practical purposes the structures are real" (Guba & Lincoln, 1994, p. 110)

The epistemology of critical paradigms accepts that the knowledge construction is the result of interactions between the investigated object and investigator, therefore, since all the reflections and findings are necessarily influenced by the researcher's ideologies and values, there is no possibility to assure or expect neutrality in a knowledge development's scenario (Asher, 2009; Bernardino-Costa & Grosfoguel, 2016; Figueiredo, 2019; Gandhi, 2018; Grosfoguel, 2008; Hartlep, 2009; Sá, 2019; C. L. Silva & Pires, 2015). Thus, it is reasonable to expect a high level of subjectivity in inquiries based on CP's basic beliefs (Guba & Lincoln, 1994; Maroun, 2012; Ryan & Sfar-Gandoura, 2018). Maroun (2012, p. 2) asserts that the critical paradigm acknowledges "the fact that there are important social and cultural variables that impact on the subject matter and that these interconnections cannot be ignored". Concomitantly, Ryan & Sfar-Gandoura (2018, p. 18) affirm that "the researcher and society are influenced by their own perceptions and experiences, which are manipulated by power structures" and add that the inquirer "should consider subjective preconceptions about philosophy and the subject being investigated".

Regarding methodology, CP can be considered flexible due to the range of possible approaches. Despite the strong connections between critical theories and practical methodologies (L. Cohen et al., 2007), critical paradigm holders have been applying diverse methodologies in order to achieve their research objectives, reiterating the absence of a "formal" concept for critical methodology (Asghar, 2013). In this direction, Kincheloe et al. (2018) discuss the concept of bricolage to represent the critical paradigm methodology. As stated by the authors,

> the French word bricoleur describes a handyman or handywoman who makes use of the tools available to complete a task […] The bricolage can be described as the process of getting down to the nuts and bolts of multidisciplinary research. Research knowledges such as ethnography, textual analysis, semiotics, hermeneutics, psychoanalysis, phenomenology, historiography, and discourse analysis combined with philosophical analysis, literary analysis, aesthetic criticism, and theatrical and dramatic ways of observing and making meaning constitute the methodological bricolage (Kincheloe et al., 2018, p. 431)

In addition, an important feature that needs to be guaranteed in any methodology applied within a critical paradigm's context is the dialogical feature. As posited by Guba & Lincoln (1994, p. 110), the nature of this inquiry "requires a dialogue between the investigator and the subjects of the inquiry; that dialogue must be dialectical in nature to transform ignorance and misapprehensions into more informed consciousness". Furthermore, another important characteristic of critical inquiries is the aptitude to allow connection between different theories and different methods as a continuous process driven by context (Asghar, 2013; Kincheloe et al., 2018).

Although inferable, it is necessary to reinforce that the critical paradigm is firmly based on the critical theory's perspectives and thoughts (Asghar, 2013; Guba & Lincoln, 1994; Lukenchuk & Kolich, 2013). According to Lukenchuk & Kolich (2013, p. 70), "It is by the association with these perspectives that we denote this paradigm as critical". Following this vein, to understand properly the CP it can be relevant to elucidate important points of the critical theories. First, this thesis comprehends the terms "Critical Theories", "Critical inquiry" and "Critical research" in a similar way as defended by Guba & Lincoln (1994): as versatile expressions which embrace several theories and perspectives. In this way, it is possible to include within the umbrella covered by these terminologies inquiry chains such as neo-marxism, feminism, materialism, critical race theories, ethnicity theories, queer theories, disability studies, critical discourse analyses, semiotic analyses and postmodernism (Guba & Lincoln, 1994; Lukenchuk & Kolich, 2013)

In its developments, it is expected that the Critical Theory (CT) considers a myriad of social relations. CT is based on deep analysis and reflections on diverse segments of a society with the aim of "raising consciousness" (Lukenchuk & Kolich, 2013) about the relations which "illegitimately" (L. Cohen et al., 2007) dominate and constrain people's behavior. The Critical Theory and its followers are especially interested in power relations and in the different forms that they impact in social interactions. Critical theorists aim to expose the hidden power relations that generate imprisoning worldviews (Ryan & Sfar-Gandoura, 2018). Thereby, critical theorists tend to include in their inquiries and analysis reflections related to gender

inequalities, religious intolerance, racial discrimination, economic privilege, class disadvantages and a number of other structural characteristics of the studied society. Focusing on oppression mechanisms and based on discussions that take into consideration the social, political, cultural, economic, ethnic, racial, historical, religious and gender backgrounds of the analyzed cases, the CT aims to be emancipatory by promoting the replacement of ignorance and misapprehensions to more conscious and enlightened perceptions (Guba & Lincoln, 1994). As asserted by Cohen et al. (2007, p. 26) "critical theory seeks to uncover the interests at work in particular situations and to interrogate the legitimacy of those interests, identifying the extent to which they are legitimate in their service of equality and democracy".

Furthermore, it is important to stress the "reformative" (Asghar, 2013) characteristic as one of the most distinguishing features of critical theories. Different from diverse other paradigms, for this so-called alternative approach (Guba & Lincoln, 1994; Maroun, 2012), is not enough only to understand the structures which control the social systems. For CT, besides offering a well-based and enlightening analysis of oppressive and dominatory structures, it is extremely relevant to promote, by diverse means, a just, fair and democratic society. As stated by Cohen et al. (2007, p. 26) "its purpose is not merely to understand situations and phenomena but to change them. In particular, it seeks to emancipate the disempowered, to redress inequality and to promote individual freedoms within a democratic society". Concomitantly, Guba & Lincoln (1994) affirm that the aim of critical research is,

> the critique and transformation of the social, political, cultural, economic, ethnic, and gender structures that constrain and exploit humankind, by engagement in confrontation, even conflict. The criterion for progress is that over time, restitution and emancipation should occur and persist. Advocacy and activism are key concepts. The inquirer is cast in the role of instigator and facilitator, implying that the inquirer understands a priori what transformations are needed. (Guba & Lincoln, 1994, p. 113)

It is evident that, no matter which paradigm is chosen, the inquirer holds an essential and pivotal function in any research project. Regardless of the scenario, context, theories, methodologies and methods, the success of an inquiry is directly, but not only, connected with the knowledge, skills and attitudes of the investigator (Cochran-Smith et al., 2009; L. Cohen et al., 2007; Rowell et al., 2017; Whitehead, 2017). Nevertheless, the role of the researcher in critical paradigms also needs to be stressed. The dialectical epistemological nature of this paradigm puts the inquirers in a continuous process of analysis and self-analysis in the investigation process. By assuming that all knowledge is value-mediated, CT consequently posits that is not possible to find an ultimate truth about any research object or about anything

in the world. In this direction, considering a CP point of view and the values' social construction (P. L. Berger & Luckmann, 1991; Newman & O'Brien, 2013; Ponizovskiy et al., 2019), it is possible to affirm that the outcomes of any research project, represent an analysis of a topic from a researcher's perspective, mediated by his or her values, principles, philosophies, ideologies, identities, standards, choices, economic power, class position, educational level, gender, sexuality, opinions, etc. Based on these arguments, it can be inferred that, from a critical perspective, the texts, reflections, projects, plans, articles, papers, thesis and all other knowledge production represent the writer's understanding about the theme, the writer's views and opinions about a given topic. In this direction, the first person was not be totally avoided in the course of this dissertation. Despite being used carefully, it was be eventually applied when I believe it was necessary.

Additionally, the flexible nature of critical paradigm' methodology brings freedom to explore and apply different methods on the one hand but increases the weights of their selection, application and interconnections on the other. As previously defended, even though research outcomes can be understood as representations of inquirers' viewpoints, to develop a thoughtful work which connects data, methods, methodologies and theories with the aim of developing knowledge to "erode ignorance and misapprehensions" (Guba & Lincoln, 1994), it still demands great responsibility. Thereby, reinforcing the crucial function that needs to be performed by the inquirer in the realm of CT, Asghar (2013, p. 3126) affirms that critical theory by "being more flexible and more independent in its pursuit of reality, puts heavier responsibility on researchers to observe, perceive, analyze and interpret the data with extra vigilance". Concomitantly, since "change is facilitated as individuals develop greater insight into the existing state of affairs (the nature and extent of their exploitation) and are stimulated to act on it", besides having the advocate and facilitator papers, in critical theories the inquirer holds "a position to confront ignorance and misapprehensions" (Guba & Lincoln, 1994, p. 115).

This section was dedicated to presenting the "lenses" that was used during the research process. As will be further described in the next subchapters, the "worldview" provided by the critical paradigms set the frames, establish perspectives and guide all the different phases that the investigation went through. However, it seems to be important to mention that, as currently happens with the majority of cases, there is no final agreement regarding the procedures, definitions, implications and processes among the proponents and of critical paradigms (Guba & Lincoln, 1994). Therefore, the presented overview about critical paradigms was based on the writings of authors who defend and stress viewpoints that are aligned with the interests of the

proposed inquiry. The thesis' next section presents a theoretical overview of comparative studies, another framework that was used as a guide throughout diverse parts of this inquiry's development.

## 3.2 COMPARATIVE STUDIES

Comparison is an important instrument for analysis applied by different peoples in multiple moments of their lives (Wilson, 2003). This tool is constantly used on a myriad of occasions of human's daily life, having as the main function to obtain and/or develop knowledge by considering relationships between two or more units (Schriewer, 1988). However, in order to establish a scientific understanding of this term, the ordinary "mental operations" (Schriewer, 1988) need to be differentiated from the complex and "multilevel" (Lor, 2019) academically accepted comparative approach, which aims to systematically develop or increase knowledge. It is also worth mentioning that within the realm of scientific comparisons different perspectives and comprehensions can be adopted depending on the inquiry's interests (Bereday, 1964; Fairbrother, 2014; Kazamias, 1961; Phillips, 2006; Rust et al., 1999; Schriewer, 1988; Tilly, 1984). As an example, it is possible to cite the contrasting approaches defended by Edmund King (2012) and Brian Holmes (2018). Whilst King defended that, regarding methods, a comparative investigator should apply "whatever was most appropriate to any particular investigation", Holmes advocated for the establishment of a "research framework which should always be adhered to" (Phillips, 2006, p. 304). In this way, the present section describes a general understanding of Comparative Studies (CS), its motivations, inclinations, aims and expectations from some perspectives considered relevant for the development of this research.

As can be inferred by the section that presented the critical paradigm and the implications of its application in a research context, this inquiry is more aligned with the perspective defended by Edmund King. As aforementioned, comparisons can be understood as ordinary mental operations to develop knowledge regarding two or more phenomena (Schriewer, 1988). Collier (1993, p. 105) affirms that "it sharpens our power of description, and plays a central role in concept-formation by bringing into focus suggestive similarities and contrasts among cases". Tedesco (1994 as cited in Lauterbach & Mitter, 1998) goes beyond and suggests that "it is only in comparison with others that it is possible to understand itself". Concomitantly, Lauterbach & Mitter (1998, p. 239) assert that "comparisons with other societies are an essential prerequisite to understanding one's own society, one's own position and ultimately oneself".

Furthermore, Lor (2019, p. 252) defends that "comparisons not only uncover differences between social entities, but reveal unique aspects of a particular entity that would be virtually impossible to detect otherwise". By systematically comparing two or more societies, it is possible to develop diverse insights about an array of processes and phenomena which affect people's daily lives. Comparisons can stress that structures taken as natural and organic are actually socially constructed and can provide sources for challenging power systems and struggle for more balanced societies. Therefore, in spite of other possible definitions and classifications, this project incorporates the belief that "dealing with two or more cultures leads to better understanding of others and of ourselves" (Wojniak, 2018, p. 3).

Lauterbach & Mitter (1998) assert that a comparison between any social system (as a whole or sectioned) is an intercultural comparison. The authors defend that a proper comprehension to conduct a comparative study needs to "take into account highly complicated interrelations that are difficult to grasp" (Lauterbach & Mitter, 1998, p. 239). Following this trail, in order to conduct a comparative investigation in contexts related to human sciences, "comparativists" should be aware of diverse social, economic, historical, philosophical, educational and political elements in their analysis (Adick, 2017; Lor, 2019; Phillips, 2006). As posited by Khakpour (2012, p. 20), these reflections will make the inquirer "achieve greater awareness and deeper understanding about the social reality in different areas".

Mainly due to the range of possibilities provided by this approach in academic scenarios, there is a significant number of discussions that contrast simple/uni-level with complex/multilevel comparison techniques (Schriewer, 1988). The former involves ordinary procedures which employ single-level analysis of two or more elements. These mental processes are not necessarily supported by theories and can be based on empirical notions supported by personal social experiences or individual understandings of socially constructed structures. Thus, according to Schriewer (1988, p. 33), by themselves the uni-level comparisons "have no evidential value as arguments relating to theoretical propositions, hypotheses or explanatory models". On the other hand, multilevel comparison techniques can promote analysis that allows the development of reflections which can achieve academic validity. In accordance with Lor (2019, p. 283), a multilevel comparison can provide richer data sources because it endorses the association of different methodological approaches. Furthermore, as defended by Schriewer (1988), these approach's processes are necessarily supported by the framework of comprehensive theories, focus on comparisons that link relationships and/or patterns of relationships and allow it to fill the requirements to perform scientific functions (e.g.

theory development and theory critique). Still according to the author, based on the logic of "relating relationships" the comparative approach can come closer to fulfill academic requirements by "systematically exploring and analyzing sociocultural differences with respect to scrutinizing the credibility of general ideas, models or theories" (Schriewer, 1988, p. 36).

Tilly (1984) identifies the encompassing, variation-finding, universalizing, and individualizing approaches as the four general types of comparative analysis. According to Ashton & Adiyia (2017), 1) the encompassing comparison put into investigation different instances of a system to analyze it based on its connections and interactions with the system as a whole; 2) the variation-finding comparison approach analyzes "numerous forms of a single phenomenon to discover logical differences among instances and establish a standard of variation in the character or intensity of that phenomenon"; 3) the Universalizing comparison "involves the use of comparison to develop fundamental theories with significant generality and relevance; goes to further to provide theories which explain the cases being studied"; and 4) the individualizing comparison "involves describing fully the characteristics or features each of the cases being studied. This helps to broaden our knowledge and gives insight to see cases in-depth" (Ashton & Adiyia, 2017, p. 2).

In a similar fashion, Ragin (1987) defends the classification of comparative studies into two strategy-oriented categories: variable-oriented and case-oriented. Whilst the case-oriented tends to apply qualitative methods to investigate in depth a small number of unities (i.e. countries, societies, businesses, schools, methods, etc.), the variable-oriented approach tends to focus on a small number of variables and employ quantitative or mixed methods into the examination of a bigger number of "comparators[12]" (Lor, 2019). In case-oriented studies there is a concern in considering the whole context where the unit is found. It tends to examine sets of elements related to history, economy and politics in which the studied object is inserted, taking into consideration a great number of factors, their connections, their potential interactions and, possibly, their mutual influence (Ragin, 1987). Likewise, Lor (2019, p. 261) affirms that "social phenomena are complex and difficult to unravel not because there are too many variables affecting them ... but because different causally relevant conditions can combine in a variety of ways to produce a given outcome."

A third possible taxonomy classifies comparative studies into the categories of macro, meso or micro based on its "level of analysis" (Ballantine et al., 2019; Lor, 2019). Broadly

[12] The units being compared (Lor, 2019, p. 241)

speaking, this categorization deals with the extension of the research object. As used here, extension should not assume the meaning of size or covered area but should be understood in terms of the number and complexity of components that compose the comparator. As an example, consider the following hypothetical investigations: 1) comparison between the teaching methods used by math teachers in the seventh grade of a public school; 2) comparison between the methods used by math teachers and by language teachers in a public school; 3) comparing the teaching methods used in a public school with the methods applied in a private school; 4) comparing the educational systems used in two different cities of a country; 5) comparing the student achievement in two different countries. In these examples, the level of analysis tends to increase from number one to five. Although all examples could provide fruitful outcomes, it is possible to infer that the example 2 will need to consider the comparator and subunits of the example 1; the example 3 should take into account the comparator and subunits of the examples 1 and 2 in the analysis and so on. In this direction, Lor (2019, p. 279) affirms that the micro level "refers to analysis at the level of individuals or small groups, essentially groups such local communities, businesses, or church congregations, that are characterized by face-to-face interaction". Regarding the meso level Ballantine et al. (2019, p. 20), affirm that it focuses on "intermediate-sized units smaller than the nation but larger than the local community or even the region. This level includes national institutions, […] nationwide organizations, […] and ethnic groups that have an identity as a group". Still according to the authors, the macro analysis "involves investigating entire nations, global forces (such as international organizations), and international social trends" (Ballantine et al., 2019, p. 20).

As noted above, comparisons can be held based on different types of units. It can use since the simplest element of a person's everyday life (e.g. the different types of coffee provided by certain brands) to the most complex supranational organization (e.g. European Union, Mercado Comum do Sul, Organization for Economic Co-operation and Development, etc.) as fundamental element of an investigation (Adick, 2017; Ragin, 1987; Tilly, 1984). It is not different in the realm of comparative studies. Over time, besides different investigation processes, comparativists have been choosing different kinds of units with diverse dimensions to pursue research projects (Ashton & Adiyia, 2017; Lauterbach & Mitter, 1998; Lor, 2019; Phillips, 2006). Phillips (2006, p. 312) affirms that in comparative studies "there is a tendency to regard the nation state as the basic unit of analysis and comparison". However, as observed by Lor (2019), depending on the unit a single nation can embrace divergent systems in its own territory and considering a country as a whole can camouflage these differences, oversimplify

the analysis and, hence, deliver inaccurate results. As an example, the author states that by diverse means "post-unification Germany internal diversity may be greater than the diversity observed when comparing countries with one another, e.g. Germany with other EU countries" (Lor, 2019, p. 241). In this way, Phillips (2006, p. 313) posits that "comparativists should seek out units of analysis that are intrinsically appropriate to the task in hand. An investigation of modes of school-based assessment, for example, might well be based on a local education authority in one county of England".

Some authors have called attention to the place occupied by the investigator in comparative studies. Especially when the investigation is developed in international contexts, the social and cultural background of the researcher can over-affect his or her capacity to observe and analyze the phenomenon (Phillips, 2006; Schriewer, 1988). From a critical paradigm perspective, it is always important to consider the social background, economic position, political orientation and educational experiences of the observers in order to properly reflect on the interactions between them and the researched object (Guba & Lincoln, 1994; Lukenchuk & Kolich, 2013; Ryan & Sfar-Gandoura, 2018). In this way, CP understands that any knowledge development, any reflection, any observation is value mediated and the inquirer needs to be aware of and consider this factor during the research's development process. Besides providing a worldview and offering a perspective for the observer, the different types of backgrounds developed during a person's life influence the creation of countless mental constructions which attribute meaning for different things. Therefore, there are great chances that bigger divergencies in backgrounds lead to bigger divergencies in conceptualizations about a topic. These discrepancies are not restricted to complex and/or theoretical phenomena but can be also observed in daily-life moments. For example, the mental representation of a "musical group" of a person raised in a cosmopolitan city like São Paulo (São Paulo-Brazil) and a person raised in an Indigenous community like "Dessana Tukana" (Amazonas-Brazil) can be very different; or, as noted by Phillips (2006, p. 311), "a school in France is a very different 'idea' from the notion of a school in Britain"

In a comparative study, notably in international contexts, these issues need to be continuously took into account. Background differences can lead to questionable analysis and judgments that harm the inquiry process. To address these issues, Schriewer (1988) reviews the concepts of the polarized words "involvement" and "detachment" and the antagonistic expressions "socio-centrism" and "perspectivism". According to the author, these concepts

> are designed to give expression to the fact that in social perceptions the epistemic relation between the observer and the social phenomena he is studying is closely intertwined with the observer's sociopsychological condition itself […] these concepts point particularly to the difficulties that ensue for an adequate comprehension of cultural otherness. The concepts of 'involvement' and 'detachment' are meant to emphasize, in other words, that cognitive modes of perceiving and thinking and emotionally determined mental states and consciousness levels, which are analytically discernable but hardly capable of being separated in practice, act in combination in the process of perception. […] Within this multi-level typology different sorts of relational statements about cultural otherness, which in varying degrees reflect the eclipse of the characteristics of what is perceived by the characteristics of the perceiver, may be identified and accounted for (Schriewer, 1988, p. 38)

As can be realized, these concepts deal mainly (but not only) with the possibility of a phenomenon being observed by an outsider observer. Outsider here does not necessarily mean that the perceiver comes from a different country, but that he or she does not have the required backgrounds (e.g. social, educational, political, economic, cultural, etc.) to investigate the phenomenon from an internal point of view. Although these issues seem to be relevant to any inquiry pursued in the realm of critical paradigm, since the same researcher analyzes at least two different phenomena, it is an absolutely crucial reflection for comparative researchers, notably the ones that deal with social matters.

Continuing to the description of the aforementioned terms, involvement and socio-centrism deal with mental processes where observers examine a phenomenon based on their own ideologies, worldviews, social orientations and values. Schriewer (1988) defends that from the socio-centric perspective, since the observer understands that his or her beliefs and values are the values themselves, there is a tendency to universalization. From this perspective, every analysis and reflection are based on a set of central beliefs, making it difficult to deal with inherent characteristics of other societies. Schriewer (1988) defends that a sociocentric point of view can, for example, focus on similarities to recognize the other's features in oneself by classifying observations and findings into researcher's well-known categories. The author affirms that it "corresponds to a natural inclination of the human mind to overcome the challenges that arise from an experience of strangeness by stabilizing one's own orientation patterns" (Schriewer, 1988, p. 41).

Phillips (2006), who reflects on comparative studies from an educational perspective, employs another terminology to address a similar occurrence: ethnocentricity. The author affirms that ethnocentricity is a problem met by comparative researchers in every phase of the inquiry and, – since there are different possible understandings about the educational phenomena, – using ethnocentric lenses to make observations and judgments can lead to

distortions in the analysis. Following this trail, to develop a trustworthy comparative investigation "it is important to recognize that we come with a great deal of preconceptions based on long personal experience of a particular way of looking at things in education" (Phillips, 2006, p. 311). Regardless of the employed nomenclature, as affirmed by Schriewer (1988, p. 41), "the structural characteristics of the observer, by way of projection, distortion, or hierarchization, eclipse the characteristics of the object observed; thereby, speaking sociologically as well as methodologically, its value as an object of comparison is virtually destroyed".

In order to allow comparatists to overcome problems derived from the application of ethnocentric and socio-centric approaches, it is worth reviewing the possibilities provided by the conceptualization of Detachment and Perspectivism. Unlike involvement, perspectivism does not assume that all comparators should be investigated and analyzed based on the same set of values. In a similar direction, the Detachment perspective does not presume a hierarchical relation between the objects being studied. According to Schriewer (1988, p. 42), "such a perspective presupposes that the emotionally binding force of social group interests be suspended. It further presupposes the relativization of the normative commitments resultant from group-specific value systems and social orientation patterns". Therefore, perspectivism not only suggests the suspension of personal values in order to properly analyze other's contexts but also defends that an appropriate analysis needs to consider the values and beliefs used in the other's society. These procedures are designed to promote a valid judgment in which all the comparators are considered as equals in the analysis. Putting it differently, by requiring reflections based on local values, beliefs and backgrounds, the perspectivism intends to eliminate the "otherness" and the "strangeness" from the investigation. In this direction, Schriewer (1988, p. 42) posits that this approach "implies an ethical and cultural relativism, which does not relate the 'other' to universalistic standards or types but to his own contextual conditions, and aims at understanding his distinctiveness in terms of these relationships".

Although the Detachment perspective seems to be the most appropriate to pursue comparative studies, it is important to note that, from a critical paradigm point of view, it is not completely feasible. As discussed above, based on critical presumptions, since it is not possible to be completely neutral during an investigation process, it can be implied that there is no possibility of suspending value systems and social orientation patterns. In a similar direction, it seems to be improbable that an array of beliefs, philosophies, ideologies, moral principles, standards, etc. can be properly exchanged for another's (or even others, in case of multiple

comparators) during the research development. Furthermore, even if it were possible to choose and exchange among sets of values to properly reflect on different social scenarios, it seems unlikely that an inquirer can truly understand others' perspectives without a similar lifetime experience. In any case, the discussions around the detachment approach can foster diverse reflections about the place occupied by the researcher in the knowledge development process. Even if it is not possible to fully apply the principles defended by perspectivism, by requiring a deep knowledge development related to the context in which the researched object is inserted, the "idea" of detachment can certainly contribute significantly with a proper (or at least more appropriate) analysis of other's contexts. In other words, the intention to follow detachment's statements and recommendations can powerfully strengthen the investigation process by supporting a more conscious analysis not only of others' scenarios but one's own (Lauterbach & Mitter, 1998; Wojniak, 2018).

Narrowing this topic down from a general understanding to a sub-area directly connected with this inquiry's theme, several authors have been focusing their efforts on developing a proper understanding of comparative research specifically in the educational field. Historically speaking, Lauterbach & Mitter (1998) identify two overall orientations to comparative studies in education. According to the authors, until the first years of the 20th century's second half, comparisons usually had a whole-nation orientation. In this phase, the comparatists tended to consider historical frameworks to develop a "totalistic" analysis of national education systems and compare two or more countries.  mentioned, to consider a whole country in an investigation related to education can hide even system-oriented regional discrepancies (Lor, 2019; Phillips, 2006). To overcome this issue, due to the increasing awareness of the "impossibility" of meeting the "far-reaching" aims of these macro-level research types, after the 50s' comparative inquiries start to examine different types of studied phenomena's surrounding contexts (e.g. social, political, economic, historical) in order to develop deeper analysis in smaller scenarios and with more "problem-oriented" themes (Lauterbach & Mitter, 1998). Following this vein, Noah & Eckstein (1969, p. 127), describe comparative education as an "intersection of the social sciences, education and cross-national study which attempts to use cross-national data to test propositions about the relationship between education and society and between teaching practices and learning outcomes". Even though the microlevel-oriented comparative research has become more frequent since the sixties, as noted by Lauterbach & Mitter (1998) it has gained relevance in the last few decades with the growing discussions, decisions and recommendations about "self-governance", "autonomy" and "decentralization" in educational

systems (Corbett, 2011; European Commission, 2017, 2018c, 2018e, 2018d, 2018b, 2018a; Halász, 2013; Walkenhorst, 2008).

In this way, despite the different understandings in terms of methodology, methods and paradigms (Kazamias, 1961), qualitative comparativists have agreed in the centrality of considering the social, historical, political and economic contexts in order to develop a proper comparative study in education (Adick, 2017; Bereday, 1964; Fairbrother, 2014; Kandel, 1959; Khakpour, 2012; Lauterbach & Mitter, 1998; Noah & Eckstein, 1969; Phillips, 2006; Schriewer, 1988; Wojniak, 2018). According to Fairbrother (2014, p. 76), "qualitative researchers in comparative education share a strong belief in the importance of cultural, political and social contexts, and the position that education cannot be decontextualized from its local culture". In addition, it is necessary to examine the historical process which leads to the present's situation. As claimed by Phillips (2006, p. 310), "a comparative study which neglects an analysis of the historical antecedents to any present-day phenomena in education is not covering the whole story and will lack an important dimension to any explanatory power it might otherwise have". Kandel (1933, p. xix), goes further and states that in educational comparative inquiry "the factors and forces outside the school matter even more than what goes on inside it". According to the author,

> the comparative approach demands first an appreciation of the intangible, impalpable spiritual and cultural forces which underlie an educational system […]. Hence the comparative study of education must be founded on an analysis of the social and political ideals which the school reflects, for the school epitomizes these for transmission and for progress. In order to understand, appreciate, and evaluate the real meaning of the educational system of a nation, it is essential to know something of its history and traditions, of the forces and attitudes governing its social organization, of the political and economic conditions that determine its development. (Kandel, 1933, p. xix)

In spite of had been released in the Lauterbach & Mitter's (1998) totalistic phase (before the second half of the twentieth century), Kandel's arguments are essentially connected with more recent comprehensions about comparative studies. However, it is still possible to note his concern in considering all these "intangible" elements in order to develop a proper understanding of the "educational system of a nation". Nevertheless, as confirmed by the consonance with other authors' statements, Kandel's description can also be considered valid for smaller-than-a-nation scenarios. In any case, the central issue is the conviction that educational phenomena cannot be properly understood unlinked from their contexts, the idea that to conduct a reliable inquiry in comparative education it is necessary to adopt a "holistic

approach" and access the "territory of other sciences" such as anthropology, sociology, philosophy, psychology, history, politics, economics, etc. (Khakpour, 2012). Bereday (1964), defends that all educational comparatists should have knowledge in one or more human science fields (e.g. sociology, history, economics) other than education. According to the author, comparative inquirers "are expected to utilize in educational analysis the variety of methods derived from such knowledge. All of the humanities and social sciences should be used to broaden the vistas of comparative education" (Bereday, 1964, p. 21).

Before the proper contextualization of this research in the presented comparative education reflections, it is important to mention the time dimension. Despite the research's main aim is to investigate the changes in content and in curricula of music higher education courses, there is a wish to analyze it from the perspective of two minority groups: Blacks in Brazil and Roma in Hungary. However, from a historical perspective, the literary discussions about the relevance of these peoples' music in national contexts started in very different periods. As a matter of illustration, in 1859, whilst Franz Liszt (1811-1886) launched the book "Gypsies and their Music in Hungary[13]" in which he affirmed that Gypsy music was the "real" Hungarian music (Piotrowska, 2013a), in Brazil black people were still enslaved (Albuquerque & Fraga, 2006; Amaral, 2011). From another viewpoint, the music departments in three chosen universities were launched more than thirty years apart: 1984 in ELTE (ELTE, 2023); 1954 in UFBA (Oliveira, 1992); and 1875 in LFZE (Gádor & Szirányi, 2020).

To overcome these issues, it is necessary to reflect on possible time dimensions for the comparative research. Lor (2019) asserts that, regarding time periods, there are two types of comparative studies: synchronic and diachronic. In the synchronic studies, the comparators' analyses are conducted considering the same period in time; for example, year by year or decade by decade. In overall terms, in this kind of investigation "not much attention is paid to how those situations evolved over time" (Lor, 2019, p. 283). On the other hand, the diachronic perspective tends to be mostly focused on the development of the observed scenarios. From this perspective, key investigation's contexts can be compared even if they had happened at completely different points in time. Despite this differentiation, as claimed by Lor (2019, p. 283), "in practice, we do not find many studies that are purely synchronic or diachronic. There are always elements of both orientations".

[13] Published in French with the title "Des Bohémiens et de leur musique en Hongrie"

Lastly, this section situates this investigation in the realm of the discussions and reflections which were presented till this point. Thus, the following inquiry was developed based on the perspectives and procedures posited by the following categorizations: 1) Individualizing and Case-oriented, considering the number of units and the perspectives adopted to investigate the units and the units' features (Ragin, 1987; Tilly, 1984); 2) Micro-Based, considering the comparators "level of analysis" (Ballantine et al., 2019; Lauterbach & Mitter, 1998; Lor, 2019); 3) Detached, considering the values adopted by the researcher in the examination process (Schriewer, 1988); and 4) Multilevel and Holistic, considering the adoption of perspectives from different human sciences (e.g. sociological, anthropological, historical, political and economic) and the incorporation of diverse issues (e.g. race, gender, sexuality and class) into the examination processes (Bereday, 1964; Kandel, 1933; Khakpour, 2012; Lor, 2019; Phillips, 2006; Schriewer, 1988).

The main aim of the current section was to present a general understanding of comparative studies stressing aspects of the educational research. With a theoretical focus, the majority of the writings were dedicated to exposing the background which supports the inquiry's development. The next segments of this writings, simultaneously are devoted to: 1) presenting the main theories which assisted in the analysis of the gathered data; and 2) exposing the reasons for the theories' selection and the main connections with the research topic.

## 3.3 MAIN THEORIES

The current part of this dissertation is dedicated to the description of the proposed inquiry and its connection with the main theories that were used as perspectives for the investigation. This segment will outline the main theories focusing on the points where they have general connections with the conducted inquiry. Furthermore, besides the connections between theories and research, this section presents the primary reasons for the theories' selection among the array of other possibilities, stressing their relation with them and the "worldview" (Guba & Lincoln, 1994; Stevenson & Lindberg, 2010) that was adopted during the investigation processes. On the other hand, to reinforce the dialectical nature of this research, further characteristics of the primary and secondary theories will be presented in the next chapters at more opportune moments, when their description are comprehended as essential to foster the thesis' discussions.

Even before starting to present the theories per se, it is worth mentioning a perspective for theories' comprehension that was employed during this project's section and during the

research itself. Since the main investigation's units (UFBA, ELTE and LFZE) are inserted in contexts which are extremely different from diverse perspectives (e.g. historical, political, social, economic, etc.), it will be eventually necessary to cope with the theories in a broad or extended perspective. Some concepts defended by the selected theories may seem to be directly connected to one comparator's society and not applicable to the other ones. In this inquiry, these happenings are not expected to invalidate the theories' application. Instead, they will demand further reflections on the contextualization to "translocate" the theory for the desired scenario (Ferreira & Queiroz, 2018).

Considering that values and perspectives change in different societies, the motivations, procedures, examples, aims and expectations of academic literature also tend to change across the countries. In some senses, this reflection is connected with the concept of perspectivism that was mentioned and selected as a desirable analysis viewpoint. Since we should consider local value systems to properly examine a phenomenon, the validity of a theory could also be assessed considering its contextualized application. As an illustration, orientalism is a postcolonial theory that was originally developed to reflect on and expose the historically imbalanced relations that the Western European societies had with the Islamic world and the Orient (Gandhi, 2018). However, due to the myriad of valid reflections and similarities with other contexts, these theories' discussions have been translocated to different societies, including Brazilians' (Arantes & Costa, 2017; Mafra & Stallaert, 2016; Weinstein, 2015). Following this trail, it will be eventually necessary to consider extended or translocated comprehensions of the presented theories and concepts in order to develop a common theoretical background for the analysis of both investigated scenarios.

### 3.3.1 Curriculum Studies

As mentioned above, the main focus of this research is curriculum and courses' content in music higher education courses in three universities: UFBA, ELTE and LFZE. The main frameworks selected to conduct this inquiry agree in the relevance of applying processes and incorporate reflections from different fields to develop a proper comprehension about any social phenomenon. Different elements of each studied unit can produce different understandings depending on the adopted perspective for analysis. Therefore, it is important to investigate the curricula of music higher education courses from viewpoints which integrate broad comprehensions of its motivations and expectations. As global understanding, Perim et al.

(2020, p. 3)[14] affirm that curriculum is "a socially defined sequence of contents based on necessary elements for the learning process".

The curriculum manifests the course's orientation, presents the content choices and the desirable student's learning outcomes. More than selecting and sequencing study contents, the curriculum is designed to develop in the students some sets of required knowledge, skills and attitudes that are related with the course's aims. According to Perim et al. (2020, p. 3), it is throughout the curriculum that "the desirable formation of certain courses is explained […] through the construction of curricular dynamics it is possible to define the professional who will be formed, considering the alignment of educational objectives with social and individual objectives". Following this trail, it can be inferred that the curriculum is design to develop certain "desirable" characteristics in the course's students, to adapt students to certain patterns which are required for certain society or for certain profession. Therefore, as posited by Nóvoa (1997, p. 15), the curriculum can be understood as "discourses that build our possibilities (and impossibilities) that always mark the predominance of certain points of view (and interests) over competing points of view (and interests)". Similarly, McLaren (2003, p. 86) affirms that curriculum goes beyond "a program of study, a classroom text, or a course syllabus. Rather, it represents the introduction to a particular form of life; it serves in part to prepare students for dominant or subordinate positions in the existing society".

Goodson (1997) considers it as a "social artifact" designed to perform "specific human objectives". However, still according to the author, in the majority of educational investigations, the "written curriculum[15]" is generally analyzed as a "neutral data" inscribed in complex social contexts (Goodson, 1997). Similarly, Silva (2001, p. 13)[16] affirms that in the traditional/conventional way to understand, the curriculum is seeing as "a non-problematic process. It is assumed: 1) a consensus around the knowledge that must be selected; […] 2) a passive relationship between who knows and what is known; 3) a static and inertial nature of culture and knowledge". In this view, the supposed "neutrality" and "naturality" attributed to curricula have an important function in keep the systems (e.g. educational, social, political, etc.)

[14] Here and ahead: author's translation.

[15] For Goodson (1997), "written curriculum" assumes the meaning of "official" curriculum as opposite to the "hidden curriculum", which, according to Giroux (1997, p. 57) represents "the undeclared norms, values and beliefs that are passed on to students through the underlying structure of meaning and the formal content of school social relations and classroom life"

[16] Here and ahead: author's translation

in the same path they are. As asserted by Nóvoa (1997, p. 15)[17], "as a social construction, the curriculum was conceived to emerge as a 'natural' element in a way that it is not apt to the scrutiny of thought and criticism. The same is true about the school model that enshrines the existing curriculum".

Similarly with the discussions about ethnocentricity (Phillips, 2006) and socio-centrism (Schriewer, 1988), by assuming that curriculum is disinterested, the selected content will be considered the most valuable content among all other possibilities. By accepting that curriculum is valueless and unbiased, the adopted knowledge will be treated as knowledge itself, avoiding contestations from under-represented groups (Santomé, 2001). To avoid this "trap" (Nóvoa, 1997), curriculum historical studies focused in "the stability" and in "the changing" may provide relevant analytical points of view for the investigation of educational objectives (Goodson, 1997). Nóvoa (1997) observes that a curriculum's historical examination can contribute to the construction of a comprehension of curriculum as an ongoing process, instead of a fixed and timeless reality. By understanding the curriculum changing nature, one can be more conscious about its social and political function, more aware about the groups that collect the benefits from the adopted curriculum and more enlightened about one's own (and one's social groups') function in the proposed system. In this way, Nóvoa (1997) affirms that a central aim of curriculum's historical studies is reflect on how certain social structures was formed, how they arrived in present days and how they influenced current educational conceptions and understandings. As stated by the author,

> A history of the curriculum must also not fall into the trap of looking at the process of selection and organization of school knowledge as a 'natural' and 'innocent' process, through which academics, scientists and educators -interested- and -impartial- would determine , by logical and philosophical deduction, what is most convenient to teach […]. In this sense, it is important to deconstruct the process of making the curriculum to show the options and interests that underlie a particular configuration of the study plan [...]. Finally, it is necessary to underline the social dimension, since the curriculum is designed to have an effect on people, producing processes of selection, inclusion / exclusion and legitimization of certain groups and ideas (Nóvoa, 1997, p. 10)

From a critical paradigm perspective, the curriculum cannot be understood as neutral and unintentional but as a social construction which selects and includes the considered important contents and rejects the contents that are not considered important (Arantes & Costa, 2017; Goodson, 1997; McLaren, 2003; Nóvoa, 1997; Sá, 2019; Santomé, 2001; T. T. da Silva, 2001,

[17] Here and ahead: author's translation

2010, 2011). In this direction, Sá (2019, p. 137)[18] defends that "the inclusion and exclusion of content involves social and power relations that are capable of hierarchizing knowledge and conditioning curricula to a unique narrative about the history and culture of a country, […] excluding the knowledge concerning minority groups". Concomitantly, Arantes & Costa (2017, p. 181)[19] affirm that "the curriculum is not a logical process, but a social process in which logical, epistemological and intellectual factors live side by side with 'less noble' social determinants".

Backgrounded by these reflections, investigations about the content of any course cannot be disassociated from the discussions which deal with deeper social issues. The establishment of a curriculum is the result of struggles of different groups that aim to express the knowledge they consider valid. Silva (2001), defends that the conflicts around "the social" and "the political" are unfold and concentrated in the curriculum. According to the author, "it is through the curriculum, conceived as a discursive element of educational policy, that the different social groups, especially the dominant ones, express their worldview, their social project, their truth" (T. T. da Silva, 2001, p. 10). Concomitantly, Santomé (2001) notes that the educational institutions generally elect and/or emphasize the content which represent the cultures of hegemonic groups. In this direction, the selected knowledge contributes not only for the sustainment of concepts, stories, narratives, traditions and values of certain social groups but also for the concepts and images about social groups. The curriculum disputes can act not only perpetuating the knowledge valued by certain groups but also devaluating the knowledge of others. The preference for a content and its consequential social acceptance can contribute for the construction of an inferior image about other kinds of knowledge (Figueiredo, 2019; Grosfoguel, 2008; Sá, 2019; C. L. Silva & Pires, 2015; Walsh et al., 2018). Therefore, it is important to consider that curriculum development not only deals with selection of content that will be taught, but also with the content that will not be taught, which ones are the valuable knowledge and which ones are not. Both choices (inclusion and exclusion) will have educational and social implications. Silva (2011) noted the presence of power relations in the this type of selective process of curriculum development. As stated by the author, power is ingrained in the "process of selecting knowledge and the resulting divisions between different social groups. What divides […] what says what is knowledge and what is not […] what

[18] Here and ahead: author's translation

[19] Here and ahead: author's translation

establishes inequalities between individuals and social groups - it is precisely the power" (T. T. da Silva, 2011, p. 191)[20].

As previously mentioned, "consciousness-raising" (Lukenchuk & Kolich, 2013) is an important aim of critical perspectives. Independently of its reformist and activist nature, being aware of hidden structures and reveal underlying oppressive systems which affect people's lives is extremely relevant from a critical viewpoint. As defended by Goodson (1997), comprehending hidden curriculum and subjects matters' discourses allow us to examine possibilities for action: from preservation to alteration, from perpetuation to innovation, from reproduction to transformation. In the same way, raising conscience about the social conflicts and the power relations inherent to curriculum development can be considered an important step for reality changing, if it is considered necessary. Reflections based on the comprehension that the establishment of curriculum is a consequence of struggles between perspectives of different social groups are particularly important for this research. As aforementioned, diverse authors have noted the curriculum tendency to privilege contents that represents valuable knowledge for the hegemonic cultures and dominant groups (Arantes & Costa, 2017; Figueiredo, 2019; Sá, 2019; Santomé, 2001; T. T. da Silva, 2001). In this direction, Santomé (2001, p. 161)[21] assert that, in curriculum "the cultures or voices of minorities and / or marginalized social groups that do not have important structures of power continue to be silenced, when they are not stereotyped and deformed". Silva (2011) posits that, although the conceptions and narratives of different social groups are represented in curriculum in accordance with the power relations between them, curriculum representation also create and reinforce representations and narratives, being both the cause and the effect of power relations. However, as stated by the author,

> recognizing the curriculum as a narrative and recognizing the curriculum as consisting of multiple narratives means putting the possibility of deconstructing them as preferred narratives, as dominant narratives. It means being able to break the structures that connect the dominant narratives, the dominant ways of telling stories to the production of hegemonic social identities and subjectivities. The curriculum narratives must be deconstructed as structures that close alternative possibilities of reading, that close the possibilities of building alternative identities. But narratives can also be seen as open texts, as stories that can be inverted, subverted, parodied to tell different, plural, multiple stories, stories that open up to the production of counter-hegemonic identities and subjectivities of opposition (T. T. da Silva, 2011, p. 199)

[20] Here and ahead: author's translation

[21] Here and ahead: author's translation

Comprehending the curriculum narratives can be an important step to develop a more democratic educational system. Understanding the curriculum discourses and its implications, identifying the structures which sustain the current system and the ones which try to change it, acknowledging the reasons for maintain the structures or modifying it, recognizing the benefited groups and the under-represented groups, etc. can be extremely relevant not only for the development of a fairer educational system but also to promote a more just and inclusive society as well. This is one of the main reasons for the necessity of conducting interviews in this research. More than a historical analysis and documental investigation, it is important for this inquiry to understand stakeholders' perceptions regarding music courses' curricula (e.g. students, professors, coordinators and external musician community) and how the courses' content affects these stakeholders. The interviews contributed with the construction of a clearer image of the social and political impacts of higher education music courses' content. Nevertheless, the interviews processes and aims will be further described in the following sections of this thesis.

### 3.3.2 Critical Theory

In order to examine the collected data, this inquiry was based mainly, but not only, in two theories and their subdivisions: Postcolonial Theories, and Critical Theories. Overtime, these wide theories were applied and further developed in several contexts, producing more focused and applicable theories. As examples it is possible to mention: 1) Orientalism and Forth world theory as included in the realm of Postcolonial Theories (Gandhi, 2018; Rukundwa & Aarde, 2007; Sawant, 2011; Wang, 2018; Young, 2001); and 2) Critical Romani Studies, Critical Musicology and Critical Social Theory as included in the realm of Critical Theories (Aliakbari & Faraji, 2017; GarzonI et al., 2018; Kincheloe & Mclaren, 2011; Lopes et al., 2008; McLaren, 2003; Olivier, 2005; Vicentin & Verástegu, 2015).

Besides that, due to common issues and harmonic perspectives it is possible to note a cross-fertilization process between these theories. As a possible illustration, Mirga-Kruszelnicka (2018) categorize postcolonial theories as an heritage of critical theories. Even though the discussions about these theories' influencer and influenced are irrelevant for this inquiry, these reflections can stress the intertwined relation between issues and approaches adopted in these theories. As formerly mentioned, due to format limitations, it is not possible to deeply present the two aforementioned theories in this thesis. Instead, the following

paragraphs will be dedicated to promote a general understanding of Critical Theories, stressing the most useful points from this inquiry's perspective.

Since some authors use the terms interchangeably, the Critical Theory was previously outlined in the section dedicated to the Critical Paradigm. However, this section will complement its description focusing in aspects connected with the theory's development and perspectives instead of epistemological and methodological issues. According to Ryan & Sfar-Gandoura (2018, p. 18) "critical theory (CT) seeks to challenge worldviews and the underlying power structures that create them". This oversimplified description can actually be a good start point. With the aim of "underlying power structures", CT would be interested in any issue that involves power structures. In the same way, Kincheloe & Mclaren (2011, p. 288) assert that "critical theory analyzes competing power interests between groups and individuals within a society—identifying who gains and who loses in specific situations. Privileged groups, criticalists argue, often have an interest in supporting the status quo to protect their advantages". Another important feature of critical theories can be understood by the expression "challenge worldviews" in Ryan & Sfar-Gandoura's (2018) statement. As stated by Asghar (2013, p. 3123), critical theory does not only aims "to highlight and explain the social factors that cause oppressive and powerful groups to dominate the suppressed and repressed section of society, but also strives for a social set up based on equality for all the members". In a similar direction, Bohman (2005) suggest that a study based on critical theory should describe wrong features of present society; specify a pathway for action and changing; and provide criteria for criticism and transformation.

Therefore, by "eroding ignorance" and creating "stimulus to action" (Guba & Lincoln, 1994), two of critical theorists' main intentions are revealing hidden structures which support unbalanced relations between peoples and social groups and providing applicable pathways to transform the unbalanced social realities (Asghar, 2013; L. Cohen et al., 2007). In order to accomplish these aims, criticalists often pursue their investigation adopting perspectives which considers different combinations of social aspects (e.g. gender inequalities, economic power, racial discrimination, educational disparities, economic status, sexuality, cultural background, ethnical diversity, political inclination, religion intolerance, classes unevenness, ethnical prejudice, historical trajectory, etc.) and their connections with the studied phenomenon (Aliakbari & Faraji, 2017; Asghar, 2013; Bohman, 2005; Guba & Lincoln, 1994; Kincheloe & Mclaren, 2011; Lopes et al., 2008; Ryan & Sfar-Gandoura, 2018). Accordingly, Lopes et al. (2008) reiterate the social and political engagements of critical theory, stressing its strives for a

democratic and balanced society. As posited by the authors, critical theory "thinks the world as it is, and as it should be […] it seeks to deconstruct imperatives considered as truths, which legitimize the maintenance of order and forms of domination, proposing alternative paths" (Lopes et al., 2008, p. 3)

In their efforts to underlying the hidden structures, adepts of critical theories interested in music education have employed diverse terminologies to describe the asymmetrical relation between the valuation attributed to music that represent different peoples and social groups. Terms like "whiteness", "Eurocentricity", "westernized", "elitist" and "traditional" have been used to denounce the music education's historical tendency of selecting the musical knowledge accepted by the dominant social groups as the core content (and sometimes only content) to be addressed in music education courses (Abrahams, 2005; Bradley, 2016; Y. C. I. da Costa & Gomes, 2011; Hess, 2017a; M. V. M. Pereira, 2018; Queiroz, 2017; Schmidt, 2005; Souza et al., 2020; Stanton, 2018). According to Schmidt (2005, p. 3) "the linear and elitist face of the music curriculum continues to impart westernized concepts and ideologies. […] music education works […] to foster the reproduction of dominant ideals, while alienating dialogue and critical inquiry". In consonance, Hess (2017a, p. 20) defends that "the continued focus in music education on Eurocentric musical traditions and Western classical ensemble-based learning, with other musics and musical structures situated around the periphery of the curriculum, reinscribes these same notions of white supremacy"

Identifying its traditional orientation as well as recognizing its potential to contribute in the promotion of conscientization and social emancipation, criticalists have encouraged the music education field to assume more active participation in the support of balanced and democratic societies (Abrahams, 2005; Bradley, 2016; Y. C. I. da Costa & Gomes, 2011; Fiorentino, 2019; Hess, 2017a, 2017b; M. V. M. Pereira, 2018; Queiroz, 2017; Schmidt, 2005; Souza et al., 2020). Following this vein, Costa & Gomes (2011, p. 62)[22] state that music educators "must investigate what are the main educational actions that help, through music teaching, the struggle for human emancipation". However, to properly engage in this kind of issues, it is necessary to acknowledge music's and music education's participation deeper social, political and historical reflections, considering its impact in questions which go beyond musical syntax, performance and aesthetics (even though these elements may also be included in deeper social analysis). As maintained by Abrahams (2005, p. 8), "music, as part of our

[22] Here and ahead: author's translation

cultural past, present and future, has the power to liberate students and their teachers from present stereotypes about music and musicians, and encourages critical thinking, critical action, and critical feeling". Similarly, Hess (2017b, p. 2) defends that "given the structural inequity that shapes the world today, molding education to work against systemic injustice seems imperative and timely. Many music education scholars are thus working to reconceptualize music education to work toward social justice".

### 3.3.3 Postcolonial Theories

Throughout the world's history, from diverse forms, western societies have exerted influence under several peoples around the globe (Akkari, 2012; Albuquerque & Fraga, 2006; Amaral, 2011; Bertens, 2008; Castells, 2014; Choonara & Prasad, 2014; Coulthard, 2019; Dornelles, 2018; Ferreira & Queiroz, 2018; Garza & Ono, 2016; Hartlep, 2009; D. Leite, 2010; Loomba, 2005; Nkrumah, 1965; M. Santos, 2016; C. L. Silva & Pires, 2015; Young, 2001). By the means of colonization and political dominance or globalization and economic control, western cultures have affected different levels and sectors of countries in spite of their declared political independence (Assies, 1999; Castells, 2014; Lazarus, 2011; Lidskog, 2017; Sen & Avci, 2016; Stekelenburg & Klandermans, 2009; Villodre, 2014).

Postcolonial is an expression which has different meanings depends on where, when and in which context it is used. From an exclusively temporal perspective, postcolonial can be understood as a period that starts in a former colony immediately after its political independency from their former settlers (Sawant, 2011). From a wider viewpoint, postcolonial theory aims to address these phenomena and analyze how the heritage of colonial or imperial times continue to work on former colonies and former colonized peoples, regardless of their legal freedom.

Within Postcolonial theories, colonialism and imperialism are terms commonly used to characterize the uneven power relation between two peoples (Barry, 2002; Bertens, 2008; Castro-Gómez, 1998; Hickling-Hudson et al., 2004; Lazarus, 2011; D. Leite, 2010; Rukundwa & Aarde, 2007; Sawant, 2011; Walsh et al., 2018; Wang, 2018). In general terms, both terms defines a connection where a state or empire use diverse mechanisms to rule another country politically, economically, culturally etc. According to Wang (2018, p. 650), "both imperialism and colonialism involve forms of subjugation of one people by another". However, despite some similarities and possible overleaping in ordinary usage of these terms, from a postcolonial theory's perspective, there are some conceptual differences between them.

Traditionally, the word empire is related with single land expansion (Wang, 2018; Young, 2001), for example the Roman Empire, Chinese Empire, Ottoman Empire and Austro-Hungarian Empire. As stated by Wang (2018, p. 650), "Imperialism derived from the word empire. It generally means a strong or large empire's direct territorial acquisition over a weak or small country". Concomitantly, Rukundwa & Aarde (2007, p. 1172), state that imperialism acts "as a policy of State, driven by the ostentatious projects of power within and beyond national boundaries. […], imperialism is susceptible to analysis as a concept grounded in exploitation, partnership and assimilation".

On the other hand, as argued by Young (2001), instead of "ruling others" the original European significance of colonization was related with people who wanted to settle in a new land and maintain connections with their original nation, a concept analogous to the migrants' situation nowadays. Notwithstanding, the original definition does not match with what actually happened in the history of colonialism (Albuquerque & Fraga, 2006; Amaral, 2011; M. Santos, 2016; Wang, 2018; Young, 2001). Between the centuries XVI and XX, European countries such as Portugal, Spain and France stablished colonies in Latin America and Africa with domination, extraction and exploitation purposes (Young, 2001). From this perspective, Wang (2018, p. 650) assert that "Colonialism means more direct control by aggressive and military subjugation. It is mainly about the establishment and expansion of colony in one territory by a powerful country". Furthermore, Rukundwa & Aarde (2007, p. 1189) implies that colonialism works in a deeper level then just military and economic domination. According to them, in addition to the above-mentioned forms, colonialism operates simultaneously as a discourse of domination with a main aim of provide economic benefits.

Concomitantly, Nkrumah (1965) and Young (2001) defended that colonialism and imperialism are fundamentally divergent. According to them, whilst colonialism is a practice oriented to economic purposes, imperialism can be understood as a concept driven by projects of power. As stated by young,

> Colonialism functioned as an activity on the periphery, economically driven; from the government's perspective, it was at times hard to control. Imperialism, on the other hand, operated from the centre as a policy of state, driven by the grandiose projects of power. Thus, while imperialism is susceptible to analysis as a concept (which is not to say that there were no different concepts of imperialism), colonialism needs to be analyzed primarily as a practice. (Young, 2001, p. 17)

Despite the most influential theories such as Orientalism (Said, 2016), Hybridity (Bhabha, 2010; Werbner & Modood, 2015) and Subaltern studies (Guha, 1982; Guha et al., 2002; Guha

& Spivak, 1988), postcolonial theories include a myriad of other study objects and perspectives to analyze social events. Postcolonial theories can be interpreted as a point of view to analyze a great number of social educational, judicial, political, historical and economic structures. Therefore, Postcolonial theories are more commonly applied to address issues related to Tricontinental[23] and Fourth World[24] (Young, 2001).

According to Berger (2004), the expression "third world" start to be used after the second world war, between the late 1940s and early 1950s. From that time, this term gain a myriad of meanings and connotations depending on the field, the issues addressed, the political context, the aim etc. If in one hand this terminology can be understood as a bad qualification or even a "derogatory term" (Ray, 2010), on the other hand, some scholars have argued that this expression can be comprehended as project to fight against the influence of colonialism and imperialism in post-independent countries (Coulthard, 2019; Prashad, 2007). Coulthard (2019, p. xii), affirms that "the 'Third World' is not a thing but a project". In this way, although this project have been "dreamed" (Prashad, 2007) by peoples from Asia, Latin America and Africa during the battles counter colonial power with the aim of conquer basic needs of life such as freedom and land, according to Prashad (2007, p. 34), "if you fought against colonialism and stood against imperialism, then you were part of the Third World".

In spite of their frequent application, Young (2001) defends that all previously mentioned terminology have undesirable connotations, and, therefore, should be avoided. He defends that, beyond characteristics such as geographical, locational and cultural description, the term "Tricontinental" should be used to refer to Latin America, Africa and Asia to mark an identification with the "the great Havana Tricontinental of 1966[25]". He stated that this terminology "avoids the problems of the 'Third World', the bland homogenization of 'the

[23] Young (2001) defends the use the terms "tricontinental" or "three continents" to refer to Latin America, Africa and Asia. According to him these terms "avoid the problems of the 'Third World', the bland homogenization of'the South', and the negative definition of 'the non-west' which also implies a complete dichotomy between the west and the rest" (Young, 2001, p. 5)

[24] Broadly speaking, Fourth World is a term to refer to peoples which do not identify themselves as a part of any nation and do not recognize a country's borders. These peoples tend to challenge countries' territorial sovereignty arguing that independent countries keep employing colonization's practices by controlling the Fourth world groups (Coulthard, 2019; Manuel & Posluns, 2019; Ryser et al., 2017; Young, 2001)

[25] The Havana Tricontinental of 1966 was a "conference that aimed to address the role of US imperialism in the Cold War world as well as the invasions of Vietnam and the Dominican Republic" (Barcia, 2009, p. 208). Still according to Barcia (2009, p. 211), "Tricontinental integration was the main theme that linked the sessions of the conference. The vast majority of the delegates clamored for more collaboration, more support, and more demonstrations of revolutionary internationalism".

South', and the negative definition of 'the non-west' which also implies a complete dichotomy between the west and the rest which two or more centuries of imperialism have hardly allowed" (Young, 2001, p. 5).

Embedded in these scenarios, postcolonial theories aim to expose how former settlers continue to influence (directly or indirectly) in different instances (e.g. social, educational, judicial, political, philosophical, psychological and economical) of ex-colonized's activities (Barcia, 2009; Castro-Gómez, 1998; Hickling-Hudson et al., 2004; D. Leite, 2010; Walsh et al., 2018; Young, 2001). Accordingly, Santos (2006, p. 39)[26], define Postcolonialism as "a set of theoretical and analytical currents, firmly rooted in cultural studies […] which have as a common feature the focus in theoretical and political aspects of unequal relations between the North and the South in the explanation or comprehension of the contemporary world".

Based on this perspective, Postcolonialism can be used as a framework to analyze, for example, how modernity and globalization affect tricontinental countries; how economic power influence traditional cultures in a constant and persistent way; how colonial relations remain after political independence; how the declared independent countries was not able to actually provide the desirable freedom from ex-colonizers; how, due to economic power, some nations manipulate others politically and economically; how today's social constructions, power relations and economic power was directly affected (or determined) by the colonial past; how these old background work to maintain and perpetuate "traditional" colonial structures, power relations and political status (Gandhi, 2018; Nkrumah, 1965; Young, 2001).

Postcolonial perspective can be also adhered to assist in the evaluation of economic power's influence from the richest countries in the different sectors (e.g. political, economic, educational, etc.) of poorer countries. In this context, the interference would not be a consequence of the settler/colony relation but a direct impact of economic and power structures which act in a similar way that the settlers used to control their colonies.

After the formal independence and consequential ending of the legal political control over tricontinental countries, the former settlers continuing exercising influence in their ex-colonies. Wang (2018), posits that the term "neocolonial" started to appear in literature after the second world war to describe the remaining effect of colonialism and imperialism in independent nations. Likewise, according to him, ex-colonized countries are still not free from the ex-colonizer countries in politics and economy. Even with the suggested definition related with

[26] Here and ahead: Autor's translation

perpetuation of colonial power by former settlers, neocolonialism is not restricted to this binary relationship. Hickling-Hudson et al. (2004, p. 5), argue that,

> From a postcolonial perspective, contested conceptions of knowledge, 'race' and culture are major objects of study. Essentialist binaries constructed between white and non-white, good and evil, East and West, and Orient and Occident are analyzed to show how they serve to legitimize privilege, economic exploitation and its continuation in neocolonial societies. (Hickling-Hudson et al., 2004, p. 5)

Concomitantly, as asserted by Rukundwa & Aarde (2007, p. 1173), besides the perpetuation on influence of former colonizers over former colonies, "neo-colonialism is another form of imperialism where industrialized powers interfere politically and economically in the affairs of post-independent nations". From this perspective, by neocolonial means, an industrialized country can interfere in independent nations through economic power without ever being settlers. Accordingly, Nkrumah (1973, apud Young, 2001, p. 46) argued that "neocolonialism represented the American stage of colonialism, that is an empire without colonies". As stated by the author,

> For those who practice it, it means power without responsibility and for those who suffer from it, it means exploitation without redress. In the days of old-fashioned colonialism, the imperial power had at least to explain and justify at home the actions it was taking abroad. In the colony those who served the ruling imperial power could at least look to its protection against any violent move by their opponents. With neo-colonialism neither is the case (Nkrumah, 1965, p. xi).

Looking carefully to the presented postcolonial issues, one can note that the tricontinental struggles are directly attached to national context, and, therefore, people engagement would be connected to an identification with countries' geography, legislation, culture, or any other aspect of the "national identity"[27] (Bechhofer & McCrone, 2009; Edensor, 2002; Parekh, 1995; Tartakovsky, 2011). However, as suggested by authors like Prashad (2007), Rukundwa & Aarde (2007) and Young (2001), the formation of a national identity can be understood as a strategy to unite people from different backgrounds (e.g. social, professional, economic, etc.) to fight colonialism and imperialism during the decolonization process. According to Prashad (2007), the people engaged in anti-colonial battles believed that after independence, the new

[27] "National identity may be defined as a set of cognitions and emotions that express an individual's relationship with a nation" (Tartakovsky, 2011, p. 1851). According to Parekh (1995, p. 257), National identity refers to the way a polity is constituted, to what makes it the kind of community it is. It includes the central organizing principles of the polity, its structural tendencies, characteristic ways of thinking and living, the ideals that inspire its people, the values they profess and to which its leaders tend to appeal, the kind of character they admire and cherish, their propensities to act in specific ways, their deepest fears, ambitions, anxieties, collective memories, traumatic historical experiences, dominant myths and collective self-understandings.

political powers (national leaderships), would implement programs to benefit every citizen. However, after acquire the political power, the leaders implanted regimes which united the "promise of equality with the maintenance of social hierarchy. Rather than provide the means to create an entirely new society, these regimes protected the elites among the old social classes while producing the elements of social welfare for the people" (Prashad, 2007, p. xvii).

Besides the possible heritage in fields like political system, educational system, justice system, work rules, economical system, health system, etc., the developed market economies continued to affect emerging economy countries by other courses than traditional colonialism. Instead of using military power, developed countries start to influence and manipulate tricontinental nations based on economic power and on discourses of modernization and globalization. In this way, from a postcolonial perspective, the globalization and modernization processes can be understood a philosophical approach that defend an adoption a common culture (or at least a common background spread and comprehended worldwide). In this direction, Villodre (2014, p. 236) explains that "the globalization phenomenon could be considered a homogenizing process involving dissolution of one's own cultural identity in favor of what is considered universal". If in one hand, the modernization phenomenon would implicate in improving possibilities of communication, social relations, migration, working, tourism or even specific cultural exchanges, on the other hand, it creates a sense of normality or commonness grounded in the dominant culture. A natural consequence of create a universal or normal culture, is the creation of the "other" culture. From this perspective, every tradition, costumes, habits and patters that is out of the "global culture" would be understood as the "other" culture. The study the dichotomy created by the conceptualization of the normative and "the other" seems to be a common issue addressed by scholars who adopt diverse academic perspectives such as Critical Race Theories (e.g. white and non-white issues), Queer Theories (e.g. heterosexual and non-heterosexual) and of course by the postcolonial theories (e.g. west and non-west).

Adopting a postcolonial perspective, it is possible to expose the hidden structures and mechanisms that influence a myriad of elements of a society's daily life. The western patterns, values, standards and processes are consistently and systematically integrated into different societies' segments as the natural, erudite and proper ways of coping with certain phenomena (Barry, 2002; Bertens, 2008; Castro-Gómez, 1998; Gandhi, 2018; Young, 2001). Barry (2002, p. 128) states that the "Eurocentric universalism [as a consequence of globalization and

modernization processes] takes for granted both the superiority of what is European or Western and the inferiority of what is not". Harmonically, Bertens (2008), declares that,

> West and East form a binary opposition in which the two poles define each other. The inferiority that Orientalism attributes to the East simultaneously serves to construct the West's superiority. The sensuality, irrationality, primitiveness, and despotism of the East construct the West as rational, democratic, and progressive. The West always functions as the 'centre' and the East is a marginal 'other' that simply through its existence confirms the West's centrality and superiority (Bertens, 2008, p. 164).

Based on this comprehension and considering that the several mechanisms of colonial influence can impact on diverse contexts by different means and in unique proportions, it is possible to infer that the values, models, processes, beliefs and principles which present similarities with the western dominant culture are favorably affected by colonial systemic mechanisms. On the other hand, the more cultures, values and traditions are divergent from the dominant (Globalized, Modernized, Eurocentric), the more they are negatively impacted by coloniality and other colonial structures (Barry, 2002; Bertens, 2008; Mafra & Stallaert, 2016; Said, 2016; Weinstein, 2015). Similarly, whilst the social groups that identify themselves with the dominant culture, values, appearance, symbols, principles and philosophy are constantly beneficiated by systemic power structures, the social groups that do not find similarities with the "Eurocentric universalist" culture are intermittently harmed by the same systemic arrangements (Döring, 2020; Hess, 2015a; Lidskog, 2017; A. E. Pereira, Konopleva, Dung, et al., 2022; Souza et al., 2020).

#### 3.3.3.1 Fourth World

There are some ethnic groups such as the Maori people in New Zealand, Australian Aboriginal peoples, Ainu people in Japan, that do not identify themselves as a part of the national state (Young, 2001). These peoples, also known as Fourth World (Coulthard, 2019; Hipwell, 1997; Manuel & Posluns, 2019; Ryser et al., 2017; Young, 2001), do not recognize state's geographical borders and are constantly claiming for their internationally recognized right of self-determination[28] (Coulthard, 2019; Rukundwa & Aarde, 2007; United Nations, 1966). According to Young (2001), the fourth world, as peoples missing national "self-

[28] 172 countries signed the International Covenant on Civil and Political Rights in 1966.

identification"[29] (Moreira & Pimentel, 2015; A. R. Silva, 2010), are colonized peoples inside legally decolonized countries or in countries that have not been colonized in modern times.

Coulthard (2019, p. xii), argued that "the Fourth World concept sought to widen the spectrum of analysis even further to include those peoples formally excluded from the decolonization movements that gained international legal traction in the wake of the Second World War". He explain that since "all peoples have the right to self-determination" (United Nations, 1966), the Forth world "like all peoples, should have access to the right of self-determination under international law" (Coulthard, 2019, p. xiii). According to Manuel & Posluns (2019, p. 221), applying this internationally recognized right in the life of peoples without national self-identification (Moreira & Pimentel, 2015; A. R. Silva, 2010) would allow them to "gain control of the economic and social development of our[30] [their] own communities, within a framework of legal and constitutional guarantees for our [their] land and our [their] institutions". Without the power to control their societies based on their own principles, Manuel (1976, apud. Coulthard, 2019) define the fourth world as "a forgotten world, the world of aboriginal peoples locked into independent states but without an adequate voice or say in the decisions which affect our [their] lives".

In a similar vein, Young (2001) asserts that the Fourth World are colonized peoples inside legally decolonized countries, independent countries or in countries that were not colonized in modern times. According to him,

> The problem is compounded by the fact that at independence power often passed to a native bourgeois elite produced during the time of colonialism that took on board many western presuppositions; for example, the idea of the nation-state itself. Power passed to those who identified themselves nationally rather than to those with international or local identities and allegiances. (Young, 2001, p. 59)

Harmonically, it is possible to reasoning the formation of a national identity as a strategy to unite people from different backgrounds (e.g. social class, profession, economic power, educational levels, political power) to combat colonialism and imperialism during the decolonization process (Prashad, 2007; Rukundwa & Aarde, 2007; Young, 2001). According

[29] Moreira & Pimentel (2015, p. 160), afirm that "it is necessary to understand self-identification as a legitimate criterion of belonging[…] ,recognizing that only members of the interested groups have the authority to define and express their own conception of ethnic identity belonging and cultural". According to the authors, it is also called self-recognition, self-attribution, self-definition, among other denominations (here and ahead: author translation).

[30] Since George Manuel (main author) is a genuine representative of a North-American Indigenous ethnic group, he frequently write in the first person about fourth world themes.

to Prashad (2007), the people engaged in anti-colonial battles believed that after independence, the new political powers (national leaderships), would implement a fair program to benefit every citizen. However, after acquiring the political power in the recently independent countries, the leaders tend to adopt regimes that, as stated by Prashad (2007, p. xvii), "combined the promise of equality with the maintenance of social hierarchy. Rather than provide the means to create an entirely new society, these regimes protected the elites among the old social classes while producing the elements of social welfare for the people".

Therefore, decolonial struggles fail in meeting the expectations of a fair distribution of post-independent countries' wealth for people directly engaged the decolonial struggles. Likewise, if on the one hand, the national identity was able to integrate people from different backgrounds around the idea of pursuing a better, free and independent life, on the other hand, it had no concerns about peoples that did not identify themselves as a part of the nation, making their voices weak and difficult to hear in any national context. Thus, the fourth world groups remained politically underrepresented after the establishment of national "flag independence" (Slemon, 1995 apud. Rukundwa & Aarde, 2007). Following this trail, Coulthard (2019, p. xii), defines the Fourth World as "a collective host world that much of the states of the First, Second, and even Third Worlds have come to claim legally as their own".

#### 3.3.3.2 Coloniality

Around all presented Postcolonial-oriented topics, it is important to emphasize that every previously mentioned type of interference (e.g. colonial, imperial and neocolonial) also embodies social, cultural and phycological dimensions (Nkrumah, 1965; Quijano, 2005; Sá, 2019; Sawant, 2011; Walsh et al., 2018; Young, 2001). As an illustration, Sawant (2011) assert that by maintain neocolonial arrangements, the British Empire continued ruling the psychology of Nigerian and Indian peoples even after their political independence. Several terminologies have been employed by postcolonial theorists to address the psychological influence that western societies exert upon other peoples. As examples it is possible to mention: Simbolic Domination (Sá, 2019); Thoughts Colonization (Sá, 2019); Epistemic Colonization (Sá, 2019); Epistemic Domination (Ramose, 2009; B. de S. Santos & Meneses, 2009b, 2009a); Mind Colonization (Masolo, 2009); Knowledge Colonization (Grosfoguel, 2008); and Coloniality (Abib, 2019; Arantes & Costa, 2017; Bernardino-Costa & Grosfoguel, 2016; Grosfoguel, 2008; Macedo & Macêdo, 2018; Maldonado-Torres, 2007; Quijano, 2005; Sá, 2019). Primarily due

to the publications of the group Modernidade/Colonialidade[31], coloniality is a concept widespread in Latin America. Abib (2019) affirms that coloniality refers to the destruction process of a people's traditional/original "symbolic world" and its replacement by European's worldviews; the process of westernization of other peoples. As stated by him, the coloniality represses the "beliefs, spirituality and the knowledge of the colonized and imposes new ones. In this way, it is instituted the naturalization of the European invader's imaginary, the epistemic subordination of the non-European and the invisibility of non-European historical processes" (Abib, 2019, p. 8)[32]. From a postcolonial perspective, these hidden structures of mental control can be understood as a key element of colonial/imperial/neocolonial domination. According to Bernardino-Costa & Grosfoguel (2016, p. 19)[33] "the success of the modern / colonial system lies precisely in making individuals socially situated on the oppressed side of colonial relationship to think epistemically as those who are in dominant positions". In this sense Maldonado-Torres (2007, p. 131)[34] affirms that "we breathe coloniality routinely in modernity".

Based on this viewpoint, it is possible to distinguish the "social place" from the "epistemic place" (Grosfoguel, 2008). This differentiation reinforce the perception that a person who socially or economically belongs to a oppressed group not necessarily will adopt oppressed's epistemology as well as an individual who socially or economically belongs to the oppressor side will not necessarily adopt oppressor's epistemology (Arantes & Costa, 2017; Bernardino-Costa & Grosfoguel, 2016; Grosfoguel, 2008). Thereby, would be naive to assume that all the people living in western rich countries are oppressors or agents of the oppressive system as well as would be naive to consider all people who live in a tricontinental country as oppressed. Modern systems have created both neocolonial bourgeoise elites in tricontinental countries and explored worker classes in western rich countries (Young, 2001). Following this trail and stressing the aforementioned connection between coloniality and modernity, postcolonial theories are not necessary exclusively dedicated to the investigation of colonial and neocolonial

[31] Modernity/Coloniality (from Portuguese: Modernidade/Colonialidade) is a group which comprises intellectuals from diverse nations and study fiels that focus on the connection between modernization and colonialism (Abib, 2019; Arantes & Costa, 2017). According to Abib (2019, p. 7), this group defends that the "project of modernity was constituted from the epistemological and philosophical bases given by coloniality, that is, the production of human sciences located in Europe stands as a unique, universal and objective model in the production of knowledge".

[32] Here and ahead: Translated by the author.

[33] Here and ahead: Translated by the author.

[34] Here and ahead: Translated by the author.

processes in oppressed and former colonized countries but it can also be applied in the social, political and economic relationships within the former colonizers and countries without a colonial past. As stated by Young (2001, p. 65) "postcolonial theory is designed to undo the ideological heritage of colonialism not only in the decolonized countries, but also in the west itself […] decolonize the west, deconstruct it."

In music field, the coloniality have influenced different context by diverse means. Considering a postcolonial perspective to examine the music scenario it is possible to note a series of effects of Eurocentric reasoning about music. The psychological dimension of colonial influence (coloniality) can support hierarchizing effects in musics that represent different peoples or social groups (Bradley, 2016; Hess, 2015a; M. V. M. Pereira, 2018; Queiroz, 2017; Souza et al., 2020). Queiroz (2017) attributes the term "musical epistemicide" to the devaluation process which, based on western hegemonic values, excludes non-Eurocentric music from distinguished and valued places in society. According to the author, this inferiorization process makes "musical praxis not aligned with the perspectives of Western classical music, a reference for art and music teaching in colonizing Europe, were excluded from 'civilized' contexts of musical production and, consequently, of the process of institutionalizing music education"[35] (Queiroz, 2017, p. 137). Following this vein, the coloniality that built the narrative which rank different kinds of music is also reflected in the curriculum of music education courses (Hess, 2015a; Queiroz, 2017; Souza et al., 2020). In a discussion which denounce its neutral comprehension, Hess (2015a, p. 336) affirms that in music education courses "western classical music is constructed as 'natural', and the curriculum tokenizes alternative practices by making them tangential to the main curriculum. In many respects, Western music in music education acts as a colonizer". This "naturalization" may give to the western music the status of "the" music, "the" academic music or "the" valuable music, either taking non-Eurocentric genres out of study contexts or presenting them as a curious annex to the central content. As affirmed by Bradley (2016, p. 7), many programs do not embrace "other" kinds of music and "if such musics are included in the curricula, they often tend to perpetuate the sense of 'different or exotic' (Campbell, 1994), rather than musics as equally important components of the curriculum".

Therefore, from a postcolonial perspective, music courses' tradition-oriented curricula can act to reinforce dominant power structures, being formed by the unbalanced relations at the same time that it is used to support the uneven connection between dominant groups and

[35] Here and ahead: Translated by the author.

minorities. Backgrounded by these considerations, it is possible to reflect on the mutually influential link between music, music education and broader society. As posited by Schmidt (2005, p. 4) music education "has the potential to reach as a transforming power to different realities; […] it must not only establish its value in cognitive and emotional connections alone, but also search for social and thus, personal, transformation". Concomitantly, Stanton (2018, p. 4) defends that "decolonial music education, broadly conceived as occurring both inside and outside of academic institutions, carries profound implications not only for decolonizing music as such, but for larger decolonial struggles". Following this trail, diverse authors have released publications which call the attention of music educators for their role in promoting a more democratic society (Abrahams, 2005; Bradley, 2016; Y. C. I. da Costa & Gomes, 2011; Fiorentino, 2019; Hess, 2015b, 2017b; M. V. M. Pereira, 2018; Schmidt, 2005; Souza et al., 2020). Pereira (2018), for example, propose the idea of the "decolonial turn" to implement a "deconservative" approach in order to "denaturalize" the selection of western music as "the" content of music education. This approach suggests a content's selection based on criteria which attribute equal value and equal importance for musics with different backgrounds. However, as stated by the author, it is important to reinforce that the decolonial turn "does not exclude or negate western musical knowledge […] it only breaks with arbitrary cultural hegemonies, leading western music to the status of 'one' among several possibilities for musical practice, for musical systematization and of valuable music"[36] (M. V. M. Pereira, 2018, p. 20)

These discussions were pivotal to support the perspectives adopted during this inquiry's development. Besides the array of other possible issues, approaches and perspectives, the presented segments of postcolonial theories and critical theories backgrounded the data analysis and the reflections proposed during this investigation. In order to conduct a comparative research in institutions inserted in contexts with huge backgrounds discrepancies (as in this project's case) it is necessary not only to be supported by theories with encompasses a great number of topics but also by broad comprehension of theories. Thus, besides describing central issues of critical and postcolonial theories with parallels in the investigated contexts, this section aimed to present the reflections that support the applicability of both theories in both scenarios. Supported by the noted points of view, critical and postcolonial theories can be used to examine not only complex and structural social dimensions such as discrimination, racism, commercial trends, cultural assimilation, privilege, nationalism, economic and politics but also ordinary

[36] Here and ahead: Translated by the author.

activities such as clothing, feeding, drinking, among others. By scrutinizing the colonial, imperial and neocolonial discourses[37] and narratives it is possible to disclose the structures which keep controlling peoples and promoting imbalanced relations between social groups, ethnicities, genders, countries, continents, etc. Following this vein, as it was expected, during this project's investigation an echo of the studied societies' power relations could be found in the content of higher education music.

## 3.4 SECONDARY THEORIES

As previously mentioned, postcolonial theories and critical theories were employed as the main backgrounds for this research. However, other theories were used in order to develop an appropriate comprehension of the chosen contexts. In this way, the next section will be devoted to outline the "secondary theories" and presenting the motivations for their usage during the processes that resulted in this dissertation.

Despite the intrinsic complexity of the theories that will be presented in the following paragraphs, the expected extent and format of this dissertation make it impractical to present them in depth. Thusly, this section will present a general understanding of each theory and its main connection with a research's analytical perspective. Additionally, this plan's segment aim to highlight the motivations for each theory's the application, stressing the literature which supports their connection with both researched scenarios.

### 3.4.1 World-Systems Theory

As noted above, throughout the world's history, western societies have exerted influence under a myriad of peoples (Akkari, 2012; Bertens, 2008; Castells, 2014; Dornelles, 2018; Ferreira & Queiroz, 2018; Garza & Ono, 2016; Hartlep, 2009; D. Leite, 2010). By the means of colonization and political dominance or globalization and economical control, western

[37] Colonial Discourse is also a specific study field in the realm of postcolonial theories. According to Loomba (2005, p. 51), "colonial discourse studies are interested in how stereotypes, images, and 'knowledge' of colonial subjects and cultures tie in with institutions of economic, administrative, judicial, and bio-medical control".

cultures have affected different levels and sectors of countries after their independence (Assies, 1999; Lazarus, 2011; Sen & Avci, 2016; Stekelenburg & Klandermans, 2009).

Diverse expressions are used to identify western dominant economies. Denominations such as First World, Developed Countries, Industrial Countries, West, North, Advanced Market Economies, among others, have been used to this purpose. On the other hand, by association with the previously mentioned terminology, economies with weaker economic and political international power have been addressed with expressions such as third world, non-west, south, emerging market economies, developing countries, etc. Beyond economic indicators such as Gross National Income[38] (GNI), Purchasing Power Parity (PPP) and Per Capta Income (PPI), other factors have been used by international institutions (e.g. International Monetary Fund – IMF; Organization for Economic Co-operation and Development – OECD; and the World Bank) to rank and classify countries into some of these categories. As an example, an international institution from the so called "international civil society" (Pansardi, 2011, p. 127)[39] can analyze indicators such as Life Expectancy at Birth (LEB), Expected Years of Schooling, Mean Years of Schooling (MYS)[40], among other to produce their rankings and classifications.

In general terms, the world-systems theory (WST) represents a pathway to understand the world and its parts based on the capitalist global economy (Chirot & Hall, 1982; Mishra, 2013; Petras, 1981; Wallerstein, 1974, 1979, 2004). From this perspective, every event is usually examined considering their characteristics as consequences of world's economic dynamics. Petras (1981) assert that the main innovation of the world system theory is the choice of the capitalist world economy as its primary unit of analysis. According to the author, "all phenomena are to be explained in terms of their consequence for both the whole of the system and its parts". (Petras, 1981, p. 148). In WST, countries are frequently classified as core, periphery and semi-periphery accordingly with their function in the global structure. In the core are placed the "highly developed economies" (Meer, 2017), the countries that most benefit from the capitalist system, the nations which obtain great capital surplus with their economic transactions . On the opposite side, mediated by mechanisms of unbalanced trade relations, the

[38] Also known as Gross National Product (GNP) or Gross Domestic Product (GDP)

[39] Here and ahead: Author's translation

[40] According to (United Nations, 2020), the LEB, MYS, EYS and PPP are the main indicators to calculate the Human Development Index (HDI). As stated by Conceição (2019, p. 31), the HDI measure "the capability to live a long and healthy life, to acquire knowledge and to earn income for a basic standard of living".

peripherical countries provide the profitable exchanges for the core. Periphery is normally associated with low labor-market prices, production of raw materials and / or processed materials with low market value (Meer, 2017; Mishra, 2013; Rossem, 1996). As claimed by Mishra (2013, p. 163) "a world economy is based on the extraction of the surplus from the outlying areas by those who rules at the center". The third category is normally used to classify countries which do not fit in neither of previous categories, nations which encompasses characteristics from both core and periphery (Chirot & Hall, 1982; Meer, 2017; Wallerstein, 1979, 2004, 2004). According to Chirot & Hall (1982, p. 85) nations in this class "stand between the core and periphery in terms of economic power. Some may eventually fall into the periphery, as did Spain in the 17th and 18th centuries, and others may eventually rise into the core, as has modem Japan."

Despite the myriad of possible differences, nations categorized in these groups tend to share some characteristics other than their function in the global economy system (Rossem, 1996; Wallerstein, 2004). In this way, the World-Systems Theory was mainly selected to provide a perspective to compare Brazilian and Hungarian societies. Diverse authors have addressed both countries from a WST point of view and, in the majority of cases, they have agreed (for that last six decades) that both countries belong to the semi-peripherical classification (Boatcă, 2006; Burns et al., 1997; Chirot & Hall, 1982; Ciplet & Roberts, 2017; Dunaway & Clelland, 2017; Gelis-Filho, 2016; Meer, 2017; Schwartzman, 2006; Wallerstein, 1974, 2004).

Another reason for the selection of WST as a secondary theory is directly related with a well-founded criticism to Postcolonial theories (PCT). Lazarus (2011) posits that PCT provides failed analysis by not situating colonialism in a the broader scenario of capitalist system's development. He assert that colonialist and imperialist initiatives should be considered as a historical process of forced incorporation of non-capitalist societies into the capitalist global economy. As stated by him, colonialism (and its derivatives) "centrally involves the imposition of a particular mode or modes of production and specific regimes of accumulation, expropriation and exploitation in the form of the extraction of surplus value, commodification and the generalization of commodity production, and so on" (Lazarus, 2011, p. 10). Similarly, postcolonial analysis of current phenomena would be neglecting the capitalist system's function in the establishment and maintenance of power relations between countries, peoples, social groups, ethnicities, etc. In this direction, it is expected that, by focusing in the capitalist global

economy as a pathway to examine and comprehend the world, WST can also offer a complementary perspective which may bring significative insights to this inquiry process.

### 3.4.2 Critical Race Theories

Similarly as Postcolonial Theories and Critical Theories, Critical Race Theories (CRT) can be also understood as a central framework that was further developed in several study fields. Latino Critical Race Studies, Critical Race Feminism, Asian American Critical Race Studies and Critical White Theories are some examples of study focuses developed in the realm of Critical Race Theories (Delgado & Stefancic, 2001; Hartlep, 2009). Even though it was strongly rooted in law and civic rights' studies, CRT was quickly disseminated in other study fields such as education, history, politics, economics, etc. (Delgado & Stefancic, 2001; Ferreira & Queiroz, 2018; Garza & Ono, 2016; Hartlep, 2009). Delgado & Stefancic (2001) comprehend the critical race theory as a study, activist and transformative movement. According to them, it represents as "a collection of activists and scholars interested in studying and transforming the relationship among race, racism, and power" (Delgado & Stefancic, 2001, p. 2).

Several authors have identified five principles as the tenets of CRT[41] (Delgado & Stefancic, 2001; Garza & Ono, 2016; Hartlep, 2009), however, two of them are particularly important for this inquiry: 1) The understanding of race as a social construction; and 2) racism is an ordinary feature of social environments. In general terms, the first selected tenet exclude any understanding of race as an objective, natural, biological or genetic feature; instead, the CR theorists defend that the idea of race is produced by the association of certain characteristics (e.g. laziness, hardworking, purity, erudition, truthiness, falseness etc.) to different social groups based on features such as ethnicity, religion, skin color, nationality and class. (I. A. Conceição, 2017; Delgado & Stefancic, 2001; C. L. Silva & Pires, 2015). Supported by this comprehension, racism can be understood as a consequence of the people's superficial categorization and can be analyzed in diverse social levels such as institutional, structural, political, geographical etc. (I. A. Conceição, 2017; Delgado & Stefancic, 2001; Garza & Ono, 2016; C. L. Silva & Pires, 2015). As posited by Conceição (2017, p. 178)[42] racism is a "historical phenomenon which advocates for a doctrine, scientific or not, that defends the

[41] According to Hartlep (2009, p. 6), the five tenets are: "the notion that racism is ordinary […]; the idea of an interest convergence; the social construction of race; the idea of storytelling and counter-storytelling; and the notion that whites have actually been recipients of civil rights legislation"

[42] Here and ahead: Author's translation

hierarchy of human groups. It forms a gradient of cultural differences and phenotypes, which are used to attribute moral, psychological, physical and intellectual differences to individuals".

The second selected tenet defends that racism in embedded in different levels of society and neglecting this understanding contribute to the maintenance of uneven relations between racialized groups. From this perspective, the color-blindness (the formal concept of equality, the understanding that people are ultimately equal and racial features should not be considered neither in social relations nor in its analysis) fails in promoting an emancipatory and democratic society, serving just as a strategy to allow dominant groups to feel irresponsible for the social condition of minority groups. By affirming egalitarian society, neutral systems and equality of opportunities, the hegemonic groups avoid considering different types of discrimination faced by minority groups (e.g. unintentional racism; unconscious racism; institutional racism; racism tinged with homophobia or sexism; racism that takes the form of indifference or coldness), transferring to them the responsibility for their social and economic status, blaming them for their incapacity to grasp the opportunities that exist for everyone (Hartlep, 2009).

The CRTs were chosen due to their applicability in both contexts investigated by this research. Although in both countries (Brazil and Hungary) the biggest minority (Blacks in Brazil and Roma in Hungary) are relevant in the music scenario, there are also several evidences of harmful discriminatory practices addressed specifically to these groups (Albuquerque & Fraga, 2006; Kállai & Törzsök, 2000; Kemény, 2006; Palmeira, 2017). Throughout the last decades, diverse publications have considered historical and recent perspectives to describe the hardships and to denounce the racist treatment that Roma population face in Hungarian society (Crowley et al., 2013; ENAR, 2011; ERRC, 2007, 2013; FXB center, 2014; Helsinki Watch, 1993; Kállai & Törzsök, 2000; Muigai, 2012; Rixer, 2015). Literature addressing similar issues have also been published about black peoples in Brazilian scenario (Albuquerque & Fraga, 2006; Amaral, 2011; I. A. Conceição, 2017; Ferreira & Queiroz, 2018; Figueiredo, 2019; Gomes, 2012; C. L. Silva & Pires, 2015).

It is clear that based on both critical theories' and postcolonial theories' perspectives it is possible to incorporate race-related questions in the analysis of social and musical contexts. However, considering the frequent denounces related to racial discrimination addressed to the studied minority groups, it is expected that the CRT's adoption of racial issues as starting point can bring useful insights for the investigation to be developed. The CRT's perspective calls the attention for the music's and music education's function in promoting color-conscious initiatives and anti-racists approaches to challenge the under-representation of racialized

minorities (Bradley, 2016; Fiorentino, 2019; Hess, 2015b, 2015a, 2017a, 2017b). Hess (2017b), for example, stress the role of Eurocentric-oriented music education's curricula in the reinforcement of historically constructed racial hierarchization. Addressing this issue, the author suggest a series of actions to minimize the influence of "whiteness" and "Eurocentric patriarchy" as the "normative" ideologies in music education (Hess, 2017a). Fiorentino (2019) highlight the function that music educators may perform. According to the author "the oppression of minoritized students calls for those with power, including music teacher educators, to turn their attention to the inequities their institutions reproduce" (Fiorentino, 2019, p. 3). Furthermore, it is expected that the viewpoint adopted by Critical race theories can enlighten reflections about the presence or absence of these minorities and their music in Brazilian's and Hungarian's academic contexts.

## 3.5 METHODOLOGY

Based on the array of possible approaches, strategies and methods that can be applied in critical-paradigm-oriented researches and comparative education inquiries, it can be inferred that no methodology can be considered generally appropriate (or even applicable) for the development of critical or comparative investigations. It worth to retrieve the idea of bricolage as an possible orientation to critical methodology. As stated by Kincheloe et al. (2018, p. 432), the bricolage involves the employment of different "methodological processes as they are needed in the unfolding context of the research situation". Regarding comparative studies, Rust (1999, p. 89) states that "no single research methodology has ever characterized the field of comparative education". Likewise, Kandel (1959, p. 271), affirms that "the methodology of comparative education is determined by the purpose that the study is to fulfill". On the other hand, as noted by Phillips (2006), it should not prevent comparative methodologists of trying to develop frameworks to support systematic investigations which aim to reach conclusions based on complex and holistic analysis of the studied phenomenon from different human and social sciences. Thereby, this inquiry is intended to be developed mainly based on the processes indicated by the "four steps of comparison model" (Adick, 2017; Wojniak, 2018) . Due to its alignment with the perspectives presented in this dissertation, the method described in the book "Comparative Method in Education" (Bereday, 1964) was chosen to guide the procedures that will be developed in the proposed inquiry. However, before starting the brief description of the approach, it is important to mention an existing debate about the founder (or true founder) of

the model. Despite authors like Lauterbach & Mitter (1998) attributing to Franz Hilker (1881-1969) the design of this method, based on the current literature review, George Bereday (1920-1983) seems to be more commonly recognized and/or cited as the developer of the four steps comparison model (Lor, 2019; Phillips, 2006; Schriewer, 1988; Wojniak, 2018). Adick (2017) defend that both can be acknowledged as the model's father. The author affirms that although Bereday was the developer of the strongly spread visual model for the four phases, Hilker was the one who "canonize" the method's four steps. As maintained by Adick (2017, p. 1), "Hilker's contribution to the model seems to have been forgotten in the scientific community, possibly because his publications were written in German". In any case, the following paragraphs will be dedicated to develop a brief description of the four steps of comparison model, having Bereday's book (Comparative Method in Education, 1964) as the main guidance's source.

Regardless of the person who should receive the credits for its foundation, the four steps of comparison model have been very influential since its release. In general terms, it can be outlined as a method for comparative research in educational field which consists mainly in four big phases: 1) description; 2) interpretation; 3) juxtaposition; and 4) comparison. The deeper description of these steps and the proposed connection between them are intended to orientate educational comparatists in the developments of their inquiries. Still as a process' overview, Bereday (1964) defines the first phase as "the systematic collection of pedagogical information in one country", the second as "the analysis in terms of social sciences", the third as "a simultaneous review of several systems to determine the framework in which to compare them" and the fourth as the analysis of "selected problems and then of the total relevance of education" (Bereday, 1964, pp. 27–28).

The description phase is strongly connected with the data collection. In this stage it is necessary to describe the chosen subjects and conduct a systematic process of data gathering from multiple relevant sources for the studied topic (Lauterbach & Mitter, 1998). However, as stated by Bereday (1964, p. 30) "a construction of a classification of some kind must precede the work of assembling the data". In the description phase, the chosen procedures for data collection are supposed to be conducted separately in each scenario that will be futurely compared (Lor, 2019). It is a "cataloguing" process in which all the subsequent phases were based on (Bereday, 1964). The second step, interpretation, is dedicated to the development of a deep analysis of the information gathered in the first phase. In this stage, besides employ knowledge from diverse human and social sciences (e.g. sociology, political science, anthropology, history, economics, philosophy, etc.), the chosen procedures are also expected to

be conducted separately in each researched scenario. As stated by Wojniak (2018, p. 5), in the interpretation "all fields of social sciences and humanities should be treated as a kind of intellectual background, broadening horizons and research perspectives in the area of education". In a similar trail, Bereday (1964, p. 21) posits that this stage

> consists of using one after another the approaches and methods of different social sciences to see what light they may shed upon the collected pedagogical evidence. By exposing the data to a rosette of different disciplines one emerges with an evaluation of not only educational happenings but also of their causes and connections. (Bereday, 1964, p. 21)

Since in the first two steps the investigation is developed considering each observed scenario individually, juxtaposition is actually where the comparative education process starts (Bereday, 1964; Lor, 2019). According to Lauterbach & Mitter (1998, p. 245), "the juxtaposition consisting of the descriptive and interpretative results of the preceding inquiries on the individual subjects, primarily by the application of schemes in tabular form". In this stage, for the first time, the chosen categories of all comparators are examined side by side, simultaneously. As proposed by Lor (2019, p. 247), in this stage the compared units should be "tabulated under a set of rubrics following the sequence: Theme 1, Country A, Country B; Theme 2, Country A, Country B; Theme 3…". Based on the examination process of this tabular organization, the researcher are supposed to fit the accounts of each scenario in a central framework and a unifying concept (Bereday, 1964). Furthermore, Wojniak (2018, p. 5) posits that in the third step the researcher needs to "review the data under the leading phenomenon and to sum them up in the hypothesis stating the essence of the comparison to be undertaken".

The fourth and last step is where the comparisons really take place. In this phase, the outcomes of all the previous stages are revised and directly compared in a holistic way. As stated by Lauterbach & Mitter (1998, p. 245), the comparison (fourth step) is the "comparative interpretation of the inquiry on the whole". In this way, after conducting parallel investigations and juxtapose their outcomes in a tabular format, "the researcher has to proceed to the identification and analysis of observed similarities and differences, and thence to their explanation in terms of contextual factors and relevant theory" (Lor, 2019, p. 248). Bereday (1964), in order to support a proper distinction between the third and fourth steps, affirms that in the juxtaposition stage the comparators remain "written up separately", direct comparative processes are restrained to introductory and conclusive segments. In the comparison (fourth step), on the other hand, "a reference to one country must elicit an instantaneous comparison to the other (or several others). Sometimes references to alternate countries occur every other

sentence […] some system of continued alternation is basic to simultaneous comparison". (Bereday, 1964, p. 46). This stage should foster a simultaneous analysis of all investigated contexts in the light of the hypothesis developed in the juxtaposition phase and encourage the development of reflections which emphasize the most important processed material.

In 2006, David Phillips suggest a new comparative education method with some connections with the four steps of comparison model. As stated by Lor (2019, p. 248), Phillips's method "updated Bereday's model of comparative inquiry, emphasizing the role of context and historical background". Despite the primary guide for this inquiry development be the model deeply discussed in Bereday's book (1964), the Phillips' method, in the condition of "update", can bring significative insights for the progress of the investigation process. Therefore, it seems to be pertinent to briefly present the aforementioned approach. In general terms, Phillips`s (2006) method brokes the 4 steps model in six more straight stages. According to the author,

> the first stage is termed 'conceptualisation' and represents the essential initial attempts in any investigation to identify the research questions and to 'neutralise' them from any particular context. Questions of the kind 'What is the nature of?' are the most useful at this stage. The second stage (at which point Bereday's model is very informative) comprises detailed description of educational phenomena in the countries to be investigated, with full attention paid to the local context in terms of its historical, geographical, cultural, political, religious, and linguistic (etc.) features. The principal question here is 'What is the situation of x in the context of y?' Stage three involves an attempt to isolate differences through direct comparison of the phenomena observed or the data collected. 'How different/similar – in terms of x – is a from b in the context of y?' The fourth stage comprises explanation through the development of hypotheses: 'Given that we can observe differences in terms of x, between a and b in the context of y, what might explain those differences/similarities?' The fifth and sixth stages then reconsider the initial questions and attempt to apply the findings to other situations, i.e. the extent to which they might be generalisable: 'Given that there are such similarities/differences (in terms of x, between a and b in the context of y) what are the implications of such similarities/differences for the separate context of z?' (Phillips, 2006, p. 315)

In another direction, it is important to reinforce the intrinsic link between this section and the previous ones. Therefore, the following discussion and reflections are considered to be developed and backgrounded by the concepts and principles defended by the critical paradigm and the comparative studies. Since both approaches emphasize that in order to conduct an appropriate investigation, the relationship between the perceiver and perceived object needs to be considered (Guba & Lincoln, 1994; Lincoln & Guba, 2000; Phillips, 2006; Ryan & Sfar-Gandoura, 2018; Schriewer, 1988). From these viewpoints, no examination or analysis can be developed values-free and, hence, diverse researcher's backgrounds (e.g. social, political, educational, philosophical, etc.) should be recognized and taken into account during the inquiry

processes. Following this trail, it is important to mention that one of the scenarios that is going to be studied and compared is very familiar for the inquirer. I, as Brazilian, Bahian[43] and Soteropolitan[44], was raised in the society in which two of the units is embedded. Furthermore, the condition of a former student of the Federal University of Bahia (UFBA) makes me even closer to one of the studied phenomena.

As the majority of issues in social and human sciences, it can generate different and contrasting comprehensions. For instance, Phillips (2006, p. 312) in his reflections about ethnocentricity affirms that objectivity "is a quality required of any researcher, but it is particularly necessary in comparative studies to 'be aware of ourselves looking at' […] and to neutralize as far as possible the preconceptions our individual backgrounds have formed in us". In a similar trail, Schriewer (1988, p. 42), affirms that the "desirable" detachment point of view "presupposes that the emotionally binding force of social group interests be suspended". On the other hand, the detachment approach also advocate for a relativization of value and social systems to analyze the studied phenomena. In Schriewer's words (1988, p. 42) , this perspective "implies an ethical and cultural relativism, which does not relate the 'other' to universalistic standards or types but to his own contextual conditions". Reflecting on this matter, if we consider the critical paradigm claim about the impossibility of a value-free analysis and Phillips' (2006) concern about ethnocentricity and objectivity, being socially incorporated into any observed scenario can be harmful for the research processes. On the other hand, taking into account the detachment perspective, which defends that a phenomenon should be examined considering the local values systems, it may be inferred that being embedded in the researched phenomenon scenario is actually beneficial for the inquiry process.

A decision about this issue should not be related to rightness or wrongness but to appropriateness. Therefore, considering all the concepts, approaches and viewpoints presented, and especially the modifying inclination observed in the critical-paradigm-oriented research, it can be affirmed that the most suitable perspective to be adopted for this inquiry would consider the researcher's background as a positive characteristic.

[43] Person who born in Bahia, a Brazilian state.

[44] Person who born in Salvador, a Brazilian and Bahian city.

### 3.5.1 Data collection

In order to answer the research questions, the reflections proposed by this inquiry were developed with the support of the data collected by two main methods: 1) document analysis; 2) one-to-one semi-structured interviews.

#### 3.5.1.1 Document Analysis

As noted above, for the Documentary Research (McCulloch, 2004; Tight, 2019) the current study applies the Qualitative Document Analysis (QDA) as its methodology to investigate materials that can contribute to building the knowledge that is able to foster the proposed discussions. Bowen (2009) defines the QDA as an approach to systematically analyze files with a series of procedures that assess documents from several digital or non-digital sources. The author stresses, among an array of other possibilities, five main potential benefits of adopting document analysis' procedures in a research scenario:

> first, […] documents can provide data on the context within which research participants operate – a case of text providing context […] second, information contained in documents can suggest some questions that need to be asked and situations that need to be observed as part of the research […] third, documents provide supplementary research data. Information and insights derived from documents can be valuable additions to a knowledge base […] fourth, documents provide a means of tracking change and development […] fifth, documents can be analyzed as a way to verify findings or corroborate evidence from other sources (Bowen, 2009, pp. 29–30)

Therefore, the Qualitative Document Analysis can be comprehended as a sequence of actions for searching, organizing, selecting, examining and systematizing the knowledge that can be developed based on the information gathered through a thorough documentary research on different types of physical and virtual materials, such as movie recordings, audio interviews, journal papers, newsletters, magazines, internet pictures, paintings, drawings papers, notebook notes, etc. (Bowen, 2009; McCulloch, 2004; A. E. Pereira et al., 2021; A. E. Pereira, Konopleva, Alghneimin, et al., 2022; Rapley, 2009; Tight, 2019; Wach & Ward, 2013).

#### 3.5.1.2 Interviews

The interviews were this inquiry's main source of data collection. Besides the analysis of the current higher education music courses' content, the interviews contributed to the examination process by bringing information related to the perceptions of higher education music courses' main stakeholders (i.e. students, professors and external music community) regarding the courses themselves. The interviews data is the component that supports appropriate comprehension of the connections between curriculum and society. By investigating stakeholders' motivations, expectations and real impressions, this inquiry was able to develop reflections and discussions regarding the conflicts and the conflicting groups that participate, directly or indirectly, in the course content's decision.

To accomplish this aim, the one-to-one semi-structured interview model (SSI) was selected to guide the interview processes. A set of pre-selected questions contributed to a conscious and confident interview process, giving space for additional questions and further interactions at the same time that provided a secure and reliable structure. SSI's mix of structure and flexibility, fixed aims and topic variation, closed-ending and open-ending questions can, simultaneously, assure the collection of the sought information and enlarge the interviews' possibilities (Adams, 2015; Fylan, 2005; Kvale, 2007). Since this model avoids unnecessary interactions and conflicts, the one-to-one approach was comprehended as the most adequate design for providing a safe space where participants can feel comfortable to talk freely about their thoughts.

The selection of participants aimed to achieve an appropriate "representativeness of the sample" (L. Cohen et al., 2007). The interviewees were selected supported by the procedures defended by "maximum variation sampling". Creswell (2013) asserts that this approach suggests: 1) the determination of some criteria that will distinguish groups of participants before the selection per se; and 2) that participants in each group should be as different as possible. As stated by the author, "this approach is often selected because when a researcher maximizes differences at the beginning of the study, it increases the likelihood that the findings will reflect differences or different perspectives - an ideal in qualitative research". (Creswell, 2013, p. 157). In this way, the sampling design selected participants from each researched unit based on four groups: 1) curriculum developers, course coordinators, department heads and institution directors; 2) university professors; 3) universities' current and former students; 4) external music community. However, due to this inquiry's critical orientation, there was also an

expectation to fragment some sampling groups to include interviews with representatives of minority groups.

These decisions were based on some criteria and on certain preferences, for example: 1) Participants in the same sampling group should preferably sustain different opinions about the incorporation of non-traditional content in music higher education courses – in order to develop a dialogical and dialectical analysis based on critical paradigms (Asghar, 2013; Guba & Lincoln, 1994; Lincoln & Guba, 2000), it is important to consider the arguments from the conflicting parts; 2) the participants who defends the incorporation of non-traditional content should preferably have a minority background – as sustained by Mitchell (2013), it is expected that an oppressed person holds a privileged position to struggle; 3) Participants from the first group (coordinators/curriculum developers) should preferably perform teaching functions in the institution too – it is believed that a direct contact with the students in the classroom can encourage the raise of questions and discussions as well as support more enlightened decisions; 4) Participants from the second group (professors) should desirably have previous experiences as course's coordinator or curriculum developer – it is believed that professors with administrative backgrounds can speak more consciously about the possibilities of changing or keeping curricula not only from a musical/pedagogical perspective but also from a bureaucratic viewpoint; 5) in the case of current students, participants for the third group will be preferably selected in the late stages of their formation – it can be assumed that students who are close to finishing their studies can expose more enlightened opinions about the university, its strengths, its weaknesses, what is well approached, what is missing, etc.; 6) As representatives of external music community, respondents with no music university background were preferred over respondents with tertiary level music formation – it was also desired that members of the fourth group have some information about the studied university, in this way, it would be interesting to uncover their pathway for music development and their reasons for not pursuing the tertiary level.

#### *3.5.1.2.1 Identity Selection*

As it will be thoroughly described in Chapter 5 (Methods) the interview process was carefully designed to respect participants' time and ensure that interview processes did not impose on their willingness to contribute. From the initial invitation (where participants were briefly introduced to the research), through the process of informed consent (which offered a

thorough overview of the research), to the initial moments of the interview (in which the host, one more time, presented an overview of the research and the interview's aims and expectations), participants were provided with contextual information to help them understanding that, despite of the research being conducted in music universities, the main focus of the study was not connected to technical musical aspects but in socially-oriented elements. This preparatory stage was critical in orienting participants toward the research topic, ensuring that they select the right identity to provide the most significant contributions, considering the study's objectives.

Throughout time, Identity has been a recurrent topic for researchers, scholars and institutions specialized in different areas of knowledge such as psychology, sociology, ethnomusicology, anthropology, education, philosophy, administration, marketing, etc. Beyond that, identity is an interesting and relevant study topic for the establishment of a national feeling and behavior; for the engagement in manifestations and protests; to development of a product version and publicity campaign; for the formation of groups and communities, among others.

Although a great number of authors agree in thinking of identity as a manageable and flexible feature (Castells, 2014; D. Cohen & Gunz, 2002; Ellemers et al., 2002; Oyserman et al., 2012; Polletta & Jasper, 2001; Rice, 2007), people think that there is a solid individual essence which rules or influence directly in their comportment and attitudes. As affirmed by Arkes & Kajdasz, (2011, apud. Oyserman, Elmore, & Smith, 2012, p. 79) "People assume that people, themselves included, have a stable essence or core that predicts their behavior, that who they are matters for what they do, and that what they do reflects who they are".

Stekelenburg (2013, p. 2) argues that, from an individual perspective "Identity is our understanding of who we are and who other people are, and, reciprocally, other people's understanding of themselves and others". Considering that throughout their lives, individuals tend to have experiences, learn, think, reflect and change opinions, our understandings about ourselves also tend to change. In this sense, identity can be perceived as a non-static characteristic. Oyserman et al. (2012, p. 70), affirm that identities are "dynamically constructed in the moment. Choices that feel identity congruent in one situation do not necessarily feel identity-congruent in another situation".

Rice (2007) goes a step further and affirms that people have multiple identities and are able to select between them depending on the contextual requirements. As stated by the author, "Instead of a single self with enduring, deep, and abiding qualities, we possess multiple selves

(gendered, racialized, ethnicized, nationalized, and so forth) whose expression is contingent on particular contexts and specific performances of the self in those contexts" (Rice, 2007, p. 11).

Considering the multifaceted contexts inherent of higher education organizations, identity plays a pivotal role in shaping the perspectives, opinions and responses of individuals engaged in the interview process. Likewise, participants were expected to assume the identity that is most connected to the professional activity that brought them to the research process.

#### *3.5.1.2.2 Interviewer's Function*

The dual nature of Semi-structured interviews also demands an interviewer who must guide the conversation to useful areas for research development (Adams, 2015; Kvale, 2007). While it is essential to allow space for interviewees to discourse freely, the interviewer holds the responsibility of navigating the conversation back to the pertinent themes when digressions occur (Gill et al., 2008; Williamson, 2018). This balance underlines the importance of the interviewer in the Semi-structured interview process. The interviewer is, in this sense, an active participant in a dynamic exchange who must ensure that the balance between freedom and strictness is aligned with the study's aims by fostering discussions that increase the depth and relevance of the data collected (Beauboeuf, 2002; Fylan, 2005).

Even though from a critical theories perspective it is not perfectly achievable (Guba & Lincoln, 1994; Lincoln & Guba, 2000; Lukenchuk & Kolich, 2013; Ryan & Sfar-Gandoura, 2018), a relative neutrality of the host in an interview process should be aimed (Bray et al., 2014; L. Cohen et al., 2007; Fylan, 2005; Gill et al., 2008). By avoiding expressing their personal beliefs, the host needs to ensure that the interviewee feels comfortable enough to respond the questions reflecting their personal beliefs and knowledge. The researcher must navigate this process delicately, guiding the interviewee to stay on topic while avoiding any influence or judgment on their responses, even if they conflict with the researcher's perspective (Dafinoiu & Lungu, 2003; Fonseca, 2002; Marconi & Lakatos, 2003). This characteristic is particularly challenging when a research is dealing with sensitive topics because the participant may not feel completely comfortable to go deep in certain areas or, due to lack of interest, not have significant knowledge on the field – depending on the host's behavior, even the participant's limited or absence of knowledge on the research topic ay impact negatively the interviewee ability to express their opinion freely.

Creating an environment where the interviewee feels comfortable to speak openly is pivotal for the reliability of the inquiry. The interview should not be a platform to confirm the host's views but a space where the participant can share their unique insights without fear of criticism (Creswell, 2012; Fairbrother, 2014). Such settings, aligned to the principles of the maximum sampling variation (Creswell, 2009, 2010, 2012) not only ensure the integrity of the research but also enrich it with diverse viewpoints, leading to a more robust and nuanced understanding of the theme.

### 3.5.2 Data analysis

Creswell (2013) associates the data analysis with the idea of a spiral image formed by five looping cycles. According to the author, the data analysis can be understood as the process of moving between the analytical cycles of 1) data organization; 2) reading and memoing; 3) describing and classifying the data into codes and categories; 4) interpreting the data; and 5) representing and visualizing the data.

As it will be further described in the next chapter, based on these cycles, in the first stage, this research converted the gathered data in adequate text units: the documents and interviews were transcribed and translated into English (when it is necessary). In the second step, there was an aim of extracting initial meaning from the collected data by writing ideas, initial comments, possible pathways and short concepts alongside the data reading process. According to Birks et al. (2008, p. 69), memoing "can help to clarify thinking on a research topic, provide a mechanism for the articulation of assumptions and subjective perspectives about the area of research, and facilitate the development of the study design". The memoing process was mainly based on key elements that arose from the meticulous examination of the gathered data. This systematic process of "data reduction" (L. Cohen et al., 2007; Krippendorff, 2013) aimed to develop brief notes that can contribute with the development of the next stages.

In this inquiry, the describing and classifying cycle represents the phase where the codes and groups were formed, being the "heart of qualitative data analysis" (Creswell, 2013). To grasp the most appropriate information about each coded segment and provide a useful and well-structured organizational set, this research employed concise labels to summarize the qualitative data into groupable and understandable codes: the descriptive coding process. According to Miles et al. (2014, p. 80), the descriptive code offers an "inventory of topics for indexing and categorizing, which is especially helpful for ethnographies and studies with a wide

variety of data forms (field notes, interview transcripts, documents, etc.). Descriptive codes are perhaps more appropriate for social environments".

Saldana (2013, p. 3) affirms that "code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data". Coding, on the other hand, is the process of arranging "things in a systematic order, to make something part of a system or classification […] a method that enables you to organize and group similarly coded data into categories or 'families' because they share some characteristic – the beginning of a pattern" (Saldana, 2013, p. 9). Following this vein, since coding can be considered the process in which the coded data are converted into categories (or themes), the construction of categories can be understood as the process of grouping diverse attribute-shared codes to form and extract codes' central ideas, the process of "labeling" codes (Denzin & Lincoln, 2018; Vaismoradi et al., 2016).

As will be detailed in the following chapter, the data coding process in this research was conducted in several phases, employing descriptive and deductive coding approaches. In the first phases, the Free-coding was initiated based on descriptive coding processes (Corbin & Strauss, 2015; Miles et al., 2014). Free coding refers to the initial stage of data analysis where researchers systematically examine and assign codes to segments of raw data without predetermined categories (Creswell, 2013; Miles et al., 2014; Saldana, 2013; Tobi & Kampen, 2018). In this direction, Free coding can be characterized by its open and flexible nature, which gives the researcher the necessary freedom to extract the most useful information for each section of the gathered data. At the final coding phases, the existing codes (developed and refined in the first stages) were used as the only foundation for the data analysis (Deductive coding). As stated by Miles et al. (2014, p. 86), deductive coding begins with a provisional "start list" of codes […] that list comes from the conceptual framework, list of research questions, hypotheses, problem areas, and/or key variables that the researcher brings to the study".

In the Creswell's fourth stage, this inquiry investigated the meaning of the gathered data. According to Creswell (2013, p. 187), interpretation "involves abstracting out beyond the codes and themes to the larger meaning of the data", it implies "the formation of themes from the codes, and then the organization of themes into larger units of abstraction to make sense of the data". Additionally, Madison (2005) had suggested the relevance of recognizing the point of view in critical research contexts. The author points out that, since the codes, themes and

interpretations come from the inquirers' mind, the very process of coding establishes an analytical perspective. As suggested in the previous chapters, this feature was considered due to this project's critical paradigm orientation. During the "representing and visualizing" stage of this project's spiral, the discussions and findings derived from the data analysis were reported in a narrative discussion format. As stated by Creswell (2012, p. 254), "a narrative discussion is a written passage in a qualitative study in which authors summarize, in detail, the findings from their data analysis". Thereby, in the last spiral's stage, the discussions and findings derived from the data analysis processes were organized and systematized in a text report, resulting in this PhD thesis.

The gathered data were primarily examined considering the perspectives indicated in the previous sections. Therefore, the data analysis was mostly supported by the presented comprehensions of Critical Paradigms (CP), Comparative Studies, Critical Theories (CT) and Postcolonial Theories (PCT). With a particular focus on the previously mentioned critical and postcolonial understandings about the music's and music education's functions in the broad society, this inquiry aimed to unfold the narratives in higher education music courses' curricula and reflect on the contributions of these discourses in the development of an emancipatory education and in the promotion of a democratic society. However, it is important to stress that in order to conduct a proper data analysis it was necessary to establish a "perspectivist" (Schriewer, 1988) background for the investigation processes. To comprehend universities' perspectives and approaches, it was necessary to analyze the music courses from a historical perspective, examining departments and their connections with society (Goodson, 1997; Nóvoa, 1997). In this direction, it was also necessary to conduct a literature review based on articles, books and reports that address social and historical aspects of the studied universities, societies and countries.

Lastly, it also important to mention that, ss a Brazilian researcher, it is inevitable that certain nuances related to the Brazilian context are presented and analyzed with greater depth and clarity in the comparative study. The researcher's academic and personal backgrounds have provided an intrinsic familiarity with Brazil's historical, cultural, and educational structures, shaping, even if inadvertently, the analytical perspective and interpretative lenses. While this familiarity allows for a more detailed and contextually grounded examination of the Brazilian side of the comparison, it also demands intensified awareness to ensure that the Hungarian case receives an equally rigorous and complex analysis. In line with the critical paradigm's acknowledgment that knowledge is value-mediated and constructed through the researcher's

interactions with the subject of inquiry, this dissertation does not claim an absolute neutrality but rather embraces the aforementioned reflexive approach. Throughout the research process, the researcher has actively aimed to counterbalance any biases by engaging with extensive literature, incorporating diverse perspectives, and employing the flexibility allowed by the Semi-Structured Interviews to incorporate questions during the Hungarian Stakeholders' interviews that could contribute to a deeper comprehension of the Hungarian context. By acknowledging these dimensions, this study remains committed to its objective of conducting a meaningful and equitable comparison, ensuring that the analysis is as comprehensive and contextually sensitive as possible.

# 4 CONTEXTUAL FRAMEWORK

This chapter focuses on introducing the minority groups and contextualizing them into their respective societies: the Roma groups in Hungary and Black groups in Brazil. Its primary aim is to provide a proper understanding about the scenario in which the study is conducted, still staying away from discussions. By unraveling the dynamics surrounding these minority communities, this chapter deals with various dimensions, including historical trajectories, first contacts with dominant groups, main historical issues and contemporary challenges from political, social, educational and cultural perspectives.

Contextualizing the Roma groups in Hungary and the Black groups in Brazil is pivotal to foster a proper understanding of the main contribution of this research. Unveiling the groups' main characteristics, main issues and main connections with broader sectors of their respective societies can background the development of the necessary knowledge to appropriately examine the multifaceted connection between the participation or minority groups' traditions into the curricula of their societies' higher education music courses. The narrative of this chapter pivots around a detailed exploration of key historical events, offering readers insights into the complex factors that have shaped the identities and struggles of these minority groups over the course of time.

A critical examination of significant historical challenges impacting the Roma and Black groups contributes to a deeper understanding of their evolving contexts. By addressing political climates, social structures, educational opportunities and cultural dimensions, this chapter explores from a historical viewpoint, the challenges faced by the aforementioned underrepresented groups through the lens of the critical paradigm and postcolonial theories. It

is relevant to clarify and emphasize that this chapter predominantly focuses on contextualization over discussion. Certain important issues related to minority groups will be introduced in the following chapters as elements to foster the discussion and reflections that will be presented.

In conclusion, this chapter aims to create a proper foundation for a general and holistic understanding of the nuanced, complex and dynamic context that influences the experiences of the Roma population in Hungary and Black peoples in Brazil. It intends to provide a comprehensive background knowledge that not only stands on historical context but also sets the ground for deeper discussions about current issues and possible solutions.

## 4.1 THE BLACK MINORITY IN BRAZIL (SALVADOR) - THE BRAZILIAN CASE

Brazilian colonization history started in the first part of the XVI century (M. Costa, 2016; B. Fausto, 2023). Since the first years after the "discovery", it was very clear to the Portuguese settlers how the exploration of the new land's natural richness could be profitable. Despite its clear potential to produce desirable goods for European XVI society, it would not be easy for the settlers to get the necessary labor power to explore the new colony properly. At the very beginning, since the first main objective was just to extract natural goods, the Portuguese established a barter policy with native people where they exchange products based on mutual interests (M. Costa, 2016; B. Fausto, 2023; Priore & Venancio, 2010). At this time, since the settlers' main interest was very exploratory and was mainly related to the extraction of "Brazilwood"[45] (a tree used to produce a red inch) the Portuguese take advantage of the indigenous society to achieve their aims – The goods used in exchanging processes were some very basic valueless stuff for the Europeans' society, such as mirrors, alcohol and cotton clothes, however, goods completely unknown for the new colony society (Linhares et al., 2017; Priore & Venancio, 2010)

Once the settlers started to understand the real dimension of the new-land possibilities, the Portuguese colonizers changed their project from exploration to colonization (Mafra & Stallaert, 2016). The initial aim of just extracting natural goods was slowly evolving into taking advantage of the land and climate to produce valuable and tradable goods not only for Portuguese society but also for the market inside and outside Europe. In order to achieve this aim, it was necessary to promote actual occupation of the land (i.e. constructing buildings,

[45] The country's name was chosen after the this tree: Pau-Brazil, in Portuguese

establishing official works, rulers, army, etc.) to explore and protect the place from invaders (i.e. pirates, other-country settlers, etc.). The city of Saint Salvador (SSA) was chosen by the Portuguese settlers as the new territory's capital because of its strategic location in Brazil. Mainly due to its geographic position, geomorphology and natural vegetation, the Portuguese colonizers understood that the region that today is included in the Soteropolitan[46] city center was a promising land to establish an economic, political and administrative center for the colony(Linhares et al., 2017). From its foundation on 29 March 1549 until 1763, Salvador holds the position of Brazilian capital (Ramos, 2013).

Additionally, to implement the Portuguese colonization project it would be necessary a huge number of people to work and produce (Albuquerque & Fraga, 2006; Amaral, 2011; Linhares et al., 2017). Considering that the first Portuguese caravels arrived on the coast of Bahia[47] in 1500 and, since then, the colonizers started establishing structures to intermediate the exchange of goods between the native Brazilians (indigenous) and Portugal, even before its official inauguration the Salvador city has been going through complex processes of cultural exchange (Albuquerque & Fraga, 2006). After a brief cordial and friendly period in which both peoples (indigenous and Portuguese) exchanged goods[48] the settlers started to enslave the indigenous population to work both in the production (e.g. planting, harvesting, raw material extraction) and in the construction of the city itself (Dornelles, 2018). However, due to the catholic church's influence[49] allied to the indigenous capacity to resist as a result of their knowledge about the region's geography, nature and terrain, the enslavement of the indigenous population was replaced by African slavery (Calabrich et al., 2017). The Portuguese colonizers started to bring African people, particularly from the sub-Saharan region, to work as slaves in several parts of the Brazilian territory.

Between the end of the XVI century (when the Portuguese started to slave Africans to work in Brazilian land) and the middle of the XIX century (when the "importation" of slaves was officially prohibited), two main African ethnic groups were brought to Brazil: Bantos and

[46] "Soteropolitan means what is relative to the Salvador city" (A. E. Pereira, Konopleva, Alghneimin, et al., 2022, p. 67)

[47] A Brazilian northeastern state that has Salvador as the capital.

[48] Usually the Colonizers exchanged products with small value for the European society (e.g. small mirrors) for very valued goods in the Portuguese context (e.g. gold).

[49] Antonio Vieira, a Brazilian priest, "convinced the King of Portugal to stop enslaving the Indigenous people and to import Africans from the coast" (Ramos, 2013, p. 162)

Sudaneses (Porcher & Carlucci, 2023). It is important to stress that both Banto and Sudanese are oversimplified classifications based exclusively on the roots of their language. In other words, despite sharing linguistic backgrounds, the ethnic groups that are categorized into Banto and Sudanese classifications hold different habits, values, religions, culture, music, beliefs, culinary and also speak different languages (A. E. Pereira, 2019; P. L. D. Silva, 2018). Concomitantly, Calabrich et al. (2017, p. 26)[50] state that "the Sudaneses were very numerous because their peoples were at war and prisoners of war were almost always sold as slaves. Thousands of people arrived in Salvador, speaking different languages and with different habits, values and religions". Due to this period, the Bantos and the Sudaneses are broadly recognized as the main African peoples for the formation of Brazilian society (Nigri, 2014; Prandi, 2000). Accordingly, Prandi (2000) asserts that

> The Sudanese are the peoples located in the regions that today range from Ethiopia to Chad and from southern Egypt to Uganda in the northernmost part of Tanzania. [...] below, the central Sudanese group, formed by numerous linguistic and cultural groups that made up different ethnic groups that supplied Brazil with slaves, especially those located in the Gulf of Guinea region and which, in Brazil, we know by the generic names of Nagôs or Yorubás (but comprising several peoples of the Yoruba language and culture, including the Oyó, Ijexá, Ketu, Ijebu, Egbá, Ifé, Oxogbô, etc.). [...] The Bantu, peoples of Southern Africa, extending to the south, just below the Sudanese limits, comprising the lands that stretch from the Atlantic to the Indian Ocean to the Cape of Good Hope (Prandi, 2000, p. 53)[51].

For approximately four hundred years, between the XVI and XIX centuries, African people were captured in their lands to work compulsorily in American countries. Since it was a usual practice applied by European people to get "workers" to produce in "their" new lands, it is estimated that about 11 million people were brought from Africa to the American continent to work as slaves by settlers from countries like the United Kingdom, Netherland, Spain and France(Albuquerque & Fraga, 2006; Amaral, 2011; Granato, 2021). Within this number, Approximately 4 million people were taken to Brazilian lands, which made Portugal the biggest slave trader in this period (Amaral, 2011). Since this number is just associated with the ones who actually arrived alive and were commercialized, it can be assumed that the actual amount of people who was captured in Africa was way bigger(Albuquerque & Fraga, 2006; Amaral, 2011; Béhague, 1977; Fryer, 2000).

In spite of the obvious purpose of slavery in the colonization process be related to the labor force, this practice was fully supported by the catholic church (M. Santos, 2016).

[50] Here and ahead: authors' translation

[51] Here and ahead: authors' translation

Prestigious priests like Antonio Vieira stated that by conducting the slavery process, the Portuguese people were actually doing a favor to impure African people, insofar as the traffic was justified as a means of evangelizing mission. According to Santos (2016), the priest Antonio Vieira considered as considered a great miracle where the pagan Africans would have a chance of salvation in Catholic Brazil. With the support of the Catholic church, the Portuguese slave-dealers had the necessary background to treat black people as non-human-beings. Thus, they have the opportunity to establish completely different rules for slaves than for free people. Even judicially, slaves were understood as a thing and therefore, besides the obvious features of being bought, given and negotiated, they could not have property, constitute savings or even testify in court proceedings (Amaral, 2011).

Despite the constant running away, the struggles, protests, riots and localized fights, only in the first part of the XIX century the abolition process begun to be systematically thought. Mainly because of efforts from the United Kingdom (UK) which, after being the second biggest trader of Africans, started their abolition process and, as the strongest and richest nation at the period, persuaded other nations to abolish slavery in their colonies (Amaral, 2011). In spite of the good end, the main intention of England in stopping slavery was to establish equality of conditions for production and increase the consumer market. According to Albuquerque & Fraga (2006, p. 58), "Brazil was the great target of the UK, not only because it was the largest importer of slaves, but mainly because it was the strongest rival for Caribbean English colonies in the sugar trades market[52]".

Even with repeated attempts like the "Lei do Ventre Livre" ( which in 1871 freed children born from slave parents), the law "Eusébio de Queiroz" (which 1880 prohibited the trafficking to Brazil), and the "Lei do sexagenário" (which in 1885, freed every person older than sixty years), the abolition was just proclaimed in Mach 13, 1888 (Albuquerque & Fraga, 2006; Granato, 2021; Linhares et al., 2017). However, even though they became free, there were no established policies to incorporate former slaves into the society. To complicate matters further, during the early republic period[53] the government actually tried to eliminate black people and black culture from the Brazilian society (Döring, 2020; Kurtz, 2018; Portugal, 2017; Sekora, 2021). According to Amaral (2011, p.64), "Every feature identified as black, from physical characteristics to cultural traits should be suppressed […] physical characters should be

[52] Translation of the Author

[53] Brazil was proclaimed independent from Portuguese empire in November 15, 1889 (M. Costa, 2016)

modified by miscegenation and cultural traits by repression. - religions, music and capoeira suffered severe persecution in that period".

At this time, the Brazilian government established a clear whitening policy. Insofar as were created laws prohibiting the traffic of African people, the government started to think of replacing the black labor power for European workforce (Albuquerque & Fraga, 2006). Brazil started to incentivize people from Europe and the USA to come to Brazil. In some states, the government even secures free land for the new Immigrants (Amaral, 2011). In addition, the government created laws that impelled or hampered Africans from landing in Brazilian territory.

At that time, the whitening process was supported by some race theories and philosophers like Gobineau (1853), who argued in favor of the superiority of the white race. Gobineau (1853, apud Amaral 2011) states that "there was a racial hierarchy while condemning miscegenation. He argued that the mestizo was a being biologically inferior with expected extinction after a few generations". About the racial theories adopted in Brazilian society during the centuries XIX and XX, Albuquerque & Fraga argue that

> there were basically four arguments of "racial science" that were widely accepted in Brazilian society at that time: the first, that there were different races among men; second, that the "white race" was superior to the "black race," that is, whites were more biologically inclined to civilization than blacks; third, that there was a relationship between race, physical characteristics, values and behaviors; and, furthermore, that races were constantly evolving, so it was possible that a society could go from a less developed stage to a more advanced stage under certain conditions. (Albuquerque & Fraga, 2006, p. 205)

Although lately African-based cultures have been considered an important part of Brazilian national identity, this comprehension started to be accepted less than one century ago (Sansone, 1999; M. Santos, 2016). Throughout Brazilian history, black people have suffered diverse types of oppression, from slavery to bad work conditions, from philosophically based discrimination to hidden racism. After centuries of struggles against oppression, in the 90's Brazilian black people started to make the whole society understand and admit the ethnic problems. As stated by Trovo & Salinas (2014), just in the last two decades the society has begun to think deeply about problems related to discrimination. However, even with a myriad of manifestations and the recent affirmative policies[54] it still not possible to perceive a profound

[54] Affirmative Policies are a form of compensation or reparation to the discrimination suffered in the past, preventing the past is reproduced endlessly in the present and projected for the future. (Albuquerque & Fraga, Uma História do Negro no Brasil, 2006, p. 302)

changing in the direction of improving black people's situation. The Brazilian black population still faces disadvantageous contexts in diverse aspects such as housing, education, health, job opportunities, etc. (Durães, 2012; A. K. P. dos Santos & Pereira, 2018; Vergara, 2017) Albuquerque & Fraga (2006, p. 301) states that "the African-Brazilian population works more and earns less than the white population, occupy more precarious jobs, and are more exposed to unemployment. The black working week is two hours longer than white ones".

Due to the massive "importation operation"[55] in the Brazilian Colonial period, the African culture played a significant role in the formation and consolidation of Brazilian traditions. In the Brazilian first capital, for example, it is possible to note an expressive participation of African descendants in the formation of the Soteropolitan population: around 85% of the population is formed by blacks and mestizos (Calabrich et al., 2017; Guerreiro, 2017). Considering the entire world, this number gives to Salvador the status of the city that incorporates the biggest percentage of Afro-descendants, outside the African continent (Ramos, 2007, 2013).

## 4.2 THE ROMA MINORITY IN HUNGARY (BUDAPEST) – THE HUNGARIAN CASE

Authors from different study fields have agreed that the Roma population is originally from a region that today belongs to India and Pakistan (Kende, 2000; Renard & Fellman, 2011). According to Renard & Fellman (2011, p. 379), some major Roma groups "left India after a succession of campaigns in Sind [the afore mentioned region] running throughout the eleventh century. These tribes initially spent time in Armenia and Persia, and then moved into the Byzantine Empire after the Seljuk Turk attacks on Armenia". The first substantial waves of Roma population arrived in Hungary between the 14th and 15th centuries, which contributed to the development of the Hungarian urban centers (Kállai & Törzsök, 2000; Kende, 2000). The discrimination pattern against the group started at the beginning of the interaction with Eastern European society. As stated by Kende (2000, p. 191), the Roma population were not completely free: "freedom of movement was only allowed within a certain territory. Gypsies were not part of village society but enjoyed some protection from noble landowners. They lived on the margins of society, which was often reflected in the jobs they held".

[55] At the time of colonial Brazil, the slaves were legally and officially considered as "things" that could be owned. Besides not being considered as citizens, or even people, for the biggrst part of the colonial period, the slaves could not testimony in court or own any kind of private property (Albuquerque & Fraga, 2006; Amaral, 2011).

After the expulsion of the Turks and the Hungarian War for Independence in the early 18th century, Hungary's Habsburg rulers, influenced by enlightened absolutism, sought to regulate the nomadic Gypsy population. Aiming to settle the Roma populations, A decree enacted in 1724 (and complemented by other legal initiatives during the following years) included measures such as providing settlements , banning the term "Gypsy", allowing Romas into military service, imposing community dress styles, conducting censuses and demanding feudal services, issuing passports only to settled population, and mandating semiannual reports about Roma people (Kállai & Törzsök, 2000).

The eighteenth-century absolutist monarchs aimed to incorporate the Roma into the broader society by using education as a pathway to assimilation. Kende (2000), affirms that during that time the rulers started to believe that it was possible to transform people (and peoples) through education and the authorities started to make efforts not only to increase tax-paying citizens with fixed jobs but also begun to prohibit elements of Roma culture, language and traditional practices. According to the author,

> The 'Gypsy problem' was addressed for the first time in the eighteenth century in the Empire in the regulations of the absolutist monarchs Maria Theresia and Joseph II., whose aim was to abolish Gypsies as a group, and to transform them completely. The idea of transformation came with the atmosphere of the Enlightenment: there was a strong belief that people could be changed through education. Gypsies were to become tax paying citizens of the Empire with fixed jobs – in the same way as serfs. Their children were taken away from them and given to Hungarian peasants (not yet called institutional care then, but this most brutal form of state interference is still a threat to Gypsy families); horsekeeping, traditional clothing, and the use of the Roma language (i.e. the major pillars of their culture and livelihood) were prohibited. From the 18th century the Gypsy issue became a bureaucratic, or rather a police matter, mostly affecting travelling and recently immigrated Roma, despite the fact that a growing number of them settled down – more than 90% by the end of the last century. (Kende, 2000, p. 191)

In the beginning of the XX century, as part of the campaign to increase the number of settled Roma and faster the assimilation process, a decree started to classify children who were exposed to moral corruption as abandoned (Kállai & Törzsök, 2000; Kemény, 2006; Kende, 2000). This classification had significant consequences, particularly for the children, who found themselves placed in foundlings' homes. By placing the kids in such institutions, the authorities intended to contribute to what they perceived as the resolution of the "Gypsy problem." This aggressive assimilation approach stresses the complex interplay of social, cultural, and political factors at the time, highlighting the hostile strategies employed to shape and influence socially, politically and culturally the lives of Roma minority groups. The act of placing these children in foundlings' homes became a pivotal element in the broader narrative of societal

transformation and governmental efforts to address the Roma minority during that historical period.

Despite bureaucratic, legal and police involvement, a significant number of Roma were considered permanently settled by the end of the nineteenth century, with only a small number remaining nomadic or semi-nomadic: “around 20,000 classed as ‘resident in one place for prolonged periods’ (or ‘semi-nomadic’ in the official parlance), and barely 9,000 regarded as nomadic or ‘vagrant’ (Kállai & Törzsök, 2000, p. 12). In this direction, as posited by Kállai & Törzsök (2000) before the German occupation in 1944, it is estimated that the majority of the Roma population living in Hungary had adopted settled lives (however, some regulations were still being enacted or processed to address the relatively small number of community members who kept a nomadic lifestyle).

During the German occupation in World War II, the Roma in Hungary faced a severe increase of hostility against them. Attempts at “re-educating” and “civilizing” the minority group turned into a policy of genocide. According to Kállai & Törzsök (2000, p. 13), the declared aim of the Nazi master was only to “deport the country’s nomadic Gypsies, but since few, if any, such were to be found, entire communities of fully settled Gypsies were carted off to death camps”. Since there is no proper documentation, estimations suggest that the number of victims can vary from 5,000 to 30,000 people (Kemény, 2006).

Post-World War II, Hungary’s democratic period meant survival for the Roma. On contrary of the authoritarian period before World War II (in which the Roma population was seen as “second-class citizens”), the brief democratic period (until 1948), declared equality of rights (Hajnáczky, 2020; Kemény, 2006; Majtényi & Majtényi, 2016). On the other hand, economic hardships emerged due to land reform and a decrease in employment opportunities. Despite democratic ideals of equality, the Roma minority members faced economic challenges and exclusion from land redistribution. Education, however, witnessed positive changes, with a significant drop in the ratio of Roma children not attending school (Kállai & Törzsök, 2000).

The socialist era, especially under Kádár, aimed at improving Roma’s living standards but inadvertently fueled anti-Gypsy sentiment, intensifying in the 1980s during economic challenges. Prejudices persisted as the government emphasized efforts to uplift the Roma.

In the post-1945 historical period, Hungarian society perceived itself as ethnically homogeneous, with those in power at local and national levels characterizing Roma as a unified minority, separate from the “majority” (Majtényi & Majtényi, 2016). However, as previously

mentioned, the Gypsy community, identified through the "majority" concept of otherness, was, in reality, ethnically, socially, and culturally diverse (Kállai & Törzsök, 2000, 2000; Kende, 2000; Király et al., 2021; Lopez, 2009; Majtényi & Majtényi, 2016; Renard & Fellman, 2011) The idea of Gypsies being Hungary's largest and fastest-growing minority was progressively consolidated as a "social fact" and the dominant group tended to see them as occupying a disadvantaged position. In this direction, during the socialist era, the government imposed a segregated and unequal status on the Roma minority groups. Majtényi & Majtényi (2016) defend that this stratification served to multiple politically-oriented purposes. According to the authors,

> On the one hand, the state "socialist" system used this status to consolidate its own legitimacy, dividing society into winners and losers, thereby emphasizing to the "majority" its relatively better social position. On the other hand, the unequal status of Roma served to portray poverty and exclusion as the fault of the groups whom it affected, emphasizing an image whereby the state did everything it could for those who had not yet enjoyed the fruits of the socialist system. […] During state socialism, the "majority" was presented as the winner of the "socialist" transition (modernization), while the minority, if it was presented at all, through its own fault was the loser of transition. After the regime change, […] the phenomenon of exclusion remained. It became clear that social practice that imagined national unity had instead split society into constructed groups of Roma and non-Roma "Hungarians" based on power hierarchy. With this, Roma became excluded from the nation and a basic fault line was drawn in Hungarian society. After 1989–90 a series of social phenomena that the "majority" automatically connected to the minority (e.g., poverty, exclusion, unemployment, homelessness) became visible (Majtényi & Majtényi, 2016, p. 207)

Since the early 90s, the economic situation of Hungary has deteriorated, with an increase in poverty and extreme poverty rates. The crisis also affected the dominant group, which due to the previously established feeling of separation, blamed the Roma groups for draining public money, which led to a significant increase in anti-gypsy sentiments and public manifestations (Kende, 2000; Majtényi & Majtényi, 2016). Following this trail, Kende (2000, p. 194) asserts that, "when unemployment first threatened people who had been used to full employment, […] anti-Gypsy sentiment intensified. Rising unemployment hurt the Roma worst of all, but the majority tried to cement crumbling national unity with opposition to the Gypsies".

Embedded in this context, in the span of a decade (from 1991 to 2001) there was a notable increase in the percentage of Roma classified as poor: the proportion of Roma individuals classified as living in extreme poverty conditions escalated to approximately one-third of the entire Roma population (Lopez, 2009). This alarming statistic underscores the depth of economic struggles faced by a substantial segment of the Roma groups during this period and can be comprehended as cause and consequence of the discrimination against the group.

A research conducted in 2017 by the University of Debrecen provided a comprehensive overview about the Roma population in Hungary. According to the research, the Roma population constitutes approximately 9% of the Hungarian overall population, totaling around 876,000 individuals (Király et al., 2021). Despite the relatively recent urbanization among the Roma peoples, as in the past, their highest proportion remains in small villages in disadvantaged, peripheral regions, with a particularly high concentration in North-Eastern Hungary (Helsinki Watch, 1993; Kállai & Törzsök, 2000; Kovalcsik, 1987; Llanaj et al., 2020; Lopez, 2009; Pénzes et al., 2019).

As noted above, when presented in this thesis, the word Roma is an oversimplified term to represent a variety of ethnic groups (Boros & Gergye, 2019; European Commission, 2023; Fosztó, 2017; Király et al., 2021; Rixer, 2015). Similarly as happens on the Brazilian side, the main categorizations are based on linguistic roots. Király et al (2021), defend that the Hungarian Roma can be classified in three main major groups: the "Romungro", the "Vlach" and the "Boyash". As described by the authors,

> The 'Romungro', that is Hungarian Gypsies, are the largest group, who arrived earlier in the region and changed their language to Hungarian and represent the majority: around 80 per cent of the Hungarian Roma population. The second group are the so-called 'Vlach' Gypsies, who immigrated from Romanian areas in the second half of the 19th century. Finally, there is a third, small group, the 'Boyash' community, established mainly in the South-Eastern region of Hungary and speaking archaic dialects of the Romanian language. (Király et al., 2021, p. 5)

The Roma population in Hungary faces significant social discrimination, including media misrepresentation, educational disparities and major challenges in areas such politics, economy, housing, health care, job market, etc (Dunajeva, 2022; Hajdu et al., 2019; Kertesi & Kézdi, 2014; Messing, 2017). In Media, Roma are not represented as ordinary members of society, being often portrayed negatively to perpetuate stereotypes and racialized narratives. As stated by Dunajeva (2022, p. 148) "in the context of growing nationalism, Roma have become increasingly marginalized. The presented media glimpses illustrate the "one-sided and derogatory" representations of Roma and "continued circulation of racialised stereotypes" that become normalized in the society".

It is also noticeable that facing poverty and discrimination, including various aspects of life such as employment and housing, are commonly encountered in the Roma minority groups. Due to patterns of anti-roma discrimination in recruitment procedures for the labor market, employment programs to offer job opportunities in the public sector to unemployed individuals who receive governmental social assistance are often the only opportunities for Roma group

members to have fixed jobs (European Commission, 2023). Therefore, Roma people are frequently overrepresented in such programs and in such job positions. Housing discrimination can be perceived by the presence of segregated villages and ghettoized settlements in major cities that fail to meet the most fundamental living standards (Király et al., 2021).

The education landscape for the Roma minority groups in Hungary is characterized by significant challenges that are particularly evidenced by the lower educational attainment when compared to the general population (European Commission, 2023). Efforts towards minority education, ostensibly aimed at preserving culture and language, often result in children's segregation and the provision of lower-quality education (Kende, 2000). Children with Roma background not only tend to attend schools with severe quality issue but also are commonly placed in segregated classes or special schools primarily designed for mild mentally challenged children – despite a similar ratio of mental deficiencies, Roma children are disproportionately over-represented in special schools (European Commission, 2023; Kertesi & Kézdi, 2014; Király et al., 2021; Messing, 2017). Some Roma children are designated as private or study-at-home students, facing challenges in academic performance and limited access to traditional educational resources (Lopez, 2009). Moreover, as posited by Király et al. (2021, p. 2) Roma kids are "overrepresented when it comes to interventions relating to social services, with disproportionate numbers taken from their families into foster care; reinstating them in their home is challenging, long-drawn-out and often overlooked by government stakeholders".

The issue of segregation extends beyond special schools to mainstream education, with around 45% of Roma children attending schools or classrooms where the majority are also Roma. Processes like "White flight" (i.e. when the non-Roma child is transferred to a school with less or no Roma students) and "In-class segregation" (i.e. when the Roma children are placed in classes separated from children of other ethnicities), contribute to the educational segregation process by transforming previously diverse environments into scenarios where the majority of students are Roma (European Commission, 2023). Hence, as affirmed by Kertesi & Kézdi (2014, p. 31) "Roma students are 40 percentage points more likely to study in classrooms in which the majority of their peers have inadequate reading skills than nonRoma students". In this direction, it can be inferred that the chances of Roma children progressing to higher education are hindered by school segregation due to countless other social, political and economic barriers. However, the general social sentiment in Hungary regarding the education system attributes the academic struggles of Roma kids to assumptions of shortcomings and deficiencies in their socialization before starting school (Kende, 2000). This viewpoint reflects

a broader societal attitude, stereotyping Roma culture as incompatible with progress and an impediment to academic success.

According to the European Commission (2023), in Hungary, being a member of the Roma population is considered the second most relevant determinant of disadvantage and discrimination is evident in various aspects with Roma denouncing the highest number of systematic and personal prejudicial cases. As posited in the report,

> According to research conducted by the Department of Social Psychology at ELTE PPK and Anna Kende, of all respondents 14% stated they would be willing to help the Roma in some way, 86% said they would never engage with them, and 13% said they would rather join a movement or organisation that is particularly anti-Roma.35 Apart from a lack of interest in Roma issues, ELTE's research found that 50- 60% of respondents are neutral and do not expressly agree but do not oppose politicians' use of hate rhetoric against Roma. Only 18% explicitly criticise such behaviour, while the remaining 20% believe it is acceptable. (European Commission, 2023, p. 17)

In conclusion, despite efforts to address disparities through equity-oriented initiatives like the Decade of Roma inclusion[56], progress has been limited. The Roma population in Hungary continues to face multiple challenges, including prejudice, discrimination, poverty, and educational disparities.

### 4.2.1 Division from the General Hungarian Society

As will be detailed in the following subchapters, based on the literature review, there are some characteristics perceived in the political, economic and educational relation between Roma groups and the general Hungarian society that indicates their unofficial segregation from the General Hungarian Society. The following topics summarize the key elements to sustain the aforementioned hidden segregation: 1) historical assimilation attempts; 2) the presence of separate governments; 3) geographical segregation; 4) school segregation; 5) Stereotypical and Discriminatory representation in media;

[56] The Decade of Roma inclusion was decided when by "12 European countries declared the years between 2005 and 2015 to be the Decade of Roma inclusion, with the aim to reduce the disparity between Roma and nonRoma in education, health, employment, and housing" (Hajdu et al., 2019, p. 632). The Participant countries were: Bulgaria, Croatia, Czech Republic, Hungary, Macedonia, Montenegro, Romania, Serbia, Slovakia, Slovenia, Spain, Turkey (Foster & Themelis, 2013)

#### 4.2.1.1 Historical assimilation attempts

There were several moments in the history of Hungary in which the government tried to integrate the Roma population in the society. However, most of the times the incorporation was pursued by assimilation means, instead of intercultural or multicultural mechanisms. During the Habsburg monarchy, for example, there was an attempt to assimilate Roma groups into the mainstream society (Kállai & Törzsök, 2000; Kende, 2000; Piotrowska, 2013a). Maria Theresia and Joseph II's reforms aimed at the sedentarization of the Roma people, mandating fixed residences and permanent jobs to transform them into tax-paying citizens. As posited by Kende (2000, p. 191), the term Gypsy problem "was addressed for the first time in the eighteenth century in the Empire in the regulations of the absolutist monarchs Maria Theresia and Joseph II., whose aim was to abolish Gypsies as a group and to transform them completely". Furthermore, under these regimes, children were taken from Roma families and placed with non-Roma peasants to enforce cultural assimilation (Kemény, 2006; Kende, 2000)

Into the 20th century, policies shifted towards more integrative but still highly controlled approaches. The state's approach to the Roma population started to focus on their economic integration by providing work opportunities, even if for low-skilled and poorly paid jobs (Kállai & Törzsök, 2000; Kemény, 2006; Kende, 2000). However, these measures often reinforced segregation by relocating Roma into specific neighborhoods or jobs, thus perpetuating social and economic exclusion and stereotypes (FXB center, 2014; Rixer, 2015) As asserted by Majtényi & Majtényi (2016, p. 206) "the unequal status of Roma served to portray poverty and exclusion as the fault of the groups whom it affected, emphasizing an image whereby the state did everything it could for those who had not yet enjoyed the fruits of the socialist system".

In the last two decades (21st Century), there was a shift towards recognizing the rights and distinct cultural identity of the Roma groups. This change is clearly evidenced by the language used in policy and scholarly discussions, moving from seeing Roma as a problematic group (Gypsy problem) to a community with distinct rights and cultural characteristics(Hooker, 2015; Trehan, 2009). By focusing on cultural sensitivity, empowerment and enhancing Roma participation in society, these relatively recent policy initiatives aim for a proper understanding of Roma rights, recognizing the failure of past assimilative policies (Boros & Gergye, 2019; Brüggemann & Friedman, 2017; European Commission, 2023; Trehan, 2009). In the 21st century, an important goal was "to transform the terms of the debate from Gypsies as a 'problematic group' to that of Roma as a community (or communities) of people with ethnic

characteristics who like other groups are worthy of rights and protections under the law" (Trehan, 2009, p. 152)

#### 4.2.1.2 Minority Self-Governments

Established in the early 1990s after the regime change, the Minority Self-Governments (MSGs) were designed to protect the rights and preserve the cultural heritage of Hungary's diverse ethnic minorities. With a particular emphasis on the Roma – the country's largest minority group – MSGs aimed to provide a critical platform for minority groups to express and practice their cultural and ethnic autonomy, participating in the management of their own affairs (Dobos, 2022; Helsinki Watch, 1993; Rixer, 2015). Dobos (2022), stresses the relevance of the self-governments for cultural, political and educational aspects of Roma groups' lives. According to the author,

> The system of minority self-governments (MSGs) was created with the aim of guaranteeing the cultural autonomy of minorities and allowing them to make decisions especially on the foundation, taking over and maintenance of cultural and educational institutions and media at both local and national level. MSGs obtained the right to determine their protected monuments and memorial sites, as well as the dates of their local and national holidays. They were entitled to adopt their own organizational and operational regulations. MSGs at local level could veto proposals if they concerned cultural, educational or language issues related to the specific minority. They also had veto power on the question of the appointment of the leaders of minority institutions. At national level, the national MSGs, as partners for both the parliament and government, could give their opinions on draft laws and regulations affecting minority communities. They had the right to monitor minority education, as well as to participate in the development of the core curricula used in minority education (except for higher education) (Dobos, 2022, p. 18)

The formation of Minority Self-Governments in Hungary can be reckoned as an approach to enhancing the political and social engagement of ethnic minorities. Their primary intention was to empower these communities to self-manage cultural and educational institutions, as well as to fully participate in public life. However, the effectiveness and impact of the MSGs have been constantly under scrutiny and criticism due to their lack of effective power in order to provide the outcomes they were designed for (2000, p. 87). Due to financial, administrative and political constraints, the MSGs can only offer limited effect, even for the communities they were designed to represent. According to Kállai & Törzsök (2022, p. 18), 2000, "despite the initial optimism surrounding the establishment of MSGs, the actual impact on improving the social and economic conditions of the Roma has been minimal".

In this direction, Dobos (2022, p. 19), notes that "financial considerations and the fears of municipalities concerning the possibility of autonomy creating dual administration resulted in a separation of form and function […] MSGs soon questioned the lack of adequate powers and rights and the dependence on municipalities". According to the author, in practical terms MSGs' "most powerful right was a veto, which after 2005 covered any municipal decrees affecting the minorities in the fields of local media, the promotion of traditions and culture, and the collective use of language" (Brüggemann & Friedman, 2017; European Commission, 2023; FXB center, 2014; Llanaj et al., 2020). The lack of political, economic and administrative power indicates a gap between the intended theoretical autonomy and the autonomy that these organizations could actually exercise. Likewise, while MSGs were granted with significant theoretical powers the practical realizations of these powers have often been curtailed by limited financial resources and political support.

Therefore, while the Minority Self-Governments for the Roma and Gypsy communities in Hungary offer a potential pathway toward greater cultural autonomy and participation, their impact remains limited by structural, political and financial constraints. Despite the establishment of these bodies, Roma groups continue to face social, economic, political and educational exclusion, indicating that MSGs have not been enough to change the marginalized status of Roma groups.

#### 4.2.1.3 Spatial segregation

The spatial separation significantly affects the Roma population in Hungary, with a large number of group members living in isolated villages or specific settlements that are characterized by poor living conditions and limited access to resources and public services (Brüggemann & Friedman, 2017; European Commission, 2023; FXB center, 2014; Llanaj et al., 2020). This geographical segregation reinforces social and economic disparities and poses substantial barriers to integration and equal opportunity.

The Roma population is frequently found living in separated neighborhoods or ghettos, which stresses their social isolation. As denounced in the FXB center's report (Chang, 2018; Kállai & Törzsök, 2000; Kállai & Várkonyi, 2002; Kemény, 2006; Király et al., 2021), "The living conditions of the Roma are generally worse than those of the non-Roma population. About 60% of the Roma live in secluded rural areas, segregated neighborhoods, settlements, or ghettos". These areas are often marked by inadequate housing and limited access to essential

services such as healthcare and education. These settlements are not only a reflection of current socio-economic conditions but also historical segregations that have been institutionalized over decades (2014, p. 15). As elaborated in the FXB center's report (Boros & Gergye, 2019; Lopez, 2009), "Poverty, limited education, and 'isolation in ghetto-type settlements' are also linked to factors that perpetuate segregation and discrimination and contribute to unequal access to health care and other services".

These segregated settlements underscore how spacial discrimination not only reflects but also reinforces the broader social and economic exclusion of the Roma. Both country-wise (considering separated villages and settlements) and urban-wise (considering separate neighborhoods and districts) the spatial segregation of the Roma population in Hungary is an issue that impacts not only the groups' social, economic, and health outcomes but also delineates and stresses their extra challenges into properly engaging in broader levels of society.

#### 4.2.1.4 School and Classroom Segregation

School and classroom segregation of Roma children in Hungary is a well-known issue that significantly affects their educational outcomes, integration into society and particularly their chances to achieve higher education. According to the European Commission (2023, p. 18), "around 45% of Roma children in Hungary attend schools or classrooms where all or the majority of their peers are also Roma". The methods of segregation vary from subtle and hidden to explicit and disclosed mechanisms at the classroom, institutional, parental and systemic levels.

A common practice is misplacing Roma students in remedial schools dedicated to managing supposed behavioral or learning deficiencies. The FXB center report (FXB center, 2014, p. 17) denounces that in several cases Roma students are wrongly diagnosed with intellectual disabilities as a segregation method. As stated in the document,

> although segregation is officially illegal in Hungary, Romani children are frequently placed into segregated schools and classes, in particular schools and classes for children with intellectual disabilities. A 2006 report on Hungary by the Council of Europe Commissioner for Human Rights found that 20% of Romani children had been assigned to special schools as opposed to 2% of ethnically Hungarian children. According to the ECHR, despite measures taken in recent years, "the rate of mentally disabled children has been continuously increasing in Hungary, especially in the 'mild mental disability' and 'other disability' categories. Children with disadvantaged backgrounds, especially Roma ones, are significantly over-represented amongst children with a disability." In addition, intellectual ability assessments are often conducted under inappropriate conditions, ignoring language or cultural issues. The ECHR ruled against

> Hungary in 2013 in the case of Horváth and Kiss v. Hungary, deciding that the two complainants were misdiagnosed and wrongly educated in a school for pupils with mental disabilities (FXB center, 2014)

A similar mechanism used to place Roma students into separate schools can be observed by placing them in separate classrooms within the same school (2023, p. 18). According to the European Commission (2023, p. 18), "schools place Roma children into classes that are segregated from children of other ethnicities or from the majority Hungarians. This means that Roma children are taught in the same school, but in separate classrooms, and attend and use separate restroom or dining facilities as well". Consonantly, the ERRC document posits that

> Romani children are often placed in separate classes within schools. A widespread practice of segregating Romani children in Hungarian mainstream schools is based on a Ministry of Education decree from 1997 on the education of the national and ethnic minorities. The decree was used as a ground for segregating Romani children in all-Romani "catch-up" classes which are frequently substandard, offering poor quality education in spatially segregated areas. Most Romani children educated in "catch-up" classes are never mainstreamed into the normal school system, but rather finish their educational career in the separate system, often as early as the 5th class. (ERRC, 2007, p. 24)

The phenomenon known as "white flight" – where non-Roma parents remove their children from schools with high numbers of Roma students – is another segregation procedure used by non-Roma parents (European Commission, 2023, p. 18).

These segregation practices are not only a violation of national and international laws regarding equality in education but also significantly hinder the possibilities of Roma children receiving quality education or at least similar to the quality offered for non-Roma pupils. The European Commission (2023) provides insight into the structural frameworks that support such segregation. The Gyöngyöspata (a town in Hungary) segregation case is used to illustrate the systemic challenges faced by Roma group members. As stated in the document,

> For years, Romani children in this town have been separated from their peers, with many leaving without an education. These children were not permitted to visit the first floor of their primary school, and were instead forced to remain on the ground floor, where facilities such as toilets were inadequate or non-existent. The Debrecen Court of Appeal awarded damages to 63 school students in 2019. Finally, Hungary's Supreme Court upheld the decision, ruling that segregation was unacceptable. Despite a court ruling which found that the historic ethnic segregation of Roma pupils in the town's schools was unlawful, Prime Minister Orbán sought political capital by blocking the pay-out of compensation and labelling the victims "aggressors against the majority".The Prime Minister himself made statements about the unfairness of monetary damages being awarded to Roma, triggering nationwide hatred against Romani people (European Commission, 2023, p. 18)

The impact of this segregation extends beyond the classroom, affecting the social integration and economic opportunities available to Roma children as they grow into adulthood – hindering even their chances to pursue a brighter future throughout university studies.

#### 4.2.1.5 Stereotypical and Discriminatory representation in media

The portrayal of Roma in the media has historically been marked by stereotypes and discrimination, not only misrepresenting the community but also perpetuating social stigmatization and exclusion. Several authors, reports and documents have denounced how media representation in Hungary often reflects and reinforces negative stereotypes about the Roma groups (Kovalcsik, 1987; Lopez, 2009; Vekerdi, 1988). According to them, Hungarian media tends to focus disproportionately on negative stories about the Roma, which perpetuates a biased image of the community as problematic or criminal (1987, p. 50). As sustained by Kovalcsik (2022, p. 148) "the mass media rarely present anything on Gypsies and their culture, except for crime reports and programmes concerned with Gypsy assimilation". In the same direction, Dunajeva, (2002, pp. 117–119) affirms that the Nationwide media channels usually illustrate "one-sided and derogatory representations of Roma and continued circulation of racialized stereotypes that become normalized in the society".

Furthermore, it is also important to mention how Roma are often absent from positive or neutral media. According to Kállai et al., (Coulthard, 2019; Ryser et al., 2017; Young, 2001) "although the Roma appear in the media with significantly more weight than previously, the majority of portrayals remain within the framework of a set of massive stereotypes. […] They are missing from the entertainment programmes of the Hungarian media. Minority personalities never or very rarely appear in Hungarian soap-operas or talk shows". This type of selective representation reinforces social discriminatory behavior and hinders the possibilities for Roma integration by creating a feedback loop where negative stereotypes are both a product and a contributor to societal discrimination against the Roma population.

## 4.3 THE ROMA MUSIC

Defining or even Identifying Roma music is a complex task that involves multifaceted analysis because Roma music has shaped and been shaped by diverse cultural and social contexts across Europe (Imre, 2008; Piotrowska, 2013a). At the same time, Roma musicians have been central to the development of the Hungarian national musical identity, their

contributions have often been contested and exoticized (Piotrowska, 2013b, 2013c; Renard & Fellman, 2011).

Piotrowska (2013a), states that Roma musicians not only have historically been associated with music-making (especially in Hungary and Spain) and particularly admired for their virtuosity but also marginalized as cultural outsiders. In Hungary, Roma musicians became integral to folk and national music traditions, performing in aristocratic courts, taverns, and public celebrations (Piotrowska, 2013b). By the 19th century, they were at the heart of Hungary's national music movement, particularly through their involvement in Zigeunerkapellen (Roma orchestras); these ensembles played a hybrid repertoire that mixed folk, popular, and classical influences, leading to a blurred distinction between "Roma music" and "Hungarian music". In this direction, their role was often ambivalently framed: some viewed them as authentic owners of Hungarian music, while others saw them as mere performers of music composed by Hungarians (Hooker, 2015; Piotrowska, 2013c). This ambivalence can be traced back to Franz Liszt's 1859 book, *Des Bohémiens et de leur musique en Hongrie*, in which he claimed that Roma music was the true Hungarian music. Liszt's argument generated strong debates, as many Hungarians, including Béla Bartók, argued that Roma musicians were simply interpreters of Hungarian compositions, not the originators of a unique musical tradition (Piotrowska, 2013a, 2013c; Renard & Fellman, 2011)

Piotrowska (2013b) asserts that Roma musicians were celebrated for their improvisational skills and expressive performance style, which gave Hungarian music its distinctive sound. By incorporating Hungarian folk motifs, Roma musicians played a role in nation-building efforts, particularly during Hungary's efforts to assert cultural independence from the Habsburg Empire. As affirmed by the author,

> the process of constructing national identity in Hungary - stimulated by political aspirations to differentiate the country within the Habsburg Empire -took a radical form in the early nineteenth century, leading to the manufacture of national symbols such as folk costumes, cuisine and music. And it was Gypsy music that served an emblematic role in that context (Piotrowska, 2013a, p. 395)

Despite their contributions for verbunkos and csárdás (dance forms that became symbolic of Hungarian identity), their ability to blend folk, popular, and classical styles and the recognition of their artistic value (Hooker, 2015) Roma musicians were often portrayed as "outsiders" (Imre, 2008). This tension between admiration and exclusion has persisted into the 20th and 21st centuries, where Roma music continues to be both celebrated and commodified (Hooker, 2015).

In spite of regional variations, Roma music is often identified through sets of distinct musical traits, for example: 1) Improvisation and Ornamentation – Roma musicians are known for their spontaneous embellishments, including glissandi and rapid note flourishes, which make each performance unique (Renard & Fellman, 2011); 2) Expressive Rhythm and Tempo Changes – Roma music frequently uses tempo rubato, where the rhythm stretches and contracts for dramatic effect and sudden tempo shifts, particularly in dance music (Hooker, 2015; Piotrowska, 2013a); 3) Particular scales and Harmonic Structures – the Hungarian minor scale (Gypsy scale), with its raised fourth and seventh degrees can be considered as a symbol (even if stereotypically) of Roma musical traditions (Piotrowska, 2013b). As stated by Piotrowska (2013a),

> The schematics of employing Romani themes in musical works favoured the perpetuation of stereotypes accompanied by certain 'musical signifiers'. Composers wishing to stress the Gypsy elements in their works usually made use of specific instrumentation (such as a clarinet solo), scales (such as the so-called 'Gypsy scale') and alluded to particular dancing practices (such as contrasting the slow tempo of the lassan with the quick tempo of the friska, like in the csárdás associated with the Roma). Composers were familiar with these conventions from reports in the press, iconographic depictions, literature or other musical works, rather than from a study of Gypsy music itself (Piotrowska, 2013a, p. 400)

On the other hand, it is important to stress that Roma music is not static, it continuously evolves by absorbing influences from different musical genres while retaining some core stylistic elements (Imre, 2008). This feature is potentialized by the traditional oral transmission of Roma musical knowledge. As asserted by Renard & Fellman (2011),

> Musically speaking, […]the Romani Heartland (including the middle classes) were in a state of illiteracy up to the end of the nineteenth century […] they had no knowledge of written music. Their musical life still showed all the characteristics of traditional oral culture; written music was only used in exceptional instances. […]. Even where written music was seemingly indispensable-as in male voice choirs it only served to help memorize the text. Music was learned entirely by ear (Renard & Fellman, 2011, p. 385)

Therefore, defining and even identifying Roma music requires contextualization of historical dynamics, cultural hybridity and evolving musical practices. In Hungary, Roma musicians played a pivotal role in shaping national music, yet their contributions were often contested or exoticized. By resisting stereotypical representations, they continue to shape Roma music as both a historical tradition and a living, adaptive art form

# 5 METHODS

First, it is important to mention that the data analysis in this inquiry was greatly supported by a computer program that provides comprehensive tools for managing and organizing the research's collected data. ATLAS.ti was selected as the software of choice due to its versatile functionalities, which include the ability to systematically organize text and visual files alongside memos and codes. This software also offers robust search, retrieval, and comparison tools, which were instrumental in facilitating an in-depth analysis of the data. Another aspect of ATLAS.ti is its capability to integrate with other applications, such as Microsoft Excel, which allowed additional flexibility in handling and visualizing the data. My prior familiarity with ATLAS.ti further influenced this choice, as it enabled me to navigate through its features efficiently and apply them effectively to the research process.

In this direction, to maximize the potential of the application, all documents and interview data were carefully transcribed and, when necessary, translated into English. This step was crucial in establishing a consistent language across all materials and ensured coherence throughout the investigation. By maintaining a single language, ATLAS.ti's functionalities could be fully employed, allowing for unified cross-referencing, coding, and categorization of data within a unified framework. This approach enhanced the reliability of the analysis and contributed to a more structured and systematic exploration of the research findings

Second, the ethical procedures for this research were planned and implemented ensuring compliance with regulatory requirements in both Hungary and Brazil. While the process of identifying potential participants, initiating communication, presenting the research, and scheduling interviews began in September 2021, all interviews were conducted within the officially approved period, from April 2022 to December 2022. This adherence to the approved timeframe was fundamental in maintaining ethical integrity and ensuring that all data collection complied with the institutional and national guidelines.

The ELTE ethical committee reviewed the research application and granted approval on February 15, 2022, under license number 2022/59. The license was valid from February 15 to December 31, 2022, thereby covering the entire interview period. As noted by the committee, this license confirmed that all research activities fell within the stipulated dates, allowing the research to proceed within Hungarian ethical standards for studies involving humans. The ethical approval included essential elements such as informed consent procedures, data

protection measures and participant anonymity, which are particularly important due to the research focus on a relatively sensitive topic.

Since a significant portion of the data collection happened outside the European Union, Brazilian ethical standards also had to be met. The University of Bahia State (Universidade do Estado da Bahia – UNEB) reviewed the proposed research procedures, including data collection, participant confidentiality, and compliance with Brazilian regulations on human research. On December 10, 2021, UNEB granted ethical approval, certifying that the data collection process adhered to Brazilian ethical requirements. This approval allowed the research to proceed with UNEB's co-responsibility for data collection and processing related to Brazilian participants, ensuring adherence to local ethical standards and legal protections.

A requirement for both Brazilian and Hungarian research regulations was that all participants be 18 years or older. This age restriction was considered essential to ensure that participants had the legal capacity to provide informed consent independently. Both ELTE and UNEB approvals included this requirement, reflecting the research's commitment to ethical standards in both countries.

Both the ELTE and UNEB ethical approvals required detailed descriptions of the interview procedures, data management plans and participant rights, such as the ability to withdraw from the study at any time. In line with these requirements, participants were informed about the study's aims and the processes of handling their data. All participants received a detailed informed consent form explaining these aspects, with a clear reference to GDPR compliance for Hungarian participants. Data was securely stored, and personal identifiers were anonymized, with plans to keep the anonymized data for five years (should be deleted after this period).

## 5.1 DATA COLLECTION

As previously mentioned, the main sources of data for this research were: 1) document analysis; and 2) one-to-one semi-structured interviews. The next sections will detail the procedures employed in the process of collecting this data.

### 5.1.1 Document analysis

In this inquiry process, the procedures for data gathering primarily examined curricula and courses' content of the selected higher education institutions (UFBA, ELTE, LFZE). In each university between two and five curricula were considered based on the following categories: 1) instrument course (singing courses are also in this category); 2) composition or conducting course; 3) pedagogy-oriented course; 4) "less-traditional" course (e.g. UFBA's popular music or LFZE's electronic music media in this category).

Thus, this research examined 12 curricula of higher education music courses: two in ELTE (Art Communication and Teacher Education), 5 in LFZE (Classical Piano, Orchestral and Choral Conducting, Composition, Electronic Music Media and Folk Singing) and 5 in UFBA (Instrument – Acoustic Guitar, Popular Music – Composition and Arrangement, Composition, Teacher Education and Singing).

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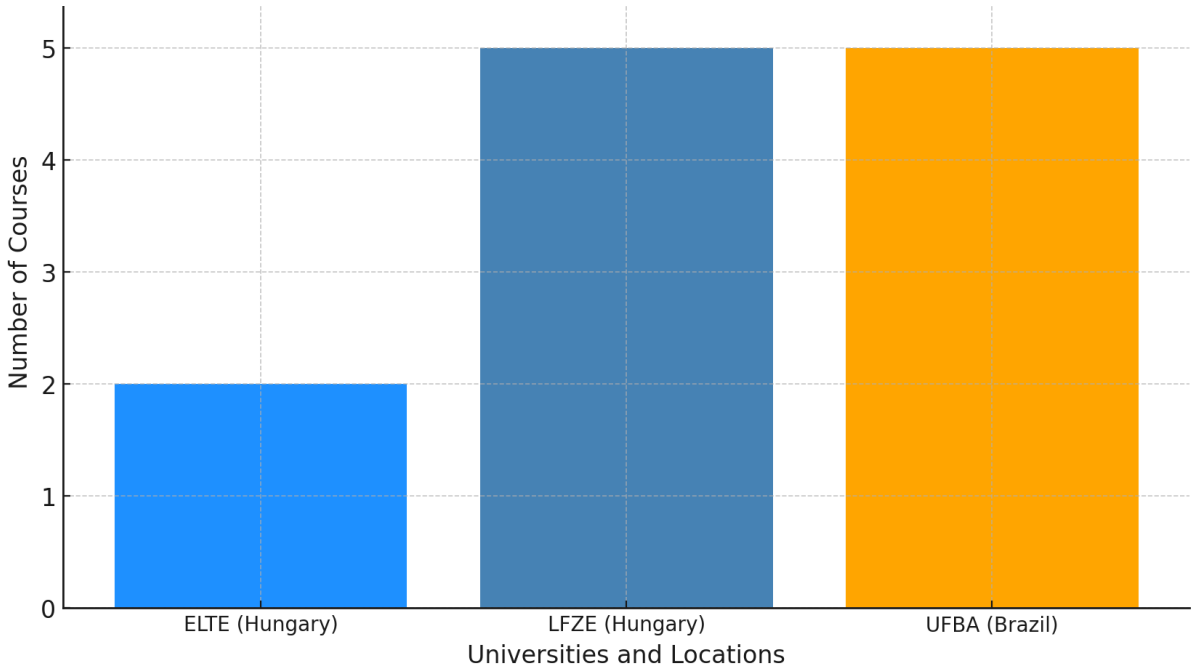


*Chart 1 Examined Curricula by University and Country*

Considering the aforementioned categories, as presented in Chart 2, the courses distribution can be perceived as:

1) **Instrument courses**: Classical Piano (LFZE), Instrument – Acoustic Guitar (UFBA), Singing (UFBA)
2) **Composition or conducting courses**: Composition (UFBA); Composition (LFZE), Orchestral and Choral Conducting (LFZE)
3) **Pedagogy-oriented course**: Teacher Education (UFBA); Teacher Education (ELTE)
4) **Less-traditional courses**: Popular music – Composition and Arrangement (UFBA); Electronic music media (LFZE), Art Communication (ELTE), Folk Singing (LFZE).

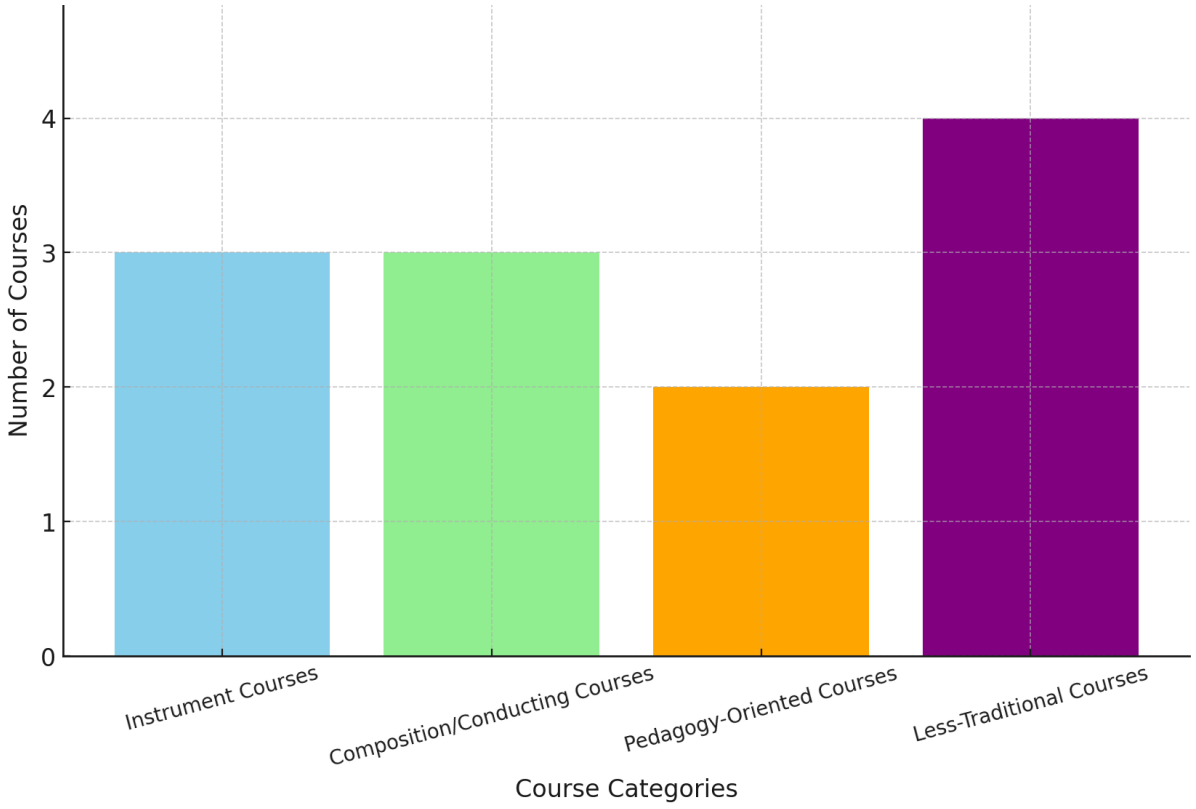


*Chart 2 Examined Curricula by Course Category*

On the other hand, despite curricula being the main source for documental analysis, this inquiry was also supported by other types of documents such as descriptions of subjects' content; courses syllabus and subjects' learning outcomes in terms of expected knowledge, skills and attitudes; courses' professional outcomes; students and professors' requests regarding courses content; students' and professors' complains regarding courses content; and in any other relevant document that could be used to develop an appropriate picture of the universities' scenarios.

### 5.1.2 Interviews

In total, nineteen interviews were conducted, ten in Brazil and nine in Hungary (seven in ELTE context and two in LFZE context). With representatives of sampling groups 1, 2 and 4, two interviews were expected to be conducted in each comparator. In the students' group (sampling group 3), four interviews were expected to be conducted in each investigated scenario. In Brazil, all the targets were achieved (Chart 3).

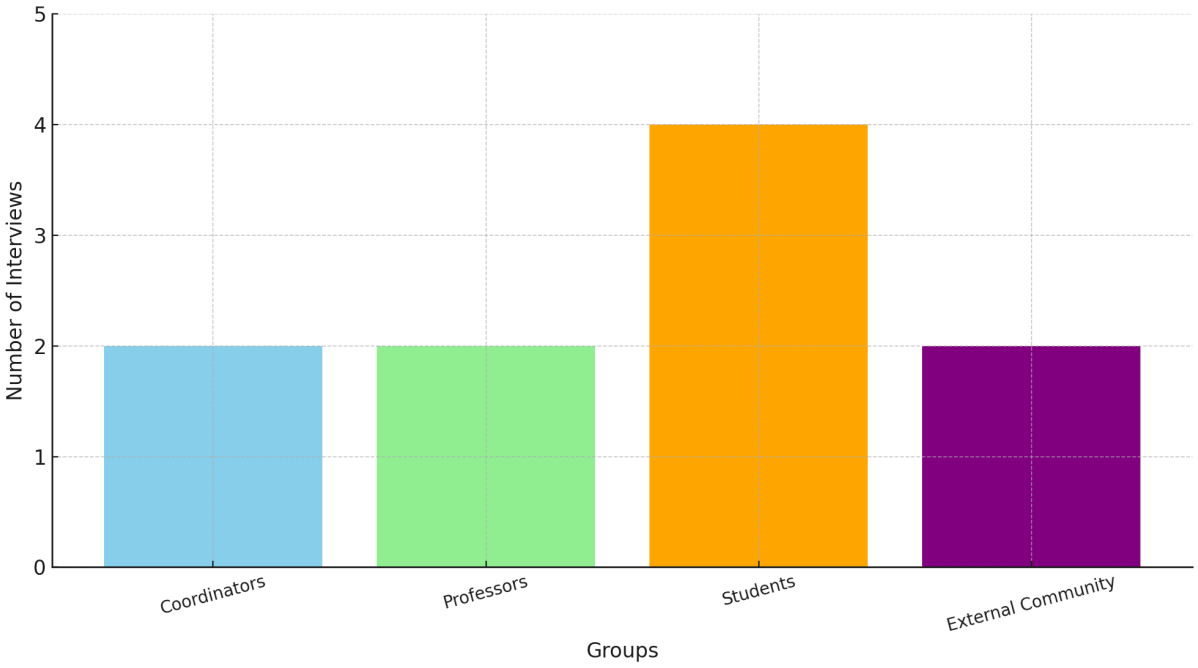


*Chart 3 Interviews by Group in Brazil*

In Hungary, participants from minority groups, external community and certain sampling groups from LFZE declined the invitation to participate in the research process. Therefore, as showed in Chart 3, on the Hungarian side were interviewed: 1) 2 members of the first sampling group – coordinator/curriculum developers; 2) 3 members of the second sampling group – professors; 3) 4 members of the students' group; 4) no member of the external community agreed to participate. Among the participants, only 2 members of the Liszt Ferenc Academy of Music agreed to participate: one former student and one professor.

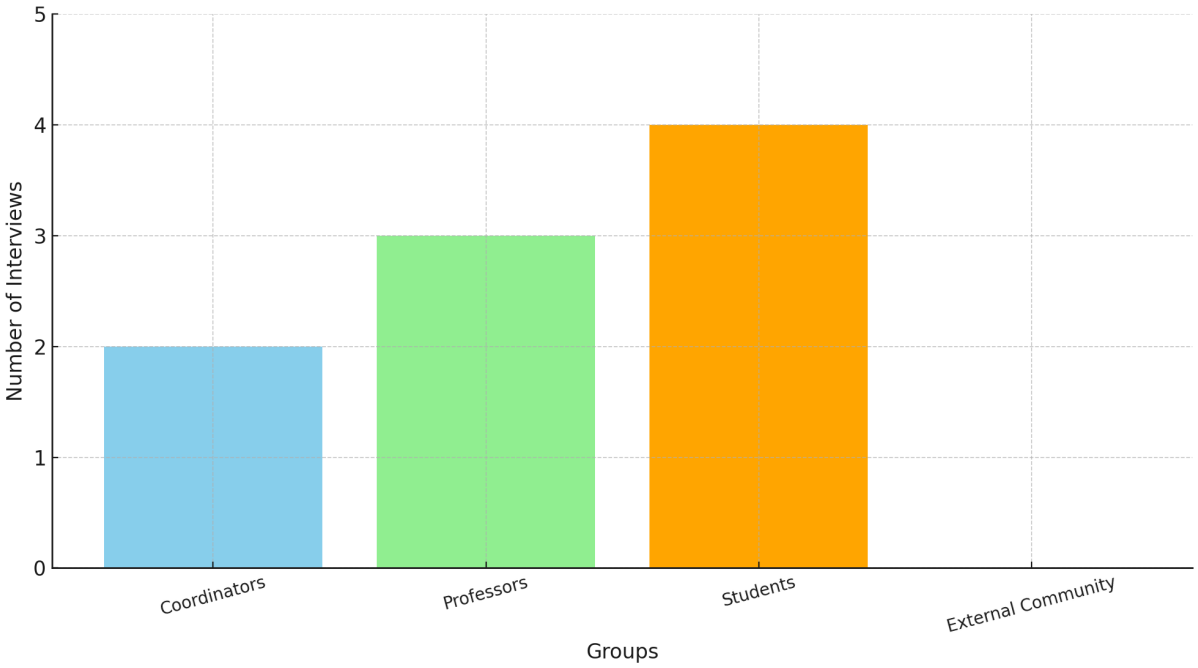


*Chart 4 Interviews by Group in Hungary*

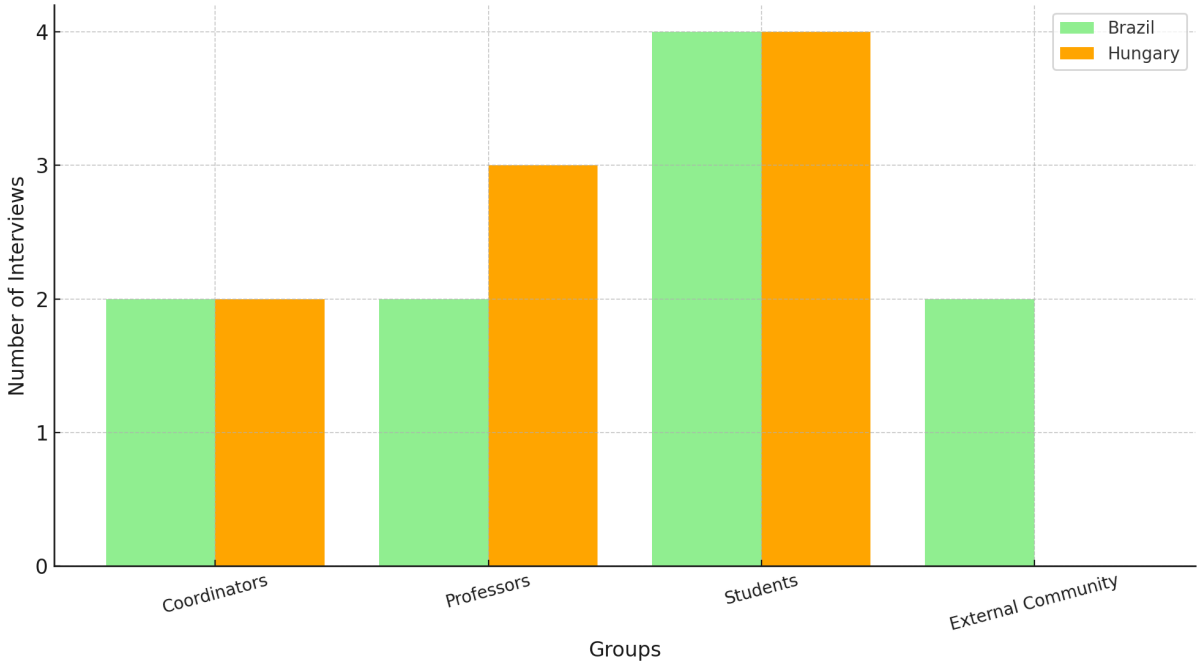


*Chart 5 Interviews by Group in Brazil and Hungary*

#### 5.1.2.1 Identifying Potential Participants

The process of identifying potential participants for this research involved several approaches. Professors and coordinators were the first groups approached, selected based on their professional information available on the universities' websites. In Brazil, most of the professors and coordinators responded positively to the invitation. Some expressed initial concerns about participating but eventually agreed to collaborate. In Hungary, however, the initial response was more limited. Only a few of the initial contacts responded positively to the invitation, with many requests simply ignored.

Due to these challenges, a snowball sampling approach was implemented in Hungary. When participants agreed to be interviewed, they were asked to recommend others who fit the research criteria. This method helped increase the success when approaching possible participants, considering the challenges encountered.

For students and members of the external music community, participants were primarily identified through recommendations from professors and coordinators. In Brazil, all the initially invited students and community members accepted the invitation to participate in the interviews. In Hungary, however, response rates varied by institution. While most students from LFZE (Liszt Ferenc Academy of Music) became unresponsive after initial contact, students from ELTE (Eötvös Loránd University) were more responsive and agreed to participate.

A particular focus of the study was to include participants from minority groups. In Brazil, members of the Black group were successfully approached across all groups, including coordinators, professors, students, and members of the external music community. In Hungary, however, no Roma individuals were identified as part of the staff or student body within the universities involved. With the assistance of professors and students, some members of the Roma minority groups were identified as part of the external music group (professional musicians who have never been engaged in higher education music studies). Despite efforts to engage them, none of these potential participants from the Roma minority group agreed to participate in the research.

#### 5.1.2.2 Pre-Interview General Procedure

The general procedure for conducting interviews in this research was designed to ensure that participants were informed, comfortable and aware of their rights. The process started with an introductory email sent to prospective interviewees, which provided a brief overview of the research, an introduction to the researcher and an invitation to participate in the interview process. If a participant responded positively, a more formal invitation email followed, structured to give a deeper understanding of the study and to clarify the process. This follow-up email had three main parts. First, there was a detailed message in the email body that explained the research in more depth, including the study's goals, theoretical background, and methods. Second, a PDF file with a personalized formal invitation attached, specifically tailored to the participant's group (coordinator, professor, student, external community). Third, there was an "Informed Consent and Description of Research" document: this document explained how personal information would be handled, detailed the interview process, and clarified how the study complied with the General Data Protection Regulation (GDPR). Additionally, a separate GDPR document was included to further outline data protection practices.

Participants were encouraged to carefully review all the materials and, if they agreed with the conditions and procedures outlined, they were asked to formally indicate their consent by selecting "I agree" in the informed consent document. This formal agreement helped ensure that participants fully understood their involvement and the study's ethical standards.

Due to geographical distance, participants in Brazil could only be interviewed online. Hungarian participants had the option to be interviewed in person, but all chose the online format. The online interviews were conducted on Google Meet, creating a consistent setup for all sessions. Since only audio recordings were needed, the "Otter" extension was used to capture audio without video, as Google Meet does not offer an audio-only recording option.

After a date and time were agreed upon, a calendar appointment was created in Google Calendar, with notifications sent to both the participant and researcher to confirm the meeting. At the beginning of each interview, participants were reintroduced to the research and reminded of their rights, including the right to skip any question or to withdraw from the interview at any time (during the session or afterward).

This structured approach to the interviews, from the initial contact to the actual interview session, helped create a respectful and ethical research environment, supporting open, honest,

and meaningful conversations. Additionally, since each interview was time-limited (70 minutes maximum, due to the participants' mental well-being) the prior introduction of the research was considered extremely important to ensure the most efficient use of the time available for collecting the most important information considering the research topic.

#### 5.1.2.3 Interview guide - Semi-Structured Interview

As can be seen in the Appendix C, the semi-structured interview guide was designed to collect participants' perspectives on the integration of minority group music in the higher education curriculum, while allowing uninfluenced responses. Through a structured set of questions, the guide sought to uncover participants' views on the broader role of music education, extending beyond technical and artistic functions and including broader social issues. This approach was essential to understanding how music curricula were perceived not only in terms of artistic value but also in terms of their broader impact on society.

The interview began with questions about the participants' life experiences, designed to gather insights into their personal journeys in music, including when and how they started, significant achievements and professional activities. This contextual background helped clarify how participants' experiences shaped their views on music education and influenced their positions on key issues, such as the place of minority group music in academic settings. Specific questions about institutional responsibilities appeared only for coordinators and professors, given their direct involvement in curriculum design and implementation. Similarly, coordinators and professors were asked about their role in developing curricula, as their institutional responsibilities and influence on educational content directly shaped student learning experiences. By contrast, students and external community members were instead asked to share their perspectives on their own learning and professional pathways in music, which helped to capture their more personal experiences with music and music education.

Questions then shifted to each participant's views on the objectives of music higher education, exploring their perspectives on the role of music education and its key elements. These questions allowed participants to freely express what they believed to be the essential purpose of music training at the higher education level. Through these open-ended inquiries, participants could naturally connect music education with broader social issues, expressing perspectives on music's potential to address social and cultural issues beyond its technical

orientation. This section was especially important to set the stage for more targeted questions later in the interview.

The questions then focused on the flexibility of the curriculum, exploring whether participants felt that music courses provided opportunities to adapt content according to student needs and evolving social themes. For coordinators and professors, this included questions on the frequency of curriculum updates and their ability to customize course materials based on student interests. These questions highlighted participants' insights into the institutional structure, flexibility and responsiveness of music education programs. Considering the current fast-paced changing world (and music industry), this section was particularly valuable for identifying adaptability mechanisms, which could influence the inclusion or exclusion of socially relevant themes in the curricula.

The final subtopic of the interview shifted specifically to questions about minority group music, particularly Roma and African-based music (each in their respective country), and its representation in the curriculum. These questions were intentionally placed at the end to allow participants to naturally build their responses based on their earlier answers. By addressing ethnicity and minority group music as the last topic, the guide enabled participants to connect the broader themes discussed with specific inclusivity aspects, ensuring an authentic expression of their views on the topic. Additionally, considering the pre-interview phase and the nature of the previous sections of the interview guide, there was an expectation that the focus of this subtopic would be brought naturally by the participants themselves. In this direction, this topic was placed at the end as a last resource to gather the necessary information and participants' perspectives. In this section, the interview guide aimed to get insights about participants' beliefs that minority music was being or should be represented in higher education music curricula, how such representation could affect students from all backgrounds, the role of higher education institutions in promoting inclusivity and fairer societies, etc.

As previously mentioned, prior to starting the recording, each participant was reminded that the main purpose of the research was to investigate the integration and representation of minority groups' music within academic programs. This reminder was intended to orient their thinking gently toward the study's key interests, while still leaving them the autonomy to express any associations they felt were relevant. The initial prompt helped establish a thoughtful baseline for discussion, encouraging participants to reflect on both the structural and cultural implications of minority music's presence (or absence) in higher education.

In essence, these interviews were designed, as defended by the critical paradigm, to gather holistic perspectives from coordinators, professors, students, and external community about music education's broader social role and the integration of minority group's music in higher education curricula.

## 5.2 DATA STORAGE AND PROCESSING

The data processing procedures in this research were designed to comply with ethical considerations regarding participant privacy and to align with the Hungarian and Brazilian regulations. Data processing was structured to ensure the protection of participants' rights and privacy while maintaining data integrity throughout the study. The data collected included participants' personal information, such as full names, ages, email addresses, professional roles, study or workplace, ethnic group and audio-recorded interviews. The transcription process was facilitated using Logic Pro X, a digital audio workstation primarily developed for music production. This software offered features such as precise audio positioning, speed adjustments and section repeats, which significantly enhanced the efficiency and accuracy of the transcription process. Given the relatively small staff sizes in the universities involved, anonymizing participants required more than just hiding personal identifiers like names, age, and gender. Any additional details, such as teaching subjects, coordinated courses, or specific musical backgrounds, could have inadvertently revealed participants' identities. Therefore, whenever participants were referenced, only the general group they belonged to (e.g., coordinators, professors, students, or external community) was mentioned to protect their privacy.

All collected data, including transcriptions and personal identifiers, were securely stored on a password-protected external hard drive accessible only to the research team. Personal data will be retained for a period of five years (starting from the data collection date), and then permanently deleted, in accordance with ELTE's document management rules and GDPR. The basis for data processing was the participants' consent: this document communicated the purpose, methods, and duration of data retention, as well as participants' rights. Approval for the research was granted by ELTE's ethical committee on February 15, 2022, under license number 2022/59, valid until December 31, 2022, verifying compliance with Hungarian regulations on data processing. Additionally, since a significant portion of the data was collected outside the EU, the University of Bahia State (UNEB) in Brazil also reviewed and

approved the research on December 10, 2021, ensuring compliance with the Brazilian standards.

## 5.3 DATA ANALYSIS

Due to time limitations and deadlines during the research process, a strategic decision was made to initiate data analysis before the completion of data collection. In this direction, the coding process for both interviews and documents, started after the first 8 interviews were completed. Thus, this approach led to dividing the data analysis process into three stages, each characterized by a specific set of procedures. These procedures will be described in the following subchapters.

### 5.3.1 Initial free coding based on the interviews' sections

The interview design relied on subgroups (as shown in Appendix D) to capture the most relevant information from each participant. By segmenting participants into distinct groups (coordinators, professors, students, and external community) the interview aimed a targeted exploration of each group's perspectives regarding the inquiry's topic. As each group contributed based on different levels of influence, experience and expectations regarding the academic settings, the group approach was essential to understanding how participants perceived the integration of minority group music within the higher education curriculum.

As noted before, the coding process began with the transcription of each interview and, when necessary, translation into English, ensuring consistency in the data analysis. In the initial coding phase, a free-coding approach was employed to extract meaningful insights from the interview data. While this phase allowed for open exploration of ideas, the interview sections such as life experience; perspectives and points of view; music and broader issues; job and time working in the university; and music education related to minority groups served as a subtle guide throughout the coding process.

After analyzing the first batch of interviews, which included eight participants, a total of 53 initial codes were created and organized according to the interview sections (Table 1). This grouping process was essential for aligning the findings with the structure of the interview, facilitating a clear understanding of each participant's perspective within the research framework. This method ensured that each code accurately reflected the nuanced viewpoints gathered from the interviews, ultimately enriching the research with a structured yet holistic view of the topics at hand.

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 1 | Life Experience | 1.1 | Family influence in music |
| | | 1.2 | Early musical exposure through community or family |
| | | 1.3 | Initial instrument choices (e.g., self-taught or formal lessons) |
| | | 1.4 | Mentorship and guidance from family or local musicians |
| | | 1.5 | Changing main instrument over time |
| | | 1.6 | Learning multiple instruments independently |
| | | 1.7 | Transition to university-level studies |
| 2 | Perspectives and Points of View | 2.1 | Aspiration to teach or become a music educator |
| | | 2.2 | Career aspirations in composition, arrangement, or orchestration |
| | | 2.3 | Seeking intellectual stimulation through music studies |
| | | 2.4 | Goal to understand music at a deeper philosophical level |
| | | 2.5 | Curiosity about blending traditional and modern music styles |
| | | 2.6 | Student perspectives on the flexibility of university culture |
| | | 2.7 | Openness to different musical styles and approaches |
| 3 | Music and Broader Issues | 3.1 | Impact of religious and cultural music on identity |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 3.2 | Role of music in cultural identity and preservation |
| | | 3.3 | Influence of gender and racial dynamics within music education |
| | | 3.4 | Music's impact on social and community issues |
| | | 3.5 | Connection between music and personal identity formation |
| | | 3.6 | Role of music in preserving cultural traditions |
| | | 3.7 | Exploring music as a means of social cohesion |
| | | 3.8 | Understanding the cultural significance of various music genres |
| | | 3.9 | Rigid curriculum structure with limited flexibility |
| 4 | The Job and Time Working in the University | 4.1 | Adapting to conservatory or formal music education |
| | | 4.2 | Rigid curriculum structure with limited flexibility |
| | | 4.3 | High student-teacher ratios affecting individualized feedback |
| | | 4.4 | Limited institutional support for hands-on practice |
| | | 4.5 | Difficulty in adapting to traditional assessment methods |
| | | 4.6 | Balancing personal creativity with academic demands |
| | | 4.7 | Faculty-student relationship dynamics and mentorship |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 4.8 | Exploring music as a means of social cohesion |
| 5 | Music Education and Focused Minority Group | 5.1 | Financial barriers to pursuing formal music education |
| | | 5.2 | Inclusivity within the university environment |
| | | 5.3 | Challenges for vulnerable or minority students in the program |
| | | 5.4 | Importance of building a supportive student network |
| | | 5.5 | Development of teaching competencies through practical experiences |
| | | 5.6 | Role of community in fostering a positive learning environment |
| | | 5.7 | Limited access to resources for low-income or minority students |
| | | 5.8 | Rigid curriculum structure with limited flexibility |

*Table 1 First batch of codes grouped by Interview's Sections*

### 5.3.2 Code Merging 1

During the initial code merging process, a structured six-step approach was followed to refine the codes, aligning better the research goals and interviewees' perspectives. Memo writing, as one of the steps, however, occurred simultaneously with each other step, capturing reflections, decisions, and emerging insights about code connections.

The first step was 1) Organizing Initial Codes and compiling the original 53 codes in a structured format to allow their review. This overview set the stage for 2) Creating a Frequency Analysis for Each Code, which involved examining the occurrence of each code across the research. This frequency analysis helped in identifying commonly used codes and the ones with few occurrences.

Next, 3) Reviewing Codes with Few Occurrences: this step focused on low-frequency codes that could be integrated into other codes to strengthen their clarity. This process was complemented by (4) Identifying Patterns and Overlaps, which involved assessing codes for thematic similarities, redundancies, and potential overlaps. These steps allowed the closing consolidation of related codes, helping to reduce redundancy and increasing clarity and precision.

Finally, 5) Re-grouping Codes was essential in redefining the overall structure. Initially, codes were organized under groups based on the interview sections, such as “life experience” and “music and broader issues.” However, it became clear that these initial groups no longer fully captured the central meanings emerging from the data. As a result, the original sections were discontinued, and new, more suitable groups were created. This reorganization led to the establishment of nine new groups, including “Social Roles and Community Connections in Music,” “Theoretical Issues - Music and University,” “University Operations and Administrative Aspects,” and “Social Inclusion and Diversity in Music Education,” among others. By the end of this six-step process (including memo writing as an overarching step), the initial 53 codes were consolidated into 41 codes, creating a clearer and more cohesive framework for the analysis (Table 2).

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 1 | Curriculum Structure and Informal Coordination | 1.1 | Curriculum coordination and management |
| | | 1.2 | Rigid curriculum structure |
| | | 1.3 | Student-Driven Curriculum Flexibility |
| | | | |
| | | 1.4 | Flexibility/adaptability in curriculum and content |
| | | 1.5 | Curriculum and course content |
| 2 | General Curriculum Content | 2.1 | Eurocentric orientation in curriculum |
| | | 2.2 | Alternative creative innovative approaches |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 2.3 | Teacher-student dynamics in university |
| 3 | Adaptability and Flexibility in Curriculum | 3.1 | Challenges balancing theory and practice |
| | | 3.2 | Career-oriented training in internships |
| | | 3.3 | Career Management Skills |
| 4 | People-Centric Diversity and Minority Support | 4.1 | Inclusivity and Support for Minority Students |
| | | 4.2 | Institutional Support for Diversity |
| | | 4.3 | Minority challenges (financial, opportunities) |
| | | 4.4 | Material shortages for minority groups |
| 5 | Minority Music and Cultural Representation | 5.1 | Discrimination inside the music world |
| | | 5.2 | Discrimination/stereotypes/tokenization of minority music |
| | | 5.3 | Discussions about ethnicity |
| | | | |
| | | 5.4 | Intercultural environment and musical diversity |
| | | 5.5 | Role of music in cultural preservation |
| 6 | Additional Perspectives | 6.1 | Age (personal) |
| | | 6.2 | Clear prejudice |
| | | 6.3 | General functions of music |
| 7 | Personal Background and Experiences | 7.1 | Family influence in music |
| | | 7.2 | Self-taught vs. formal training |
| | | 7.3 | Personal Background and Educational Pathways |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | | |
| | | 7.4 | Formal music education (personal) |
| | | 7.5 | Beginning of professional activity (personal) |
| 8 | Exclusion and Lack of Interest | 8.1 | Lack of interest in minority music (or superficial interest) |
| | | 8.2 | Clear prejudice |
| | | 8.3 | No discussion or interest |
| 9 | Social Roles and Community Connections in Music | 9.1 | Community Engagement through Music |
| | | 9.2 | Music as a Tool for Social Change |
| | | 9.3 | Mentorship and Faculty-Student Relationships |
| 10 | Theoretical Issues - Music and University | 10.1 | Theory and practice |
| | | 10.2 | Understanding about the university |
| | | 10.3 | Higher education professional activities (university work) |
| 11 | University Functions and Theoretical Understanding | 11.1 | General functions of music, musician, and music field - responsibilities |
| | | 11.2 | Understanding about the university's purpose |
| | | 11.3 | Music as a Tool for Social Change |
| | | 11.4 | Bureaucratic barriers and processes |
| | | 11.5 | Entrance exam challenges |
| 12 | University Operations and Administrative Aspects | 12.1 | Changes in the university |
| | | 12.2 | Institutional Support for Diversity |
| 13 | | 13.1 | Use of digital tools and online resources for self-learning |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | Digital Adaptation and Online Learning in Music | 13.2 | Virtual performance and recording experiences as learning tools |
| | | 13.3 | Entrance exam challenges |
| | | 13.4 | Experimenting with digital composition and production methods |
| | | 13.5 | Building networks for music collaboration online |
| 14 | Career Development and Professional Skills in Music | 14.1 | Career-oriented training in internships |
| | | 14.2 | Importance of career management and administrative skills |
| | | 14.3 | Building resilience for freelance and self-employed music careers |
| | | 14.4 | Developing promotional and branding skills for music professionals |
| 15 | Emotional and Spiritual Engagement in Music | 15.1 | Therapeutic aspects of music for mental and emotional health |
| | | 15.2 | Emotional support gained from music practice and engagement |
| | | 15.3 | Music as a medium for self-expression and self-discovery |
| 16 | Social Inclusion and Diversity in Music Education | 16.1 | Creating safe spaces for diverse musical expressions |
| | | 16.2 | Emphasis on equal representation in music education |
| | | 16.3 | Music as a medium for self-expression and self-discovery |
| | | 16.4 | Addressing barriers faced by marginalized groups in music |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 16.5 | Role of music in fostering community identity and pride |
| 17 | Community Outreach and Social Impact of Music | 17.1 | Community-based music festivals and local music events |
| | | 17.2 | Music education outreach programs in the community |
| | | 17.3 | Music as a medium for self-expression and self-discovery |
| | | 17.4 | Engaging in local and global music partnerships |
| 18 | Global and Cross-Cultural Music Influences | 18.1 | Cross-Cultural Influence in Music |
| | | 18.2 | Learning from cross-cultural connections in composition and arrangement |
| | | 18.3 | Impact of global collaborations on music production |

*Table 2 Codes and groups after the first merging process*

### 5.3.3 2nd batch of interviews

To maintain consistency and methodological rigor, the second stage of the analysis followed the same procedures of the first one. Similar to what was done with the initial first 8 interviews, the second stage incorporated the analysis of 9 interviews and began with the careful transcription and subsequent translation of the spoken content into English. As previously noted, the entire coding process was conducted in English for uniformity in the data analysis. The coding phase was initiated and the remaining codes created during the first stage (considering that they were reduced during the "code merging" process) were used as a guiding framework. While preferably adhering to the early created codes, the second stage allowed the possibility of generating new codes whenever it was comprehended as necessary, enhancing the flexibility and adaptability of the analysis.

By the end of this coding process, the original set of 41 codes expanded to 85 (Table 3), reflecting the addition of new codes from the second batch of interviews. This iterative and

adaptive coding approach allowed a refined interpretation of the research material, capturing the different levels of participants' perspectives. Through this expansion, the analysis was able to embrace the evolving insights from the perspectives of the 9 new participants, contributing to a better overall understanding of the data.

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 1 | Curriculum Structure and Informal Coordination | 1.1 | Curriculum coordination and management |
| | | 1.2 | Rigid curriculum structure |
| | | 1.3 | Student-Driven Curriculum Flexibility |
| | | 1.4 | Flexibility/adaptability in curriculum and content |
| 2 | General Curriculum Content | 2.1 | Curriculum and course content |
| | | 2.2 | Eurocentric orientation in curriculum |
| | | 2.3 | Promoting cultural relevance in the music curriculum |
| 3 | Adaptability and Flexibility in Curriculum | 3.1 | Alternative creative innovative approaches |
| | | 3.2 | Adapting Western music theory to diverse cultural contexts |
| | | 3.3 | Hybrid learning combining in-person and online instruction |
| 4 | People-Centric Diversity and Minority Support | 4.1 | Inclusivity and Support for Minority Students |
| | | 4.2 | Institutional Support for Diversity |
| | | 4.3 | Supporting students from different socioeconomic backgrounds |
| | | 4.4 | Encouraging inclusivity within music programs |
| | | 4.5 | Quota policies for minority students in music programs |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 5 | Minority Music and Cultural Representation | 5.1 | Minority challenges (financial, opportunities) |
| | | 5.2 | Material shortages for minority groups |
| | | 5.3 | Exploration of global music genres (e.g., Gnawa, Afro-Brazilian) |
| | | 5.4 | Influence of African and Brazilian music traditions in formal education |
| | | 5.5 | Tackling gender and racial inequities in music |
| 6 | Additional Perspectives | 6.1 | Age (personal) |
| | | 6.2 | Clear prejudice |
| | | 6.3 | Discussions about ethnicity |
| | | 6.4 | General functions of music |
| | | 6.5 | Discrimination inside the music world |
| | | 6.6 | Discrimination/stereotypes/tokenization of minority music |
| 7 | Personal Background and Experiences | 7.1 | Family influence in music |
| | | 7.2 | Self-taught vs. formal training |
| | | 7.3 | Personal Background and Educational Pathways |
| | | 7.4 | Formal music education (personal) |
| | | 7.5 | Beginning of professional activity (personal) |
| 8 | Exclusion and Lack of Interest | 8.1 | Lack of interest in minority music (or superficial interest) |
| | | 8.2 | Clear prejudice |
| | | 8.3 | No discussion or interest |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 9 | Social Roles and Community Connections in Music | 9.1 | Role of music in community-building initiatives |
| | | 9.2 | Community Engagement through Music |
| | | 9.3 | Social projects supporting underprivileged youth in music |
| 10 | Theoretical Issues - Music and University | 10.1 | Theory and practice |
| | | 10.2 | Understanding about the university |
| | | 10.3 | Function of university - general, technical, and philosophical motivations |
| 11 | University Functions and Theoretical Understanding | 11.1 | University as separate worlds - lack of commitment to reality |
| | | 11.2 | General functions of music, musician, and music field - responsibilities |
| | | 11.3 | Understanding the cultural significance of various music genres |
| | | 11.4 | Understanding about the university’s purpose |
| 12 | University Operations and Administrative Aspects | 12.1 | Bureaucratic barriers and processes |
| | | 12.2 | University operation and administrative procedures |
| | | 12.3 | Entrance exam challenges |
| | | 12.4 | Changes in the university |
| 13 | Digital Adaptation and Online Learning in Music | 13.1 | Use of digital tools and online resources for self-learning |
| | | 13.2 | Virtual performance and recording experiences as learning tools |
| | | 13.3 | Experimenting with digital composition and production methods |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 13.4 | Building networks for music collaboration online |
| 14 | Career Development and Professional Skills in Music | 14.1 | Career-oriented training in internships |
| | | 14.2 | Importance of career management and administrative skills |
| | | 14.3 | Building resilience for freelance and self-employed music careers |
| | | 14.4 | Developing promotional and branding skills for music professionals |
| 15 | Emotional and Spiritual Engagement in Music | 15.1 | Therapeutic aspects of music for mental and emotional health |
| | | 15.2 | Emotional support gained from music practice and engagement |
| | | 15.3 | Music as a medium for self-expression and self-discovery |
| | | 15.4 | Connection between music and personal well-being |
| | | 15.5 | Music as a form of mindfulness and relaxation |
| 16 | Social Inclusion and Diversity in Music Education | 16.1 | Creating safe spaces for diverse musical expressions |
| | | 16.2 | Emphasis on equal representation in music education |
| | | 16.3 | Addressing barriers faced by marginalized groups in music |
| | | 16.4 | Role of music in fostering community identity and pride |
| 17 | | 17.1 | Community-based music festivals and local music events |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | Community Outreach and Social Impact of Music | 17.2 | Music education outreach programs in the community |
| | | 17.3 | Engaging in local and global music partnerships |
| 18 | Global and Cross-Cultural Music Influences | 18.1 | Cross-Cultural Influence in Music |
| | | 18.2 | Learning from cross-cultural connections in composition and arrangement |
| | | 18.3 | Impact of global collaborations on music production |

*Table 3 Codes and Groups after coding the second batch of interviews*

### 5.3.4 Code merging 2

After the second batch of interviews, the same structured process employed in "Code merging 1" was applied to merge the codes, following the six-step approach established before. Starting with 85 codes and 18 groups created from the second batch, the process, again, aimed to refine and consolidate the data. The first step involved organizing the initial codes to ensure a clear starting point. This was followed by conducting a frequency analysis to identify the most and least frequently used codes. Next, codes with few occurrences were reviewed, aiming to merge them with more prominent ones, and patterns and overlaps were identified to consolidate similar concepts. Memo writing occurred simultaneously with each step, to documenting emerging insights.

At this stage, the re-grouping step was particularly significant, as it involved carefully reassessing the existing groups to ensure they accurately reflected the primary focus of the research. This process went beyond simply consolidating codes; it required a thoughtful examination of how each code contributed to the general research aims. The re-grouping phase aimed to create broader, more cohesive groups that could better summarize related codes, enhancing the clarity and interpretability of the findings. Through this reorganization, the analysis was able to identify and prioritize the most relevant information to the study's aims.

Following this second merging process, the initial 85 codes were reduced to 69, and the original 18 groups were consolidated into 12 (Table 4). These final groups captured the most

pertinent aspects of the data, including areas such as “Curriculum Coordination - Formal and Informal,” “Flexibility in Curriculum,” “Social Function/Connections (music and university),” and “Understanding about University - Functions - Theoretical.” This refined structure provided a clearer framework for the analysis, ensuring that the study remained focused on its key objectives.

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 1 | Curriculum Coordination - Formal and Informal | 1.1 | Curriculum coordination, management or disorganization (dependent on the teacher) |
| | | 1.2 | Informal coordination (curriculum, content) |
| 2 | Curriculum in General | 2.1 | Curriculum and course content |
| | | 2.2 | Eurocentric orientation - available materials or curriculum |
| | | 2.3 | Flexibility/adaptability (curriculum, content, professor, learning process) |
| 3 | Flexibility in Curriculum | 3.1 | Student-Driven Curriculum Flexibility |
| | | 3.2 | Flexibility in Faculty Teaching Styles |
| | | 3.3 | Rigid curriculum structure |
| 4 | Minority Group - People related | 4.1 | Discrimination inside the music world |
| | | 4.2 | Discrimination/stereotypes/tokenization of minority music |
| | | 4.3 | Inclusivity and Support for Minority Students |
| | | 4.4 | Institutional Support for Diversity |
| | | 4.5 | Minority challenges (financial, opportunities/lack of knowledge) |
| | | 4.6 | Support for Vulnerable or Minority Groups |
| | | 4.7 | Racial and Gender Dynamics in Music |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 5 | Minority group Music | 5.1 | Cross-Cultural Influence in Music |
| | | 5.2 | Early exposure to music |
| | | 5.3 | Material shortage (minority groups or non-Eurocentric) - in mother tongue |
| | | 5.4 | Minority music (and extensions - social, religious, etc.) - studying |
| | | 5.5 | Lack of interest in minority music (or superficial interest) |
| | | 5.6 | Development of Resilience in Music Careers |
| 6 | Others | 6.1 | Age (personal) |
| | | 6.2 | Career Management Skills |
| | | 6.3 | University Inclusivity Policies |
| | | 6.4 | General personal information (experience) |
| | | 6.5 | Non-academic knowledge |
| | | 6.6 | Beginning of professional activity (personal) |
| 7 | Personal Information | 7.1 | Family background (personal) |
| | | 7.2 | Self-taught and formal training |
| | | 7.3 | General opinion - not closely connected or useful |
| | | 7.4 | Formal music education (personal) |
| | | 7.5 | Musical background - studies before university or professionalism (personal) |
| 8 | Segregation, No interest | 8.1 | Clear prejudice |
| | | 8.2 | Lack of interest in minority music (or superficial interest) |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 8.3 | No answer |
| 9 | Social Function/connections (music and University) | 9.1 | Role of music in cultural identity and preservation |
| | | 9.2 | Music as a Tool for Social Change |
| | | 9.3 | Community Engagement through Music |
| 10 | Theoretical issues - music and university | 10.1 | Theory and practice |
| | | 10.2 | Understanding about the university |
| | | 10.3 | Function of university (higher education) - general, technical, and philosophical - motivations - expectations |
| 11 | Understanding about university - functions - theoretical | 11.1 | University Academic Expectations |
| | | 11.2 | General functions of music, musician, and music field - responsibilities |
| | | 11.3 | Function of university (higher education) - general, technical, and philosophical - motivations - expectations |
| | | 11.4 | Interdisciplinary Studies and Connections |
| | | 11.5 | Understanding Cultural Identity through Music |
| 12 | University Operation related - practical matters | 12.1 | Bureaucratic barriers and processes |
| | | 12.2 | University operation and administrative procedures |
| | | 12.3 | Changes in the university |
| | | 12.4 | Entrance exam challenges |
| | | 12.5 | General administration and organizational structure of university |

*Table 4 Codes and groups after the second merging process*

### 5.3.5 3rd batch of interviews

The coding process for the third batch of interviews, consisting of the final two interviews, closely mirrored the procedures of the previous stages, maintaining a consistent and systematic approach. Again, the process began with the transcription and translation of the two remaining interviews into English, aligning with the standardized methods used in previous stages to ensure uniformity across the data.

Given that only two interviews were missing, it was established that no additional codes would be introduced at this stage. Instead, the coding would strictly adhere to the 69 codes established at the end of the second merging process (deductive coding approach). In this way, following transcription, quotations from the interviews were examined and assigned to pre-existing codes (therefore, table 4 still represents the codes and groups that remained after the 3rd batch of interviews). The consistency in the coding processes across all stages underscored the systematic approach, ensuring that the data was analyzed with precision and depth to support a proper data interpretation and alignment with the research aims.

### 5.3.6 Code Merging final

In the final merging procedure, additional steps were added to the original six-step process to enable an ultimate consolidation of codes. This stage aimed to achieve the most refined structure possible, creating a streamlined and cohesive framework for interpreting the data. The process began with the original six steps: organizing initial codes, creating a frequency analysis, reviewing codes with few occurrences, identifying patterns and overlaps, memo writing, and re-grouping codes. Starting with the existing 69 codes and 12 groups, the final merging process sought to reduce and organize these codes into an even more manageable set.

The first added step was Conducting a Comparative Review of each code against others within its group. This involved examining each code side-by-side to identify redundancies or overlaps that may have been overlooked. After that, an Evaluation for Conceptual Consistency was conducted across all codes. This step required assessing whether each code genuinely contributed to the central research themes and objectives. Codes that were tangential to the primary aims of the study were carefully considered for merging or removal. Another key

element of the final merging procedure was the distinction between the presence and absence of certain discussions from the interviewees' perspectives, for example: the code "discrimination/stereotypes/tokenization of minority music" was initially used to capture both participants' concerns about avoiding superficial or stereotypical approaches to studying minority groups' music and cases where interviewees demonstrated a superficial or stereotypical understanding about studying minority groups music. To address this, all quotations were revisited, and more precise codes were assigned to distinguish clearly between the presence of critical awareness and the absence or oversight of certain discussions. Next, in the Final Re-grouping Phase, to ensure preciseness, efficiency, and objectiveness, a guideline was established that each code could be assigned to a maximum of two groups. Lastly, a Final Review and Validation was implemented, where the entire code list was revisited, allowing a last check to confirm that each code aligned well within its respective group.

After completing these additional steps alongside the original six-step merging process, the total number of codes was refined from 69 to 61 and the 12 groups established previously were retained without changes, as they continued to serve as an effective framework for organizing the final set of codes (Table 5). In total, 436 quotations were distributed across the final codes, capturing the essential insights within a cohesive structure.

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 1 | Curriculum Coordination - Formal and Informal | 1.1 | Curriculum coordination, management or disorganization (dependent on the teacher) |
| | | 1.2 | Informal coordination (curriculum, content) |
| 2 | Curriculum in General | 2.1 | Curriculum and course content |
| | | 2.2 | Eurocentric orientation - available materials or curriculum |
| | | 2.3 | Flexibility/adaptability (curriculum, content, professor, learning process) |
| 3 | Flexibility in Curriculum | 3.1 | Student-Driven Curriculum Flexibility |
| | | 3.2 | Flexibility in Faculty Teaching Styles |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 3.3 | Rigid curriculum structure with limited flexibility |
| 4 | Minority Group - People related | 4.1 | Discrimination inside the music world |
| | | 4.2 | Discrimination/stereotypes/tokenization of minority music |
| | | 4.3 | Inclusivity and Support for Minority Students |
| | | 4.4 | Institutional Support for Diversity |
| | | 4.5 | Minority challenges (financial, opportunities/lack of knowledge) |
| | | 4.6 | Quota policies for minority students in music programs |
| | | 4.7 | Support for Vulnerable or Minority Groups |
| 5 | Minority group Music | 5.1 | Cross-Cultural Influence in Music |
| | | 5.2 | Early exposure to cultural and religious music |
| | | 5.3 | Influence of African and Brazilian music traditions in formal education |
| | | 5.4 | Lack of interest in minority music (or superficial interest) |
| | | 5.5 | Material shortage for minority groups or non-Eurocentric content in mother tongue |
| | | 5.6 | Minority music (and extensions - social, religious, etc.) - studying |
| | | 5.7 | Preservation of knowledge - oral tradition |
| | | 5.8 | Research necessity for minority music development/systematization |
| | | 5.9 | Researching minority group music |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| 6 | Others | 6.1 | Age (personal) |
| | | 6.2 | Clear prejudice |
| | | 6.3 | Experience at the university (student) - expectations |
| | | 6.4 | No answer |
| | | 6.5 | No discussion or interest |
| | | 6.6 | Lack of interest in minority music (or superficial interest) |
| 7 | Personal Information | 7.1 | Beginning of professional activity (personal) |
| | | 7.2 | Family background (personal) |
| | | 7.3 | Formal music education (personal) |
| | | 7.4 | General personal information (experience) |
| | | 7.5 | Higher education studies - university (personal) |
| | | 7.6 | International experience (study or professional) |
| | | 7.7 | Living off music (musician life) |
| | | 7.8 | Musical activities in childhood (personal) |
| | | 7.9 | Musical background - studies before university or professionalism (personal) |
| | | 7.10 | Self-taught vs. formal training |
| | | 7.11 | Transition to university-level studies |
| 8 | Segregation, No interest | 8.1 | No discussion or interest |
| | | 8.2 | Lack of interest in minority music (or superficial interest) |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 8.3 | Clear prejudice |
| 9 | Social Function/connections (music and University) | 9.1 | Extension - university projects for general public - social function |
| | | 9.2 | Role of music in cultural identity and preservation |
| | | 9.3 | Music's impact on social and community issues |
| 10 | Theoretical issues - music and university | 10.1 | Theory and practice |
| | | 10.2 | Thinking about music - reflecting-discussing-theoretical-philosophical-practical orientation of the course |
| | | 10.3 | Understanding about the university |
| 11 | Understanding about university - functions - theoretical | 11.1 | Function of university (higher education) - general, technical, and philosophical - motivations - expectations |
| | | 11.2 | Role of music in preserving cultural traditions |
| | | 11.3 | Social function (university or professor) |
| | | 11.4 | Understanding of university's purpose |
| | | 11.5 | University as separate worlds - lack of commitment to reality (disassociation) |
| | | 11.6 | General functions of music, musician, and music field - responsibilities |
| 12 | University Operation related - practical matters | 12.1 | Bureaucratic barriers and processes |
| | | 12.2 | University operation and administrative procedures |
| | | 12.3 | Changes in the university |
| | | 12.4 | Entrance exam challenges |

| Group Number | Group Name | Code Number | Code Description |
|---|---|---|---|
| | | 12.5 | General administration and organizational structure of university |

*Table 5 Final Codes and Groups*

### 5.3.7 Theme Formation

After the completion of the final "merging code" stage, which established the definitive codes and groups, the research increased the focus on the most desirable information to fulfill the research aim. By paying extra attention to the main focus of the research the theme formation stage of the study was able to prioritize themes that would provide the most meaningful and relevant understanding of the data. To create a coherent and thematic structure for the analysis, the final groups were clustered into thematic sets based on the initial framework of the interview guide. The initial categories—life experience, perspectives and points of view, music and broader issues, the job and time working in the university, and music education related to minority groups—provided a foundation for the thematic organization.

However, the open-ended nature of the semi-structured interviews (SSI) presented opportunities and challenges. At the same time that the flexibility of the SSI allowed the exploration of unexpected areas and the creation of new questions related to each interview, it also necessitated additional thematic clusters to properly represent their content. As a result, the final list of themes was refined and consolidated into: 1) Life Experience; 2) University Function; 3) Curriculum; 4) Minority Groups; and 5) Others. This clustering approach provided a clear and logical framework to analyze the data, reflecting both the initial design and the emergent patterns that arose during the interviews.

The thematic clusters were grouped intentionally. For example, "Curriculum" addressed the structure, flexibility, and challenges of educational programs, aligning with discussions on curriculum design, content, and coordination; "Minority Groups" encompassed the critical issues of inclusivity, representation, and challenges faced by minority groups within the context of music education. These two themes (Curriculum and Minority Groups) were identified as the most central to the research's aims and have been assigned dedicated subchapters of the "Findings and Discussions" chapter.

Although the clusters “University Function”, “Life Experience” and “Others” do not have dedicated subchapters, they remain integral to the analysis. Insights from these clusters provide context and supplementary perspectives that enhance the discussions on the primary thematic clusters, for example, the “Life Experience” theme offers personal and contextual insights into the participants’ backgrounds. To support the presentation of these group clusters and their connections to the final groups and codes, table 6 is presented below. Table 6 provides a visual summary of the thematic structure, serving as a reference point for the discussions that will follow.

| Cluster Number | Group Cluster | Group Number | Group Name |
|---|---|---|---|
| 1 | Life Experience | 1.1 | Personal Information |
| 2 | University Function | 2.1 | Social Function/Connections (Music and University) |
| | | 2.2 | Theoretical Issues - Music and University |
| | | 2.3 | Understanding About University - Functions - Theoretical |
| 3 | Curriculum | 3.1 | Curriculum Coordination - Formal and Informal |
| | | 3.2 | Curriculum in General |
| | | 3.3 | Flexibility in Curriculum |
| 4 | Minority Groups | 4.1 | Minority Group - People Related |
| | | 4.2 | Minority Group Music |
| | | 4.2 | Segregation, No Interest |
| 5 | Others | 5.1 | University Operations - Practical Matters |
| | | 5.2 | Others |

*Table 6 Groups and Themes*

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# 6 FINDINGS AND DISCUSSIONS

The initial phase of this section will consciously avoid analysis of the identified curricular elements. The intention is to observe and document the curricular content without immediately exploring the reasons behind these observations. By maintaining this stance, the current phase intends to situate the reader by creating a foundation in which further analytical layers will be developed.

This investigation of the curricula of higher education programs at selected universities needs to be supported by a foundational understanding of the contexts in which these curricula are embedded. As presented in the theoretical background of this research, this understanding is essential to comprehend the curriculum dynamics. The core of the educational programs at the studied institutions is represented by their established curricula. These documents guide the students' journey, articulating the educational objectives and serving as a north for the academic road. However, it is observed that the content detailed within these curricular frameworks is often broadly outlined, granting educators considerable freedom to interpret and fill these structures.

Throughout the combination of interviews and curriculum analysis, the research aims not only to gain insights into the operational dynamics of the universities but also to understand how their approaches to music education are perceived and experienced by the main stakeholders of the music higher education systems. In certain cases, when examining the same university within the same context, divergent opinions were presented among different groups (e.g. teachers and coordinators), regarding the same topic (e.g. function of coordination, responsibilities of coordinator, etc.). As an example, several times, two or more students expressed contrasting views on a particular issue despite sharing the same academic environment. This phenomenon underscores the complex and multifaceted nature of the research and highlights the presence of countless perspectives that co-exist inside higher education institutions. The presence of conflicting viewpoints within a single institution shows the diverse set of experiences and perspectives that shape academic life, it underscores the importance of recognizing, listening and engaging with the plurality of voices embedded in educational settings. The acknowledgment of the diverse perspectives underscores the necessity of adopting a reflective approach to presenting and discussing the research findings.

This dissertation is primarily focused on examining the integration of the music of two minority groups (the Roma groups in Hungary and the Black groups in Brazil), in the curricula

of higher education music courses offered by the Federal University of Bahia (UFBA) in Brazil, and the Liszt Ferenc Music Academy (LFZE) and Eötvös Loránd University (ELTE) in Hungary. The research used the interviews and document analysis not only to try to understand the universities' operation and how the main topic is approached by the university but also to shed light on how these procedures affect and are perceived by the main stakeholders of the music higher education systems.

The interview process was anchored by the principles of maximum sampling variation (Creswell, 2013), which aims to capture the diverse perspectives of the population being studied by including individuals with varied experiences and viewpoints. At the Federal University of Bahia (UFBA) in Brazil, the participation of members of all target groups provided a rich picture of the Soteropolitan scenario. The engagement of the Brazilian participants offered a comprehensive landscape, revealing a community that is reflective and willing to discuss the proposed topic. In Hungary, while Eötvös Loránd University (ELTE) displayed participation from all of the target groups, which at first glance indicates academic engagement and openness, the situation at the Liszt Ferenc Academy of Music (LFZE) was considerably different. At LFZE, the limited participation (only one former student and one professor), suggests a hesitation of the academic community to openly discuss and reflect on the investigated topic. On the other hand, it is important to stress that the reluctance to participate is itself a phenomenon that is worthy of reflection. It suggests the existence of larger socio-cultural dynamics and can provide potential reflective insights into personal, institutional, social and systemic attitudes regarding the researched topic. As it will be discussed later in this chapter, the minority group topic is particularly sensitive in Hungary (as was stated by diverse participants during the interview process), however, the ELTE engagement aligned with the LFZE relative reticence in participating contributed to the development of a fair picture to the music higher education context in Budapest.

Due to the nature of this inquiry (which is mainly supported by critical theories, Critical Paradigm and Postcolonial theories), the current chapter recognizes the inherent complexity of the study. Instead of presenting rigid statements or facts, the findings are articulated in a discussion-based format – narrative discussion (Creswell, 2012). This approach aims to allow a nuanced understanding of the social, political, and educational factors, promoting a proper contextualization of the inquiry into broader socially oriented contexts. In this direction, some expressions, terms and theories will only be introduced or further presented when they are

considered necessary to fostering discussions or properly contextualizing the reader into the scenarios in which the findings are embedded.

## 6.1 CURRICULUM AND COURSES' CONTENT

The curricula of the universities in both Brazil and Hungary are notably succinct, providing limited detail about professional and career expectations or the aims of their higher education programs. While the official platforms of the focused institutions make it clear what are the necessary courses for the education pathway, they usually do not offer comprehensive descriptions of how these elements align with specific goals or the professional aspirations of each program. This conciseness in publicly available information, of course, does not offer a clear understanding of the academic orientation or focus of the offered higher education programs. Therefore, based on the curriculum itself, it is not possible to scientifically affirm or confirm any explicit general orientation towards specific genres, styles or music traditions. However, some elements can offer insights into overall tendencies and expectations regarding these institutions' graduation pathways.

At the Federal University of Bahia (UFBA), the Music Department offers five main higher education programs (only in Portuguese language): Teacher Education, Instrument, Singing, Composition and Conducting and Popular Music. Notably, the Popular Music course provides specializations (referred to as habilitations) in "Instrument" (several possible instruments such as guitar, bass, saxophone, etc.), Composition and Arrangement, and Singing. This structural division implies that the programs categorized outside the realm of Popular Music are likely focused on other musical traditions, most probably Eurocentric Traditional Music. The presence of these specialized tracks suggests an intentional delineation between popular and traditional music within the university.

In contrast, at the Liszt Ferenc Academy of Music (LFZE) in Hungary, the programs related to non-traditional or popular music, such as jazz bass, jazz drums, jazz guitar, and jazz piano, are offered in English only as non-degree courses (the Jazz courses are offered in Hungarian as undergraduate courses, however, this information is only available in the Hungarian website). Furthermore, the naming conventions of the majority of tertiary-level programs incorporate terminologies that imply traditional musical structures, such as Classical Piano, Classical Bassoon, Classical Accordion, Classical Guitar, Classical Percussion, Classical Singing, and Orchestral Conducting. However, it is important to mention that LFZE also offers

undergraduate programs such as Composing for Theatre and Motion Picture" and "Electronic Music Media" that are outside of the traditional Eurocentric music realm.

Additionally, LFZE has a dedicated Folk Music Department that offers undergraduate programs specifically focused on Hungarian Folk Music, including programs in various folk instruments, singing, theory and history. Unlike other departments, the Folk programs are taught exclusively in Hungarian. The clear specialization of this department implies that programs outside it are dedicated to other musical traditions, as previously suggested, Eurocentric traditional music.

The Eötvös Loránd University (ELTE) presents relatively neutral naming conventions for their main music programs (i.e. Teacher Education and Art Communication). These names do not provide any explicit link with any particular musical orientation. Therefore, no implications regarding the musical focus of ELTE's programs can be made from the curriculum.

Overall, while the curricula of these universities do not explicitly state their musical orientations, certain structural and linguistic elements in the programs offered by UFBA and LFZE suggest an emphasis on Eurocentric Traditional Music. ELTE's curricula, however, maintain a neutral stance, offering no insight to its musical orientation in their curricula.

Similarly, there is also no information in the curricula of any studied institution that suggests an orientation toward minority group's music. Across all programs analyzed (with "Afro-Bahian Rhythms" course at UFBA as the only exception), there are no courses dedicated to exploring the musical traditions of the studied minority groups. Even though it is not conclusive, this notable absence implies a lack of institutionalized efforts to embed minority group music as a consistent component of the higher education music programs in the investigated universities.

One last element that needs to be mentioned before diving into the specifics of each university is the dynamic nature of the music industry. Considering the fast-paced changes in the music market, it is pivotal that the music higher education courses graduate professionals who are able to adapt to the constantly updating market needs. Including instrumentalists, singers, managers, teachers, composers, producers, arrangers and mixers, every professional involved with musical aspects needs to be able to properly adapt to the contextual circumstances of their work.

In this direction, revising and updating curricula are essential processes for higher education institutions to maintain their academic relevance. As will be discussed further in this

chapter, throughout relatively non-detailed syllabuses, the universities in both countries grant autonomy and authority to their professors to shape and adapt their courses according to their students' needs. In general terms, the majority of the professors and coordinators that participated in the interview process agreed that the professors enjoyed a great level of flexibility in conducting their courses. However, this freedom is supported by extremely different mechanisms in the Brazilian and Hungarian participant institutions. In Hungary, the professors have the autonomy to officially change the courses' content based on students' needs and official regulations. In Brazil, considering that the changes are not officially made, the participants reported different approaches employed by professors to achieve autonomy regarding the delivered syllabuses. In this context, a subsection of the studies of each country will be dedicated to exploring the procedures for updating curricula and course content. This section will examine the formal and informal processes employed in the studied institutions to ensure that their academic programs remain aligned with market demands and societal and students' expectations. In this direction, the analysis will illuminate the divergent approaches to curriculum development in Brazil and Hungary.

### 6.1.1 Brazil

As mentioned above, the document analysis of the undergraduate curricula provided limited insights regarding the incorporation of minority music in higher education curricula. The curriculum documents of all programs lacked details to properly confirm the presence or absence of minority music's content.

On the Brazilian side, there is only one subject explicitly focused on the minority groups' music: "Afro-Bahian Rhythms". This subject directly addresses Black musical traditions, offering a clear example of how minority music can be incorporated into the curriculum. The focus on Afro-Bahian Rhythms may indicate an effort to include culturally specific music but, since it is not necessarily translated into a broader inclusion of minority music traditions, it can also be considered as a Token (Hess, 2015a; A. E. Pereira, Alghneimin, et al., 2022; M. V. M. Pereira, 2018). However, even this course – which can be considered reductionist due to its focus on only one aspect of the minority groups' music: the rhythm – is not present at the majority of the university programs (it is only mandatory for Popular Music), suggesting a peripheral treatment of minority music traditions.

Beyond this one, several subjects in the Popular Music programs open the possibility for inclusion of African-based music in their content. Examples include courses such as

"Composition for Popular Music", "Arrangement for Popular Music" and "History of Popular Music". These course titles do not explicitly state a focus on minority music, the emphasis on "popular" creates an open space for the potential inclusion of African-based musical traditions. However, it is important to note that the term "popular" does not necessarily guarantee the presence of minority music within these courses. The use of this term creates the possibility for such inclusion but does not confirm it. This ambiguity highlights the need for further investigation into the specific content of these programs to determine the extent to which minority music is represented.

In the Federal University of Bahia, there is no clear definition of what "popular" means in the context of higher education programs. According to the interviewees, this lack of clarity has led to different expectations about the programs and their subjects. For instance, some perceive that the programs should be oriented toward jazz and improvisation, others to the music business and career development and others think it should be oriented to Brazilian popular music. As asserted by UFBA-Student-1,

> *the course [referring to Popular Music] is saying: we're going to study Brazilian popular music or MPB, popular music and each professor understands it in a different way. Each professor understands the courses' aims and makes them his own, bringing them to their heart. One teacher understands that "we're going to put the Carnival in here"; another says "let's study jazz and American [USA] music", another says "let's study African-based music", etc.*

Despite this diversity of interpretations, one aspect is unanimous: the use of the term "popular" takes the focus away from classical, traditional and Eurocentric music. This shift opens the door for a broader and more diverse representation of musical traditions, even if the exact content remains undefined in the curriculum documents.

Regarding the courses' content, in UFBA there is a university-level standard to present the courses' syllabuses. It involves a course summary, timeline, aims, content and bibliography. As a means of illustration, the table 7 and 8 expose the syllabus or the courses Perception IV and Perception V, respectively. Related to these subject matters, UFBA-Professor-1 posits that *"the syllabuses say more or less what will be given at level 1, 2, 3, 4, 5, 6, 7, etc. but what exactly the teaching materials are and how you will distribute these contents chronologically, that's up to us, the teacher decides. There is a basic and complementary bibliography – only a few items – but you can add more sources"*

| **PERCEPTION 4** |
| --- |
| **Description** |
| Level 4 of training with the purpose of developing the ability to aurally recognize melodies, intervals, harmonies and rhythmic figurations, translating them into musical notation, to perform solfeggios and sight readings and also to identify timbres of different instruments. |
| **Program** |
| **Aim** |
| There is no objective registered |
| **Content** |
| Intervals in major and minor scales. Scales in major mode. Scales in minor mode: primitive, harmonic and melodic. Major, minor, augmented and diminished triads: identify inversions. Major mode tetrads. Major mode functions. Authentic, plagal and deceitful cadences, perfect and imperfect. Liturgical Modes, with transposition. Rhythm: subdivisions from the quarter note to four semiquavers, with syncopations and pauses. Melodic and rhythmic dictations in one and two voices. Melodic solfeggios in the treble, F and C clefs on the 3rd line, in major keys, in one and two voices. Timbre: identify the instruments in the orchestra. |
| **Bibliography** |
| HINDEMITH, Paul. Elementary Training for Musicians. 4th edition. Translated by Camargo Guarnieri. São Paulo: Ricordi Brasileira, 1988. ////////// KOLNEDER, Walter. Singen, Horen, Scheiben. Eine praktische Musiklehre. Mainz: Schott, 1963. Vols. 1 and 2. ///////// POZZOLI, Heitor. Theoretical and Practical Guide: for teaching musical dictation. São Paulo\: Ricordi Brasileira, 1983. |

*Table 7 Syllabus of Perception 4 – Federal University of Bahia*

| **PERCEPTION 5** |
|---|
| **Description** |
| Level 5 of training with the aim of developing the ability to aurally recognize melodies, intervals, harmonies, and rhythmic figurations, translating them into musical notation, to perform solfeggio and sight readings and also to identify timbres of different instruments. |
| **Program** |
| **Aim** |
| There is no objective registered |
| **Content** |
| Breaks. Scales in major and minor mode. Exotic scales. Liturgical Modes. Triads and tetrads of the major and minor mode. Functions in major and minor mode. Authentic, plagal and deceitful cadences, perfect and imperfect. Chords used in popular music. Rhythm: simple and compound measures (subdivisions of the dotted quarter note, up to six sixteenth notes). Melodic and rhythmic dictations in one and two voices, in major and minor modes. Melodic and rhythmic dictations at the same time (two voices). Rhythmic solfeggios in one and two voices. Melodic solfeggio in the treble, F and C clefs on the 3rd line, in major and minor keys, in one and two voices. Timbre: identify the orchestra's instruments and their combinations. |
| **Bibliography** |
| BONO, Pascoal. Complete Method for Division. São Paulo and Rio de Janeiro: Vitale Brothers. ////////// HINDERMITH, Paul. Elementary Trilling for Musicians. 4th ed. Translated by Camargo Guarnieri. São Paulo: Ricordi Brasileira, 1988. ////////// LIEBERMAN, Maurice. Ear Training and Sight Singing. New York: W.W. Norton & Company, 1959. ////////// OTTMAN, Roert W. Music for Sight Singing. Englewood Cliffs, N.J.: Prentice-Hall. PAZZOLI, Hector. Theoretical and Practical Guide: for teaching musical dictation. São Paulo: Ricordi Brasileira, 1983. |

*Table 8 Syllabus of Perception 5 - Federal University of Bahia*

As can be noted, despite the different levels, the syllabuses of the two courses are essentially the same, differing only by adding some materials in the bibliography and some extra content in level 5. As affirmed by UFBA-Professor-1,

> *perception disciplines have their contents and the complexity of these contents gradually grows from one perception […] But it [the syllabus] doesn't say exactly which pieces you have to give to your students; the syllabus says 'harmonization of the melody', but the Harmonization Exercises the teacher will choose, He can use the repertoire he wants. He can create his own exercises, including creating his own music or choosing compositions from university students.*

As can be seen in table 9 and 10, some other courses present even more succinct syllabuses:

| **HARMONY 1** |
|---|
| **Description** |
| Training for recognition and application of basic tonal harmonic structures in their relationship with melodic structures. Appreciation of musical works referring to the elements. |
| **Program** |
| **Aims** |
| There are no aims registered |
| **Content** |
| There is no content registered |
| **Bibliography** |
| There is no bibliography registered |

*Table 9 Syllabus of Harmony 1 - Federal University of Bahia*

| **AFRO-BAHIAN RHYTHMS** |
|---|
| **Description** |
| Appreciation, research, analysis and practice of musical manifestations produced in Bahia with influences from Africa, notably their rhythmic aspects. |
| **Program** |
| **Aims** |
| There are no aims registered |

| **Content** |
| --- |
| There is no content registered |
| **Bibliography** |
| There is no bibliography registered |

*Table 10 Syllabus of Afro-Bahian Rhythms - Federal University of Bahia*

The relatively narrow syllabus also gives authority to the professors to understand their different groups of students and tailor their methodology to increase the class effectiveness by adapting the content to match the student's previous knowledge, interests and potentialities. In this direction, UFBA-Coordinator-2, states that in the Music schools of UFBA (EMUS), they have

> *basic syllabuses. […]. They have specific goals, objectives, etc. […] [however] they are very broad, they only give guidance because the teacher's autonomy within the classroom must be unrestricted. [the professor knows that] undergraduate students cannot finish the fourth semester without having learned this, this, this and this. This [the syllabus] is the guide, the basic parameter. The teacher cannot let the student arrive in the fourth semester and leave knowing this and not even knowing this. […] The teacher's autonomy is enormous and has to be. So yes, the syllabuses are very flexible and the professors have full autonomy in the classroom.*

As it will be further described in the next subsection, official curriculum changes in UFBA involve highly bureaucratic procedures, leading to long and exhausting processes. Any proposed modification to the curriculum must comply with university and national legislation and pass through multiple levels of approval in various university departments before being officially approved. In order to be able to adapt the courses' content by overcoming the bureaucratic barriers imposed by university and national regulations, professors, coordinators and curriculum developers related two main approaches.

The first is officially registering very broad and concise syllabus descriptions with few superficial guidelines for educational content and teaching and learning approaches, enabling them to adjust and enrich the courses' content informally as needed. This approach allows the instructors to remain agile in their teaching, adapting to students' needs and requests without being constrained by a rigid curricular framework. As stated by UFBA-Professor-1,

> *We [the music department] do not have inflexible and rigid content […] There are certain limits because there are amendments, basic and complementary bibliography but within that you can be flexible […] several professors teach perception disciplines, for example, but we [the*

> *professors] can contribute and make the content more flexible and enrich it with new repertoire, with new teaching materials, etc. […] after you finish the curriculum reform, making any changes is very difficult. That's why sometimes we put out a very generic syllabus so that each teacher can place himself and make the content more flexible within that syllabus.*

By using this approach, the professors respect and follow what is presented in the syllabus – a narrow syllabus with few guidelines and a great number of spaces to be filled by the professors' perspectives. It is also important to stress that, to be employed effectively, this flexible approach needs to be dealt with carefully. In order to achieve the desirable learning outcomes and ensure that the students finish the course with the proposed competences, a certain level of organization, communication and coordination need to be employed, otherwise, the different subjects of the higher education programs would simply look like disconnected pieces of an unclear and confusing puzzling image. By allowing that each professor conduct their classes in a different way, there will be significant chances that no proper connection will exist among subjects in the same program. UFBA-Student-2, affirms that "*harmony 1 is not connected to Arrangement 1, that is not connected to Improvisations, that is not connected with perception*". In this direction, aiming to address this issue, UFBA-Professor-1 affirmed that,

> *we [the professors in the music department] always communicate, we always talk. The teachers talk to each other and always discuss repertoire – even discussing the importance of having Brazilian pieces in the repertoire – there is an exchange of teaching materials; we suggest books to each other and send books to each other; we are always involved in this information exchange. Our teaching team creates a very nurturing environment to carry out activities. There are very open professors, they are just in favor of students' education.*

Most of the participants from the staff groups (professors and coordinators) agreed that the courses' content is flexible, with one exception. UFBA-Professor-2 affirmed that *"with the exception of some subjects (e.g. improvisation, community curricular activity, special topics, etc.) All subjects have more or less closed content"*. However, still according to UFBA-Professor-2, some of the professors simply decided to not follow the syllabus, which can bring good and bad to the educational process. It allows the educators to tailor their courses' content to the specific dynamics of their class, the collective interests, the educational level, and the unique engagement of the students. However, some professors interpret this flexibility as a license to completely deviate from the approved syllabus. In such cases, instead of adopting the planned program, they choose to teach an independent content, relying on their own judgment. Still according to UFBA-Professor-2, this approach can sometimes leave students lost, as they are pushed and pulled between the formal curriculum and the instructor's personalized version of the course content. While some may appreciate the nature of such instruction, others may

feel excluded, lacking the power or voice to demand coherence with the course's main aims; or in some cases. Afraid of the potential consequences of saying their opinion out loud. In UFBA-Professor-2 words,

> *in practice, at the Federal University of Bahia, there is a great deal of flexibility that is a double-edged sword: first, it allows you to make content flexible depending on the class, depending on the interests of the class, depending on the level of the class (and no one inspects). And the bad side of this is that if the teacher decides not to respect the program he doesn't respect – and there are cases of this type. He simply does something from his head. […] students feel oppressed because they don't have to whom to rely on: If they rebel against this they are afraid. So they prefer to graduate and let it go. There are institutional structures that exist to supervise [the professors' professional activities] but you are not going to put an inspector in every classroom to see if the Teacher is following a program. This is also the role of the students, especially the students.*

The flexibility granted to professors in shaping course content is a valuable aspect of higher education, particularly when related to adapting to dynamic and diverse classroom environments. According to some staff interviewees - especially UFBA-Professor-1 and UFBA-Coordinator-2 - this flexibility is intentionally designed to empower professors to align their teaching strategies with the specific needs of their students. By tailoring the course content to the characteristics of each classroom, professors can directly address gaps in knowledge and skills that are essential for the students' development.

Considering that institutional and national regulations impose significant bureaucratic challenges for modifying curricula, such "informal" adaptability allows educators to respond to the immediate demands of the classroom without being constrained by the rigid and time-consuming procedures involved in Brazilian formal curriculum updates. Professors, therefore, can utilize this autonomy as a mechanism to avoid these barriers, ensuring that their teaching remains relevant and impactful. This responsiveness not only benefits students but also contributes to the broader objective of maintaining the institution's academic quality and relevance in a constantly shifting professional landscape.

On the other hand, while the flexibility granted to professors in updating and adapting course content has been highlighted as a positive element, particularly in responding to the needs of specific student groups, it is equally important to address the potential challenges and negative implications of such autonomy.

Even though the intentions and efforts of UFBA staff members to improve their courses are undoubtedly admirable, the lack of strategic, coordinated, and organized institution-wide initiatives brings significant issues for students' educational journey. Without a coherent

framework guiding curricular updates, the modifications made by individual professors can become fragmented, leading to a disjointed higher education program. This fragmentation becomes particularly problematic in some areas of musical development such as improvisation, harmony and musical perception where theoretical and practical elements need to be built simultaneously and systematically. In this direction, JC affirmed that:

> *the university should have a skeleton, a series of things that I will have to respect. What I didn't have was constancy or a level of coherence in the level of demand among teachers. […] My Harmony 1 teacher was xxxxxxx and everything was fine, it was great; The second teacher was zzzzzzzz who was a completely different teacher, who was against voice leading […] But between xxxxxx and zzzzzzz you saw a bit of coherence. When you went to the last course with the professor yyyyyyyy, there was no longer any coherence, it was like there were 2 courses missing in between. […] I would appreciate, for example, if Chamber music [talking about the content] had something to do with the history of music content, etc. The curriculum should be already like this: what you learn in improvisation you should see in your Harmony class, etc.*

As can be comprehended based on UFBA-Student-2' comments, when updates are carried out in isolation, disconnected from the broader goals of the institution or program, the coherence of the educational pathway is compromised. Professors may address the immediate needs of their classroom, but these changes may inadvertently deviate from the overall structure and objectives of the curriculum. The interviews also revealed that this issue of disconnection is often felt most acutely by students themselves. While professors and coordinators may focus on their specific courses, students are the ones who experience the cumulative effects of a disjointed curriculum. As posited by UFBA-Professor-2, this disconnection can lead to feelings of frustration or disengagement, as students struggle to make sense of the broader purpose of their education. UFBA-Student-2 described the educational journey as *"moving between isolated islands of knowledge"*.

One of the key consequences of this lack of coordination is the absence of continuity among subjects. The comments of UFBA-Professor-2 and UFBA-Student-2, highlighted this issue, describing students' experiences and noting that the absence of connection among courses left them feeling as though they were assembling an incomplete puzzle. While they might receive all the necessary pieces throughout their education, the lack of guidance on how these pieces fit together left the final picture unclear or fragmented.

In conclusion, while the flexibility to adapt course content provides professors with the opportunity to address specific classroom needs, its uncoordinated application can damage the coherence of academic programs. The absence of strategic alignment between courses

diminishes the efficiency of the higher education music program, leaving graduated students with incomplete and inconsistent comprehension regarding their own field.

#### 6.1.1.1 Curriculum Updates in Brazil

First, it is important to stress that official curriculum changes encompass highly bureaucratic procedures, resulting in prolonged and exhausting processes. Any proposed update to the curriculum must pass through multiple layers of approval within several departments inside the faculty and then the wider sectors of the university. As briefly described by UFBA-Professor-1:

> *When a curricular reform is going to happen, the teaching staff is informed and everyone works on preparing the curricular component program. So everyone will sit down and review the syllabus, review the syllabi, review the basic bibliography, within the team of course teachers, then they have to go through the department meeting. This is approved by the department; Then it passes through the congregation; It then goes to the university's Academic Council (CAE). And other external bodies to formalize the curriculum reform.*

Due to the lack of legal expertise among the music department faculty, limited access to legal consultants, overloaded departments at the university level and professors/coordinators' weekly classes, assignments meetings and general job-oriented obligations, reform documents often shuttle back and forth between boards for revisions, which can considerably extend the process of curriculum updating. As affirmed by UFBA-Coordinator-2

> *it's a very long process […] there are legal and judicial issues that music professors are not aware of. So they finish the texts focused on educational aspects but they [the texts] always have to be changed after reviews from other sectors of UFBA. So every time we [the music department] need to change something [in the update proposal] a new commission needs to be created.*

A proposal needs to go through a series of internal and external departments before being implemented. UFBA-Coordinator-2 briefly described some of the departments that a curriculum change proposal needs to go through before approval:

> *The Music Collegiate is below the music school congregation. We have a higher instance of the music school which is the congregation (headed by the director), a collegiate body where there are representatives of the courses; I, for example, am part of the congregation (because I am a coordinator). You also have the department, which is the department, it is another collegiate formed by all the teachers. So you have the congregation, the department and all the committees. […] then we have 3 higher academic councils, the CONUNI, where the university dean and faculty directors are located; the CONCEPT, which is made up of advisors, which takes care of university extension part; and the CAE [Academic Counsil], this is where I belong,*

> *which takes care of everything that revolves around academic life, undergraduate and postgraduate studies. We end up being a more comprehensive council in this sense because we deal with everything from student admission issues and entrance exams to diploma validation.*

Furthermore, the waiting time for every process is considerably extensive: 1) for writing the proposal; 2) for it to be analyzed for each responsible department – regardless of being approved of rejected; 3) for being reviewed by the proponents in case of rejection. As maintained by UFBA-Professor-2 *"We make an entry and it takes months to get a response. Then we have to adjust, change the text and we are very busy with classes, preparing for classes, the end of the semester, etc."*. It is important to mention that every time a proposal needs amendments it goes back to the starting point and must go through all the process again. Additionally, due to the natural expertise of each sector (e.g. finance, law, academic resources, extension), different departments tend to request different amendments, which may infer rejections and amend requests from every department, one at the time.

Therefore, the length between the proposal submission and the actual implementation of changes (which can last from months to years) has a demotivating effect on those who have the power to propose and initiate curricular changes. With administrative mandates in Brazilian universities lasting a maximum of four years and curricular updates potentially lasting over a decade, faculty and coordinators may feel discouraged and reluctant to undertake such efforts. UFBA-Coordinator-1 asserted that a curricular reform started in the Popular Music course in 2012 (3 years after the course was Launched) and, by the time of the interview in 2022, it would still need some time before its actual implementation (thus, more than one decade would be necessary). Concomitantly, UFBA-Professor-2 affirms that *"we [professors] got discouraged [to continue the process of updating and improving] and, even if we think it is necessary, we are not even willing to make any formal proposal before this first reform is implemented. Because we don't even know how it will work in practice"*. Likewise, at the Federal University of Bahia, the slow bureaucratic processes make it challenging to update and change the official curriculum to fulfill the demands of the increasingly globalized music industry.

As noted above, the curriculum updating process at the Federal University of Bahia is extremely bureaucratic. While flexibility at the classroom level allows professors to adapt content to the immediate needs of students, this flexibility may lead to inconsistencies in the general undergraduate program. On the other hand, the institutional process for formal curriculum changes – which can lead to better organized, consistent and coherent educational pathways and structures – is slow, complex, and often demotivating for faculty members.

The extensive bureaucratic layers, combined with limited legal and administrative knowledge from professors (update proposers), often result in significant delays – as mentioned before, UFBA-Coordinator-1 asserted that a curriculum update that started in 2012 was still not implemented by the time of the interview in 2022, meaning that more than 10 years would be necessary. These delays not only prolong the reform process but also discourage the staff to pursue necessary updates, what can leave the curricula outdated and disconnected from current industry demands.

### 6.1.2 Hungary

The document analysis of undergraduate curricula in the Hungarian universities also did not provide conclusive insights into the research topic of minority group's music in higher education curricula, particularly concerning Roma music. While these documents offer a general overview of the program structures and credit requirements, they fail to identify the inclusion of Roma-related topics. Based on the curricular analysis, no subject in any undergraduate program at the Hungarian universities was identified as having a clear focus on developing skills or knowledge related to Roma music or culture. Topics such as Roma history, Roma music history, Roma music composition, or interpretative aspects of Roma music were absent in the documented curricula.

That said, a common feature of many Hungarian undergraduate programs is the inclusion of a subject focused on folk music. Given the significant contribution of the Roma minority groups to Hungary's musical heritage, one might expect that Roma music would constitute a substantial component of these folk music courses. However, as affirmed by ELTE-Student-1

> *in our music history courses, we just study about European music history. We have another subject called Hungarian folk music, but we also avoid Roma music there and just focused on Hungarian folk music and in music history courses. We just studied those mainstream topics in a deeper way.*

Additionally, as will be discussed later in this chapter, interviewees indicated that there is a clear distinction between Roma music (or Roma folk music) and Hungarian folk music (which is associated with the music of Hungarian peasants). This separation suggests, and was confirmed by the interviewees, that while folk music is a constitutive part of the higher education programs, its content does not include the diversity of musical traditions established in Hungary, particularly the ones linked to the Roma minority groups.

It is also important to note that the absence of dedicated subjects explicitly focused on Roma music does not necessarily mean the absence of Roma-related content within the undergraduate programs. Roma content can also be embedded in the content of broader courses or integrated into different syllabuses. This feature stresses the importance of the interviews for the research project. Through the interviews, deeper insights into the presence, representation, and significance of Roma music in the Hungarian higher education music curricula could be explored, offering a proper understanding about the topic.

The curricula of the offered programs are available online at ELTE and LFZE websites, however, the subjects' syllabuses the subjects are not openly available to the external community. At the Liszt Ferenc Academy of Music website there is a page (that is openly characterized as outdated - https://uni.lisztacademy.hu/for-students/curriculum-116343 - https://uni.lisztacademy.hu/course-descriptions) with brief descriptions of some foundational, general and specific professional courses. However, this page only offers, in a few sentences or paragraphs, overall descriptions for contextualization of courses that can long up to six semesters. In general terms, according to diverse interviewees, in the Hungarian universities the official syllabuses are handed to the registered students or when officially requested (e.g. for research purposes).

In general terms, the syllabuses of the courses in the Hungarian universities do not present descriptive syllabuses. Even though ELTE and LFZE official courses' content are slightly longer than UFBA's, information related to material, methodology and procedures cannot be found. They usually tell the classes' goals but do not delineate how to get there. As affirmed by ELTE -Coordinator-2, considering the two subject matters s/he teaches *"the music material for both courses was developed and selected by me"*. Harmonically, ELTE-Coordinator-1, defends the flexibility, adaptability and dynamic nature of the music curriculum, especially for newly created subjects developed to fulfill actual demands of the music field. As stated by the coordinator, the courses *"must be flexible. For example, if there are new subjects we had to ask the students themselves 'How do you feel about this new subject?' They give us answers and if the answers are good and useful, we change or update the curriculum of the given subject"*.

Giving autonomy to the professors to design their own classes can be extremely effective in the sense that they can use their strengths and organize their teaching process in a way that the students will develop their knowledge supported by the professors' expertise (European Commission, 2017, 2018e). In this direction, ELTE-Coordinator-1 confirmed that the music professors at ELTE

> *are very creative. They can do new forms of education. For example, I have a colleague who is teaching "creative solfeggio" and "creative music theory" – this is her specialty. She finds new ways to teach Solfeggio for students who are not interested in Solfeggio or are not good at Solfeggio […] I have another colleague who Created a new wave for teaching music theory across composing, so she asks her students to compose pieces according to the example or the Criteria of classic harmony, Classic form, etc.*

Regarding the Syllabus, ELTE -Professor-2 affirmed during the interview process that "the contents of courses may be corrected and change a little each year. Depending on the number of new students admitted to the department, as well as on the level of their professional knowledge." Harmonically, ELTE-Professor-1, confirmed that subjects have been constantly reformed and updated due to market demands and students' feedback:

> *some of the students indicated, both in the teaching program and in the art mediation [referring to art communication] program, that the course material that has existed for several decades is outdated and not up-to-date. Therefore, it has been completely transformed to be in line with today's experience-oriented, activity-oriented music education […] I work in accordance with student needs. I hold student focus group discussions, I ask for feedback at the end of the semesters, and I also ask in the form of Google questionnaires what they would keep from the course and what they would not […]. The professors strive for renewal in terms of methods, we [the professors] participate in many conferences where we can improve our methodological knowledge. […] Our methods are non-exhaustive: cooperation model […], experience-oriented educational models, student short performance, [etc.].*

The absence of minority groups' music in the curricula documents of the higher education institutions is a fact. However, the flexibility and autonomy granted to professors can serve as a pathway to addressing this gap. Professors who are aware of the importance of diversifying the curriculum and incorporating underrepresented musical traditions can use this autonomy to introduce elements of minority groups' music into their courses. This approach can not only enrich the educational experience for students but also foster a more inclusive and equitable learning environment, aligning with the principles of the critical paradigm. Although systemic changes would be the ideal strategy for ensuring consistent representation of minority groups' music, the autonomy of professors opens a door for immediate and localized action. As it will be further discussed in the next chapter, this is the main reason for the relevance that this inquiry is giving for flexibility and autonomy aspects of teaching procedures in every studied higher education institution.

In Hungary, the same dual perspective on flexibility observed in the Brazilian context applies. At LFZE and ELTE, the ability of professors to adapt course content allows them to respond to the specific needs of their students and ensure that lessons are tailored to their academic and professional development. Just as in Brazil, this autonomy comes with challenges

that cannot be ignored. Without strategic coordination and institution-wide strategies, isolated and uncoordinated updates can create a fragmented educational experience. When individual professors design their courses independently, the broader educational pathway may lack a unified direction, potentially diminishing students' overall comprehension and professional preparation.

However, when compared to UFBA, one significant difference can be observed in the Hungarian universities: the satisfaction expressed by students regarding their educational pathways. Unlike in Brazil, where students often reported fragmented and incoherent course structures, Hungarian students consistently highlighted that their university experience met or even exceeded their expectations. The lack of complaints about continuity or inconsistency among subjects within their programs, even when the professors are granted high levels of classroom autonomy, suggests that Hungarian universities are successfully delivering a cohesive and well-structured curriculum.

Several factors may contribute to this positive outcome, beginning with Hungary's strong emphasis on music education at earlier educational stages. Music is a mandatory component of the basic education curriculum, ensuring that all students are exposed to foundational musical knowledge. Beyond this, Hungary offers specialized music-focused high schools, providing an even more intensive preparation for students planning to pursue music in higher education. In this direction, experiences prior to university in formal educational institutions not only equip students with technical and theoretical skills but also can shape their expectations about the tertiary level music education. By the time students enter higher education, they possess a clearer set of anticipations and, considering that their experiences are often aligned with these expectations, their overall satisfaction is increased.

Another factor is the centralized approach to curricula updates (considering program curricula) in Hungarian universities. Unlike the Brazilian scenario, where curriculum updates are avoided due to the exhausting bureaucracy, Hungarian institutions have a central power managing curricular changes (coordinator). In Hungary, both interviewed coordinators emphasized their roles in deciding the content of their programs or departments. As posited by ELTE-Coordinator-1, usually the official updates do not happen more than three years apart and there were some recent cases in which the curricula were updated two times in one year (one per academic term) due to communications and legal enforcements enacted by the national educational authority. In the words of ELTE-Coordinator-1 *"Sometimes I myself did the new*

*curricula because there were new communications by the ministry and they simply give messages that next year you must renew the curricula according to this or that system"*

#### 6.1.2.1 Curriculum Updates in Hungary

This agile characteristic of the Hungarian universities can be explained by two main initiatives promoted due to recommendations offered by the European Union for its member states[57]: The Higher Education Modernization Agenda and the Learning Outcomes mindset.

As a member of the European Union (EU), Hungary is recommended to restructure its educational systems based on the European Quality Framework[58] (European Commission, 2012, 2017, 2018d; European Council, 2009). As posited in the European Commission document (2018d, p. 4), the EU educational systems "focus on learning outcomes (defined as 'statements of what a learner knows, understands and is able to do at the end of a learning process'). Learning outcomes are intended to ensure qualifications are transparent, and to support accountability". By adopting this approach, Hungarian educational systems started to stress the skills, knowledge, and attitudes that students should develop, instead of focusing on what the educators should teach.

In this direction, by adopting the "Learning Outcomes Mindset" (Halász, 2017) higher education institutions develop, re-organize, implement and administrate organizational and systemic changes that nourish student knowledge development (Adam, 2006; Souto-Otero, 2012). Halász (2017, p. 2) asserts that "since the turn of the century, the process described as 'shift to learning outcomes' […] has been one of the most spectacular and influential phenomena in the development of education systems in Europe and also globally".

The LO perspective promotes student-centered learning environments, allowing more flexible approaches to education. Educators are encouraged to design, implement, and evaluate teaching methods based on the competences the curriculum intends students to develop.

[57] The interviewees commented, especially in the coordinator's group, that the Hungarian Universities started being impacted and implement EU recommendation and initiatives even before Hungary officially join the European Union in 2004.

[58] Different terms have been used in official documents developed by European Union institutions (e.g. competence framework, quality framework, qualification framework). Even though each aforementioned expression carries its own peculiarities and implications, the current article will employ the term Quality Framework as a general term to refer to different documents that aim to guide the development of educational systems.

However, if on the one hand this “mindset shift” has led to significant shifts in educational strategies, fostering innovation on the other hand it presents challenges to ensure consistency and coherence across programs. The autonomy granted to educators can result in remarkable advancements in terms of materials, approaches and employed methodology in teaching and learning processes, however, it can also lead to potential risks such as disorganization or a lack of uniform standards if not carefully managed.

By selecting the Learning Outcomes approach to guide their syllabuses, the Hungarian Universities give a great level of authority for their teachers to select the methodology and materials applied in their courses. As long as the proposed learning outcomes are delivered the professors can constantly reflect on and adapt their teaching strategies to construct the most appropriate syllabus for their courses.

In addition, the European Higher education modernization agenda has a significant impact on the general operation of the Hungarian Universities. The modernization agenda for higher education within the European Union provides a framework for understanding the evolving autonomy of universities and the Hungarian agility in curricular updates.

The European Union (EU), as the community of its members and as a transgovernmental organization (Walkenhorst, 2008), makes impacts on the matters of member states in a myriad of ways. However, as stated by Corbett (2011, p. 36), “EU cannot act directly on higher education within Member States. It is required to support them in their drive for quality education and training systems”. Therefore, the EU Education Modernization agenda, shaped by a series of European Commission recommendations (European Commission, 2012, 2017, 2018b, 2018c; Halász, 2013), can only encourage the universities to take their pivotal role in fostering the development of the knowledge society. As affirmed by the author, one of the main aims of modernization is to “enable universities to play a more effective role in a knowledge society by being more effective in their interlinked missions of education, research and innovation” (Corbett, 2011, p. 38)

In this way, the modernization policies approved by the EU ministers can be divided into three main operational areas: curricular reform, governance reform and funding reform. In accordance with the author, the curricula reform was built on the Bologna Process, with a commitment to competence-based learning and effective recognition among countries. The governance-reform proposals were strongly connected with promoting University autonomy. It aimed to allow Higher education institutions to decide about different matters such as funding,

content and partnerships. The funding reform intended to increase and diversify the income sources for the universities, making them less dependent on governmental provisions. Thereby, it encouraged applications for loans and grants, fostered partnerships with private sectors and tried to change conservative beliefs related to tuition fees (Corbett, 2011).

In this context, the EU, through documents published by the European Commission, suggests the idea of "accountable autonomy" (European Commission, 2018e). As affirmed in the document it "suggests that accountability is not just a matter of control by the authorities but that it relates to, and enhances, school leadership and professionalism at school […] it enables the school and its leader(s) to develop and enhance the quality of the education that the learners receive" (European Commission, 2018e, p. 12).

University autonomy is a cornerstone of this modernization. The reform aims to empower higher education institutions with the authority to make strategic decisions supported by competency-based learning, which necessitates a curriculum that is responsive and adaptable to the needs of students and the wider society (European Commission, 2012; European Commission & European Council, 2015; European Council, 2009; Pépin, 2007). It encourages an agile approach to curricular updates, ensuring that learning outcomes align with the competences sought after in a rapidly evolving global landscape (European Council, 2009).

This commitment enables not only universities' self-governance but also to prepare students for a dynamic future. In ELTE, for example, the Art communication program was launched in 2017 to fulfill the needs of the music industry. As stated by ELTE-Coordinator-1 the Art communication course was developed due to *"the need to form professionals that could act on the background of music production, managing, organizing events, careers, etc. […] the aim of faculty is to give lots of real experience to the student. […] 75% of students got a job right away in music fields"*. Harmonically, ELTE-Professor-1, confirmed that curriculum and subjects have been constantly reformed due to market demands:

> *in art mediation [referring to art communication], we develop the curriculum in the direction that our students need most in their jobs as art mediators. Many of our students work in the most prestigious Hungarian music institutions, such as the Palace of the Arts, the Pentathlon Music Agency, the House of Hungarian Music, and M5 television, so we also build on their feedback.*

Thus, the Hungarian approach reflects a broader European initiative that encourages governments to treat higher education institutions as independent and autonomous organizations. This autonomy allows agility in decision-making and implementation of

initiatives, where departments can quickly adapt to new directives or educational standards without extensive bureaucratic procedures.

One characteristic that needs to be stressed about the Hungarian side of the interviews is a significant emphasis on the labor market and employability. This concern was consistently evident in the perspectives shared by all participant groups, including coordinators, professors, and students. The students frequently discussed their awareness and concern about specific aspects of job opportunities, salary expectations and the challenges they anticipate in securing positions within the music industry. In this direction, ELTE-Student-2 affirms that the reasoning behind going to pursue a higher education degree was:

> *if I go to a higher education system, I might have more possibilities in the job market. I choose to go because I want to reach more than my parents and perhaps have a better life […] Also the university provided some really nice events when we could contact with other people working in that field that we will work, so we could get connections, friends, and experience from others and learn from the real world, to work as a teacher or being a musical manager. Sometimes you have to fight for that [referring to getting a job].*

Their narratives underscored a sense of pragmatism, reflecting their focus on preparing for work, instead of developing artistic competences (as it was more common in Brazil). As posited by ELTE-Student-1 *"I always wanted to get a degree in anything, so attending a university was one of my goals. I would like to be a teacher, so obviously, I need a degree in teaching music, so that's why I chose teacher education"*.

Similarly, staff members highlighted the difficulties their students are likely to encounter as they navigate the current job market. They frequently pointed to the decline of music-related careers in Hungary, citing reduced opportunities for musicians and changing societal priorities. As an example of the constant concern, LFZE -Professor-1 states that

> *many musicians have a plus one-year training to become teachers because it's very difficult to make a living by simply performing and the jobs offered by orchestras are quite limited, especially for brass instrumentalists. They very rarely have one fixed job at an orchestra, so what they can do now is teaching music but music education is now not in its peak days. […] On the other hand, there are quite few conservatories for those who want to become musicians […]. On the other hand, students very often teach, for example in music schools around Budapest, So they have to travel a lot around these villages or small towns because there's a problem with teaching in Hungary in general so a lot of teachers leave their profession and this is why young students can have a part-time job or even a job while they're studying.*

The focus on employability also shapes the university discourse on curriculum relevance, suggesting that the program must align with the skills and competencies demanded by the evolving labor market. This practical orientation suggests that employability remains a central

concern not only for students but also for the academic staff striving to equip them for real-world challenges. As affirmed by, ELTE-Professor-1 *"We [the professors] constantly update it [the syllabuses] according to the needs of the labor market, our teaching experience, feedback from head teachers and students"*.

### 6.1.3 Curriculum and Courses' Content Comparison

The comparison between the Brazilian and Hungarian approaches to higher education in music reveals significant differences in their curricular structures, administrative roles and orientation toward the job market, reflecting distinct socio-cultural and institutional priorities.

Regarding the inclusion of minority groups' music in the official curricula, in Brazil, the only course that explicitly focuses on minority groups' music is "Afro-Bahian Rhythms", which is only mandatory for students enrolled in Popular Music programs. Even within this context, the emphasis on minority music is limited to a single course, suggesting that while there is some recognition of minority traditions, it is not generally integrated among music programs. In Hungary, however, no subject that explicitly focuses on Roma music or musical traditions was identified in any undergraduate course. Although Hungarian universities commonly include compulsory courses on folk music, as confirmed by the interviewees, Roma music is not included in these course's content. The absence of a systemic approach to incorporating minority music in both countries stresses the mutually missed opportunity for fostering inclusivity and cultural diversity in higher education music curricula.

The role of the coordinator is an important difference between the two countries. In Hungary, coordinators have significant authority over curricular decisions, they can shape the content and structure of programs based on different criteria. This centralized decision-making role allows for a more agile response to changes in educational or market demands. In Brazil, coordinators primarily focus on managing student-related matters instead of curriculum design. In terms of curriculum and syllabus updating procedures, Hungary demonstrates a more efficient and flexible approach. The Hungarian institutions allow relatively frequent and centralized curriculum changes, often driven by coordinators in response to institutional needs, market demands or national guidelines. Coordinators emphasized their direct role in deciding and updating the content of their programs. This centralized control ensures that changes are implemented and aligned with broader educational and professional standards. In contrast, the Brazilian institution faces significant bureaucratic obstacles when attempting to officially update curricula (especially because UFBA is a public institution). The process involves

multiple layers of approval in the university and in external bodies, which can take years to finalize. As described by Brazilian participants, these delays discourage faculty members from even initiating reforms, leaving the official curricula potentially outdated and disconnected from current market demands.

When comparing the flexibility of courses' content, both Brazil and Hungary grant professors a degree of autonomy in shaping their courses. However, the nature of this flexibility differs. In Brazil, the flexibility is often used to bypass the bureaucratic constraints of formal curriculum updates, enabling professors to tailor their courses to the specific needs of their students. While this adaptability can enrich the educational experience, it also risks creating inconsistencies and fragmentation within the academic programs, as observed in the lack of coherence reported by Brazilian students. In Hungary, flexibility operates within a more structured framework. Professors adapt their teaching methods and materials to align with the defined program (which is decided by the coordinator), ensuring that changes remain consistent with the overall program objectives. This balance between autonomy and coherence likely contributes to the higher level of satisfaction reported by Hungarian students.

Another notable contrast lies in the orientation toward the job market. The Hungarian universities show a strong focus on employability, as reflected in the comments of coordinators and professors. Their speech often emphasizes the importance of aligning academic programs with labor market demand, the relevance of preparing students for specific roles in the music industry, and the challenges caused by the decline of music-related careers in Hungary. In a similar direction, the Hungarian interviewees in the student group tended to view the university as a direct route to becoming professionals, with most of them entering higher education without significant prior experience in professional music activities. Their focus was on gaining the necessary skills and qualifications to establish their careers (Hungarian students typically completed – or would complete – their studies around 23 years old). Thus, Hungarian students commonly view their education as a pathway to professional opportunities, always focusing on the practical benefits of their studies. In contrast, Brazilian students and staff emphasize the goal of becoming better musicians, composers, or instrumentalists, with no direct concern regarding employability or market needs. Likewise, it is important to stress that Brazilian students were already engaged in professional activities before entering university, often using the institution as a means to refine their skills, explore new areas of interest or change into more stable careers (different than Hungarian, Brazilian students typically completed – or would complete – their studies after 32 years old).

In terms of student satisfaction and the continuity and coherence of curricula, notable contrasts emerged between Brazil and Hungary. Brazilian students frequently expressed dissatisfaction with their curricula, mentioning the lack of coherence among subjects as a relevant factor. Additionally, Brazilian students repeatedly affirm that the university failed in fulfilling their expectations. Considering that, due to the absence of music in basic education, the Brazilian students' musical backgrounds varied significantly, and this characteristic may have influenced their expectations about the university (resulting in unrealistic expectations about academic studies). In Hungary, on the other hand, the higher education music programs were described as fulfilling or exceeding student expectations. Hungarian students described their academic pathways as cohesive and well-structured, well-aligned with their anticipations. This can be attributed, at least in part, to 1) the country's strong foundational music education, which is mandatory in basic education; and 2) the presence of music-focused schools (where the students can learn all the mandatory subjects in schools focused on music development). These pre-university experiences may have equipped Hungarian students with a clearer and more uniform set of expectations for their university journey, which may have contributed to their general satisfaction.

The primary aim of this chapter was to analyze the curricula and official documents of the studied universities and to provide a general understanding about how the teaching staff engage with these frameworks. The comparisons reveal not only the practical differences between the two systems but also the underlying values and priorities that shape their approaches. Considering the critical paradigm and postcolonial perspectives, these differences can be seen as reflections of historical, social, and economic contexts. Hungary's emphasis on employability aligns with broader European Union initiatives to modernize education and enhance workforce readiness, while Brazil's focus is on artistic development. Both approaches have their merits and challenges, highlighting the importance of contextualizing educational strategies in their specific scenarios and social environments, as defended by this research's critical background.

As observed throughout the discussion, despite employing different mechanisms, teaching autonomy is a central element for the higher education programs of all researched institutions. In this context, the absence of minority groups' music in the official curricula does not necessarily mean that it is excluded from the higher education programs. The flexibility and autonomy granted to professors provide a potential pathway for incorporating minority-related content. This feature creates a potential for innovative approaches that incorporate musical

development and social justice objectives, simultaneously. Lastly, it is crucial to clarify that, considering this possibility, this research does not seek to blame professors for the possible lack of minority-related content in their teaching. Instead, these comments aim to emphasize the opportunities that such inclusion can represent, to stress the chance that the professors have to enrich the curriculum at the same time that promoting equity and diversity in higher education contexts.

## 6.2 MINORITY GROUP MUSIC INTO THE CURRICULA

In higher education, the curriculum serves as a foundational element that encompasses the values, knowledge, and cultural priorities of a society. This inquiry departs from the premise that a fair and representative curriculum should reflect the diversity of knowledge valued by all social groups presented in certain societies in a proportional way (McKernan, 2008; Perim et al., 2020; T. T. da Silva, 2001). The idea that knowledge from diverse social groups should be incorporated into the curriculum of higher education courses is not just an academic ideal but also a matter of social equity. For example, if a minority group constitutes 40% of the society, it is reasonable to believe that the curriculum should reflect 40% of the knowledge and cultural contributions of that group, especially in art-related courses. A significant deviation from this proportionality can be interpreted as an indicative of unequal power dynamics, where dominant groups' perspectives and knowledge are disproportionately represented, marginalizing minority voices (Arantes & Costa, 2017; Nóvoa, 1997; Santomé, 2001).

Considering that curricula are established by negotiations between social groups and these negotiations encompass not only discussions regarding the groups' perceptions and interests about what kind of knowledge should be included in the curriculum but also incorporate political, educational, social and historical elements, in an equalitarian society these negotiations would lead to curricula that proportionally reflect the society diversity (Arantes & Costa, 2017; Nóvoa, 1997; Santomé, 2001). However, achieving this balance is often challenged by historical inequities and systemic power structures that privilege certain groups over others (Gomes, 2012; Goodson, 1997; Perim et al., 2020; T. T. da Silva, 2011).

As noted above, the official systemic institutionalized integration of minority group's music into the music curricula of higher education institutions in Brazil and Hungary is very limited – At Eötvös Loránd University and Liszt Ferenc Academy of Music, the minority group's knowledge is not in the established core curricula of any of the main offered higher education programs. This limited representation aligns with a broader observation that in both

the Brazilian and Hungarian contexts, the music of minority groups is generally not a central element of higher education music curricula. However, due to either the superficiality in syllabuses' description or the professor's authority to changing and updating courses' syllabuses, the flexibility and autonomy provided to instructors in all universities can allow the incorporation of minority groups' musical knowledge.

It is also relevant to stress that this study is not only considering as "study of minority groups' music" the study of the minority groups' music per se. This inquiry considers the utilization of this music as a medium for developing broader musical competencies as "study of minority groups' music" and also encourages it as a mean to incorporate minority groups' music into formal music education. In the same way that Mozart's sonatas can be used to teach solfeggio skills – which can be interpreted as studying solfeggio through European music –, minority groups' music can be used for similar purposes.

This inquiry advocates that Minority groups' music can and should be employed in teaching instrumental technique, sight-reading, improvisation, dynamics, interpretation, composition, arrangement, etc. Harmonically**,** UFBA-Professor-1, when describing the subjects she teaches, affirmed that *"we [professors] have to insert Brazilian popular music in perception and supplementary piano classes. We can't just stick to methods that only bring ethnic, folk and American music [USA] […] We can't just bring material from Moscow, […] because the repertoire will be predominantly European."* Therefore, by employing Afro-Brazilian music, the academic educational process validates the richness of minority groups' music as equally capable of teaching fundamental musical skills as any other traditional repertoire.

These considerations said, the disparity between the proportion of the focused minority group member in society and their representation in the curriculum is prominent in both contexts. Neither country's university music programs allocate curricular space to minority group music in a way that either reflects these groups' presence in society or their historical contributions to the national music scene – In Brazil, approximately 56% of the population is formed by Blacks and Browns (IBGE, 2023) and in Hungary Approximately 9% of the population is formed by Roma minority (Király et al., 2021). This lack of representation, as repeatedly stressed, indicates uneven power relations between ethnic groups and points out to the necessity for official recognition of the participation of these minority groups into the development of Brazilian and Hungarian musical identity.

Lastly, it is also important to stress that at the Federal University of Bahia (UFBA) and Eötvös Loránd University (ELTE), courses related to minority groups exist but are typically not integrated into the music departments' core curriculum. As members of Higher Education institutions of big proportions, with programs in several academic fields, the students from ELTE and UFBA have the opportunity to engage in such courses as optional subjects from other faculties. By being organized by other departments, the minority groups-oriented courses tend to focus on broader social, historical, political, economic or cultural aspects of the minority communities instead of on musical elements of their traditions. While it indicates a level of institutional recognition of minority groups' relevance, it also highlights not only relatively low interest in minority groups' music from the music department but also a clear delineation in the music curricula that keeps minority group studies and music education in separate academic realms.

### 6.2.1 Brazil

Brazil, in the condition of Portuguese colony for more than three hundred years, incorporated power structures that continue to affect the Brazilian population even after the declared independence. These colonial mechanisms are particularly perceptible when the political, economic, educational and social status of the Brazilian African-descendant peoples are considered (I. A. Conceição, 2017; Ferreira & Queiroz, 2018; A. E. Pereira, Konopleva, Alghneimin, et al., 2022; C. L. Silva & Pires, 2015). Therefore, since the end of slavery in Brazil, black peoples have found difficulties to properly engage in Brazilian society because of some barriers to access basic services such as education, housing, health, employment, etc. (Albuquerque & Fraga, 2006; Trovo & Salinas, 2014). As an illustration, Levy (2013, p. 87) affirms that social justice-oriented movements in Brazil are usually integrated by "individuals who represent populations traditionally excluded from the political system."

If, on one hand, it is possible to understand the discrimination against certain minority groups as a consequence of power structures that penalize discrepancies with dominant values, on the other hand, it is also pertinent to ponder about manifestations of minority groups being negatively impacted by colonial structures due to their connections with discriminated and underrepresented social groups. This cross-feeding characteristic creates a "snowball process" of valuation for the dominant groups and a devaluation snowball for minorities, in which the group is harmed due to their culture and their cultural manifestations are harmed by being associated with a minority group.

Controversially, the Brazilian cultural identity was forged strongly influenced by African peoples' cultures (Abib, 2019; Albuquerque & Fraga, 2006; Guerreiro, 2017; Lobato, 2002; Morales, 1991; M. Santos, 2016). As posited by Pereira and Konopleva (2018a, p. 12)[59], African cultures participated in the development of a myriad of Brazilian features such as "habits, beliefs, culinary, military techniques, security, sport, clothing, language, constructions, plantations, dance, visual arts and music". Despite the enormous influence of African-based cultures in the development and consolidation of Brazilian national identity, manifestations that can be directly traced to Afro-Brazilian communities tend to occupy unprivileged social places (I. A. Conceição, 2017; Ferreira & Queiroz, 2018; C. L. Silva & Pires, 2015)

One of the main sources of black music in Brazil (particularly in Salvador) is directly connected to African-based religious traditions: The Candomblé. As stated by Cardoso (2006), Candomblé is not "one" religion, but an oversimplified general categorization that incorporates a myriad of African-based religions with some shared characteristics such as the inclusion of music in their ceremonies (mainly shaped by the combination of vocals and different percussive instruments). According to the author, "Candomblé is a generic term used to describe some Afro-Brazilian religions that share certain characteristics, such as the phenomenon of possession" (Cardoso, 2006, p. 394)[60]. In the Candomblés *Ketu,* for example, the main percussive instruments are: Gã (an idiophone that traditionally consists of one bell-shaped metal cone) and three Atabaques Rum, Rumpi and Lé(Cardoso, 2006). According to Pereira et al. (2022, p. 4), the Gã "is responsible for executing the rhythm key [clave]; *Lé* [the smaller atabaque] and *Rumpi* [the intermediate atabaque] […] maintain their individual constant rhythms; and the *Rum*, [the biggest atabaque] responsible for playing the rhythmic variations – the complex rhythms played in Rum are understood as the connection between music and dance".

Due to the religious connections, any musical expression that has its roots in Candomblé traditions tends to face even higher discriminatory mechanisms, when compared to manifestations from other minority groups. As denounced by UFBA-Coordinator-1

> *the biggest difficulty is in teaching this [Afro-Brazilian music] prejudice. What the evangelical church puts into people's heads is that this music is from the devil, from satan, from 'macumbeiro' [macumbeiro can be understood as a derogative denomination for wizard]. To give you an idea, the difficulty is so huge in working with these songs that I have reports from several teachers [from primary or secondary education] who tried to work with capoeira*

[59] Here and ahead: authors' translation.

[60] Here and ahead: authors' translation.

> *(which is sung in Portuguese) but only because it has the Atabaque (which is a symbol of my religion) they had mothers who didn't let the boy participate and who went to the secretariats to fire the teacher.*

In a similar direction, throughout discriminatory attitudes and behaviors, certain African-based artistic expressions are suppressed or shamed by dominant groups' social structures. As posited by UFBA-Student-4

> *there are many limitations and many taboos around it [minority group's music]. Sometimes there will be a class with a teacher like "xxxxxxx"*[61] *who will teach Candomblé [African-based religion] rhythms, and he will talk about some things that the Christian student won't want to hear […] or there is a student who arrives playing these things and wanting to be guided during the course to flourish these things [African-based musical identity]; he will face the risk of being rejected for coming with too strongly with this information. So, I think ethnicity operates in a number of different ways*

The structural challenges faced by the Black groups in Brazilian society are multifaceted and deeply rooted in the country's colonial history. These obstacles involve social, economic, and cultural dimensions, creating barriers that hinder the access to opportunities. Afro-Brazilian individuals frequently encounter discrimination and marginalization in areas such as education, employment, and social mobility, which increase struggles to break the cycles of poverty and exclusion.

A similar set of challenges is observed when considering the inclusion of Black music within educational contexts. Despite its profound influence on Brazilian culture, Black music often struggles to gain recognition or legitimacy in formal education. Historically rooted in African traditions and deeply tied to the experiences of Black groups, these musical forms face significant resistance when introduced into formal educational settings. As can be noticed by the interviewees' comments, this resistance often stems from a combination of discrimination, cultural bias and resistance to change from pre-established pathways to music education that mainly derive from Eurocentric perspectives about curricula. In this direction, African-based musical expressions, particularly those connected to religious traditions, are frequently stigmatized. This stigmatization not only excludes Black music from formal educational contexts but also reinforces negative stereotypes about the communities from which these musical forms originate.

The intersection of these barriers creates an effect in which where Black individuals must overpass systemic obstacles at different stages, from accessing quality education to asserting

[61] Name hidden for ethical and privacy reasons

the value of their cultural contributions in academic spaces. Despite the challenges, minority groups' musical knowledge has been surviving, constantly developing and being transmitted through non-formal and informal educational pathways (Calabrich et al., 2017; Döring, 2020; Piotrowska, 2013a; Renard & Fellman, 2011; L. M. de S. Santos, 2016; Silverman, 2011). This strong dialogue with the resilience of these traditions reinforces the need for higher education institutions to acknowledge and embrace this knowledge. By recognizing the value of Black music and culture, educational institutions can play a pivotal role in fostering a more inclusive and equitable society.

#### 6.2.1.1 Research Function

Considering that integration or absence of the knowledge that is valued by certain social groups involves negotiations that go beyond educational interests (Gomes, 2012; Goodson, 1997; Macedo & Macêdo, 2018; Santomé, 2001). This dissertation argues that the music knowledge valued by different social groups deserves fair representation in the curriculum of higher education. This representation is not only a matter of diversity but also a reflection of the social disputes. Ideally, the curriculum would mirror the diversity of its respective society, with the inclusion of each group's music being proportional the its share in the society.

At the Federal University of Bahia (Brazil), the officially institutionalized space in the curricula for minority groups' music in undergraduate courses is extremely limited (illustrated by the inclusion of the subject Afro-Bahian rhythms, mandatory only for students engaged in the Popular Music program. Regardless of the official position, according to the interviews, there is not only a relatively high level of consciousness related to that absence but also a collective effort toward the recognition of Black music as an important part of the necessary knowledge in the under-graduation process of UFBA's students.

In this way, the approach in Brazil, particularly as reported by professors and coordinators, displays awareness and willingness to integrate minority music knowledge in the classroom even if ignoring and overcoming the formal structures is necessary. The staff in EMUS (School of Music of UFBA) declare to often exercise their academic freedom to introduce elements of Black music into their lessons, indicating an informal but intentional effort to diversify the traditionally Eurocentric musical content present in Higher education music institutions.

However, considering the already established Eurocentric music as the main guide for educational activities in music Higher education, changing the status quo is not an easy task, even if there is personal and organizational commitment to achieve this goal. One of the main barriers to integrating minority group music into the academic sphere is the conflict between the traditional academic systematization of knowledge – based on Eurocentric conceptions, methods, strategies, methodologies and epistemologies for acceptable knowledge construction (Gandhi, 2018; Marinopoulou, 2019; Queiroz, 2017) – and the orally transmitted knowledge – distinguishing feature of the Afro-Brazilian community. Many minority group music traditions, including those Black groups in Brazil, are rooted in oral transmission – the "orality" (L. Leite, 2017; A. E. Pereira & Konopleva, 2018b; Scott, 2015, 2019). This poses a challenge for music institutes, departments and faculties that operate within a university set of standards for what is considered academically appropriate knowledge. The knowledge that is not organized or developed according to this academically accepted framework tends to be reasonably excluded from formal educational contexts (Masolo, 2009; Ramose, 2009; B. de S. Santos & Meneses, 2009b, 2009a), what imposes a scholar resistance to incorporate minority groups' music into higher education contexts.

In this direction, even if there is personal, institutional, or systemic engagement (as posited by professors and coordinators of EMUS), the incorporation of Black music remains demanding. This challenge underlines the relevance of initiatives that seek to organize, structure, systematize and formalize this knowledge through accepted academic methods. Following this trail, Research plays a critical role in broadening higher education horizons to include minority group music knowledge. UFBA-Professor-1, during the interview, mentioned several research projects at post-graduate level, focused on minority groups' music:

> *I created a research project approved by the music school congregation linked to the working group "Teaching Approach and Musical Performances Contemplating Cultural Diversity" and I continued my investigations into the methods, teaching approaches and differentiated performances within the multicultural context […] within my project we are working on the development of new teaching materials, […] a book of piano arrangements of Brazilian songs. Luan Almeida developed research in the field of piano repertoire and did a great deal of work in arrangements, transcriptions and compositions using elements of the Afro-Brazilian rhythmic language. […] he also created new, unpublished material from musical transcriptions; He transcribed it into sheet music and made it all available on YouTube. He decoded all the very complicated rhythms and tried to write within the beat as in European writing. When he was writing the article, it was under my guidance and we talked about various forms of writing, at the end of the day, for you to work on the dissemination of Brazilian music you still have to use this writing.[…] There is also Ana Novais who created a method dedicated to teaching solfeggio, unifying the European methodology of Edgar William with the northeastern [Brazilian northeast region] repertoire. She created a complete method of classes with a ready-made repertoire, with all written pedagogical guidelines. A ready-made manual*

> *for teachers to use in the classroom in various contexts […] So, within these research projects, we work a lot with the development of new material from Afro-Brazilian cultural phenomena – that only existed in the oral tradition. And we try to document these repertoires based on the European tradition [referring to sheet music] or in a more systematized way. […] At the same time, we want to disseminate Brazilian music through international publications, international experiences to contribute to the appreciation of Brazilian culture and Afro-Brazilian culture.*

As stated above, in research that employs academically accepted epistemologies, methodologies and methods, the knowledge that has been historically transmitted through oral mechanisms can be documented, organized, and validated within the academic realm. This kind of research serves not only as a tool for challenging the Eurocentric domination in music education contexts but also as a mean of preservation considering that the knowledge that is exclusively orally transmitted is constantly threatened due to its dependence on the lives of masters and on the interests of the pupils. Developing Pupils' interests is particularly challenging in our currently increasingly globalized world.

The volatility of orally transmitted knowledge, with its dependence on living sources, is particularly susceptible to loss. The death of key individuals, especially in tragic and unexpected episodes – such as Letieres Leite during the emergency period of the COVID-19 pandemic – highlights the vulnerability of oral traditions and the urgency of documenting minority groups' knowledge in stable, safe and reliable sources. As posited by UFBA-Professor-1,

> *We had the great personality of Letieres Leite. We were only able to access this great Educator's information through interviews and testimonials […] Thank God later he managed to publish a book because now we only have this written source and his followers, but the primary source is gone. This is precisely what justifies and brings great importance to our work [researchers]. […] the function of the music university is creating new knowledge and preserving the knowledge because the oral tradition is an ephemeral thing that leads to the disappearance of knowledge with the person who contains this knowledge[…] and we must continue with our work and expanding by promoting this system [afro-brazilian music education] in scientific events at national and international levels to provide more support for the systems. We also need to give visibility to the issues of minority groups here in Brazil and abroad with scientific publications, promoting these themes.*

Furthermore, as globalization and modernization increase their influence on peoples all over the world, the risk of untraceable or irreversible changes, dilution and loss of original and traditional forms of artistic manifestations grows, making the research's role in the documentation (historical, ethnomusicological and artistic) and preservation of traditional knowledge expressly relevant.

On the other hand, it is also important to stress that this inquiry also recognizes the dynamic essence of musical manifestations and, hence, the evolving, mixing, developing, merging and exchanging nature of music styles, genres, etc. Likewise, this research is not advocating not for rigid or immutable music styles but for the importance of studying, documenting and preserving original forms regardless of the dynamics offered by globalization and modernization influences. As affirmed by UFBA-Professor-1 the Knowledge Preservation function

> *does not mean immobility. Preserving knowledge means ensuring access to the existing cultural collection, revisiting it based on critical reflections and taking into account the dynamics of the knowledge in a process of permanent recreation […] It means ensuring space for all types of knowledge: popular erudite, folklore, mass culture. Because they are all present in 21st-century culture.*

This study stresses the importance of recording traditional knowledge to preserve cultural heritage even if new manifestations and initiatives are created as the result of the exchange between traditional and modernized artistic expressions. In other words, the effect of global influence is not comprehended as avoidable as long as the traditional cultural expressions are not in danger of being lost or extinct.

The Brazilian approach, as highlighted by professors and coordinators, demonstrates a strong commitment to including minority music knowledge in the classroom. These efforts align with the idea of the "decolonial turn", as described by Pereira, which aims to challenge and change the Eurocentric focus that has historically dominated academic spaces.

Promoting the decolonial turn in universities is an important step toward building a fairer and more inclusive society. Based on the decolonial turn, by bringing underrepresented cultural perspectives, such as Afro-Brazilian music, into higher education, educators help to break down the systems that have historically excluded or undervalued these traditions. This not only preserves and celebrates minority cultural contributions but also empowers students from marginalized backgrounds. Seeing their heritage reflected in the curriculum can help these students feel included and valued in academic spaces.

. The critical paradigm views education as a tool to create change, and these efforts in Brazilian universities reflect this goal by directly addressing systemic inequalities. By moving away from a solely Eurocentric focus, professors are contributing to create a curriculum that better represents the diverse realities of the Brazilian population.

Overall, the steps taken by Brazilian educators to promote the decolonial turn show their commitment to foster positive changes. Their work not only enhances the academic experience but also aligns with the broader goal of building a fairer society. However, due to its dependency on individual and isolated endeavors of the professor, this kind of initiative can simply disappear once the professor drops the subject. When asked about the possible continuity of his minority groups'-oriented initiatives UFBA-Coordinator-2 stated that the content he teaches

> *isn't a part of it [curriculum or syllabus]. Tomorrow another professor who doesn't think about that [integrating Afro-Brazilian music] could come in my place and teach everything differently. Now this is changing. […] we are in the process of restructuring the composition and conducting course;[…] a new curriculum matrix will be introduced and one of the innovations is that we won't have to worry about these things because everything will be there [at the restructured document] […] for example, on the syllabus of choral singing must be concern about different composers, ethical and racial concern, concern about human rights. So that it will not be "just like the professor wants". Now they [the professors] will have to offer these contents*

Concomitantly, the administrative staff also acknowledges the need for formalizing the inclusion of these contents in the curricula, suggesting that institutional initiatives may be underway. However, while agreeing with the necessity of integrating non-Eurocentric content into university curricula, UFBA-Coordinator-2 reticently states that

> *we [professors]have to do this very carefully. I also cannot allow a student to spend 4 years at a music school without having sung Mozart, without having sung Bach. This musical universe is very big [referring to Afro-Brazilian music] but we have to remember that Beethoven, Bach and so on are more present all over the world. […] These very specific influences from Brazilian culture, more specifically from Bahian culture and its connection with Africa, are less offered at other places. So we have to take advantage of what we have here in a very pulsating way.*

The administrative staff's acknowledgment of the need to formalize the inclusion of non-Eurocentric content in the curricula reflects an important step toward fostering greater diversity in music education. However, UFBA-Coordinator-2 alerts about the preservation of Western classical music content, which holds significant global influence. This perspective highlights the dual responsibility of music institutions: to ensure students are exposed to universally recognized composers like Mozart and Bach while simultaneously focusing on the unique cultural treasure of their Afro-Brazilian heritage. This reflection underlines a tension between keeping the students "prepared for the world" with Eurocentric music studies and expanding the curriculum to reflect marginalized traditions.

#### 6.2.1.2 Students' Perception

There is also a growing discourse among students on the necessity of incorporating minority group music into the curricula. Despite professors' and coordinators' endeavors, the students of the Federal University of Bahia affirm that the content related to Afro-based music is not enough. Generally speaking, the Brazilian students agree about the necessity of increasing the Afro-Brazilian content inside the university walls. UFBA-Student-3 confirms that generally Black music is not studied in depth at the university but at least *"in the composition and arrangement course they talked about Afro music"*. UFBA-STUDENT-2 posited that *"When it comes to a university in Salvador [the Blackest city outside Africa], a rich culture like we have - Afro-Bahian rhythms [referring to the course in the popular music program] is not enough. We live in a city where 70% [83% (IBGE, 2023) ]of people are of African origin and I think there could be more Candomblé [referring to authentic Black music] with a proper balance, of course"*. In a similar direction, UFBA-STUDENT-1, stated that "when you are lucky, you get a professor like [mentioned the name of one professor] who understands the complexity and the value of this music [African-based music] and talks about it, but generally speaking, we do not study it in university". Still according to UFBA-STUDENT-1, regarding the need of incorporation of Black music in Brazilian higher education curricula,

> *When it comes to music in Bahia, in Brazil, I think if we keeping to discuss this, we are walking in circles. We don't have anything to discuss about this anymore! In Brazilian music, there is no longer any need to discuss the importance of African heritage and how important this is for the university of music, dance and arts in general. The Brazilian people are forged from the mixture, obviously, of Indigenous [native Brazilians], Europeans, […] and the masses who came enslaved from Africa. Bahia, in addition to having the city with the largest black population outside of Africa, has African culture represented in everything. And music is not excluded. Then you take a popular music course in Bahia with the aim of bringing these students in [inside the university a massive way] – […] So it's a popular music course in Bahia: you can't help but talk [about Afro-matrix music]. Teachers who resist to discuss this are not contributing to the enrichment of the course, they are weakening this relationship [from the university with the local population]. I'm not here criticizing any teacher or any content. I don't want to compare one content with another. I believe that all content that needs to be given can and should dialogue with African culture, with the culture that came from Africa to Brazil in an enriching way. I consider it fundamental.*

In this direction, students contribute to the movement toward the incorporation of minority music into formal education by engaging in discussions and pursuing the study of minority groups' music in settings beyond the university – as affirmed by UFBA-Student-2 *"I went out of the university to learn about this on my own [talking about African-based music, specifically Candomblé-oriented]. I looked out for the masters [listed names of individuals that*

*are locally recognized for African-based musical knowledge] to learn from them because the university could not give it to me"*. The interest of the students pressuring university's curricular instances in alignment with professors' and coordinators' commitment to incorporating Black groups' music into classroom content suggests a collective recognition of the importance of black music and a desire for change that could eventually lead to a shift in curricular design.

In this direction, there is a notable discrepancy between the perspectives of staff members (professors and coordinators) and students regarding the integration of minority music in the courses. Professors and coordinators consistently emphasized that minority music, particularly Afro-Brazilian, is being incorporated into their teaching practices. They highlighted their efforts to include such content in response to the increasing call for more inclusive and representative curricula. Some faculty members mentioned these initiatives as steps toward decolonizing music education and broadening the scope of knowledge shared in the classroom.

Contrastingly, students expressed that little to no content related to minority music is actually being studied in their courses. From their perspective, the emphasis on traditional or Eurocentric music remains dominant, with minimal or superficial incorporation of minority groups' musical traditions. This gap suggests that while some professors may integrate minority music, these efforts are either not sufficient when compared to the whole curricular content, not consistent across the program, not emphasized in undergraduate programs or simply not recognized by the students.

#### 6.2.1.3 Brazilian Overview

The Brazilian approach to integrating minority music into the academic environment presents significant alignment with the principles of the critical paradigm. Interviewees highlighted several initiatives that reflect a growing commitment to inclusivity and diversity in music education, emphasizing the importance of addressing historical imbalances through the initiatives in the music higher education context. These efforts show awareness of the need to challenge dominant Western views and embrace alternative perspectives, fostering a more balanced academic environment. One of the most notable aspects of UFBA's initiatives is the role of post-graduation programs in promoting and developing new knowledge that can be applicable in academic environments. As emphasized by the interviewees, research initiatives within these programs are essential to legitimize minority music as a subject for formal education scenarios.

The Brazilian approach can be understood through the lens of the "bricolage" methodology, a foundation of the critical paradigm's methodology. The bricolage, which advocates the use of multiple and diverse methods to address complex research questions, mirrors the Brazilian university's multidimensional initiatives for incorporating minority music into its educational efforts. In a broader sense, the "bricolage" methodology in research matches the Brazilian university's approach to achieving a more balanced representation of Eurocentric and minority music in higher education. By employing a variety of strategies - since curriculum updates through the inclusion of teaching practices to research initiatives – UFBA demonstrates a commitment to doing "everything they can" to address systemic inequities. These efforts can be perceived as an important step toward decolonizing university content and fostering a more inclusive educational environment that values and respects diverse musical traditions.

On the other hand, regardless of the Brazilian initiatives aiming for incorporating minority music into the curriculum of UFBA reflect the efforts of professors and coordinators to challenge traditional paradigms, significant limitations can be perceived when these efforts are not strategically and institutionally coordinated. Based on the critical paradigm and postcolonial theories, the faculty's actions to decolonize educational content are undeniably essential to foster a fairer and more inclusive society. However, their reliance on individual initiatives, instead of on systematic approaches, damages the impact and coherence of these efforts, leaving the process vulnerable to inconsistencies.

One critical consequence of this decentralized approach is that the lack of a unified strategy creates gaps in students' perceptions of the inclusion of Afro-based music. While professors may introduce elements of black music into their lessons, students consistently reported that little or no content related to minority music is present in their educational journey.

The reliance on individual professors further escalates this issue. Retirement, relocation, job changes, or other circumstances may result in the abrupt interruption of such initiatives. Without mechanisms to institutionalize these efforts, their continuity and effectiveness are compromised. The absence of strategic planning means that even the most impactful efforts are in constant risk of being ceased if, for any reason, the professors leave their positions.

The discrepancy between staff members and students may also suggest that isolated and fragmented initiatives fail to leave an effective impression. Without an institutional framework to support and sustain these efforts, students may not be able to recognize (and benefit) from the professors' endeavors, maintaining the marginalization of minority music in academic

spaces. The absence of structured and coordinated efforts to incorporate minority music can even risk undermining the integrity of the academic experience. As expressed by extracts of the students' interviews, the lack of integration between subjects creates a sense of disconnection and fragmentation within the academic pathway, as a collection of isolated courses with no clear common aim.

As discussed in the previous subchapter, this disjointed approach has broader implications beyond academic coherence. It directly impacts students' ability to develop a comprehensive understanding of their discipline and hinders their preparation for professional careers. A cohesive curriculum is essential for equipping students with a holistic understanding of their field, especially in performing art fields such as music, where theoretical and practical elements must be closely linked. Without coordinated efforts to align course content with broader institutional goals, students may enter the professional world without the totality of necessary competences. This lack of coherence harms the transformative potential of education itself and, regardless of the good intentions of promoting a better balance between dominant and minority-related curriculum content, endangers the educational and professional journey of the students.

In summary, while the individual efforts of professors and coordinators at UFBA are admirable and align with principles of the critical paradigm, their reliance on uncoordinated and isolated initiatives diminishes their effectiveness. The lack of strategic, institutional support not only undermines the impact of these efforts but also damages the coherence and continuity of the whole academic program. To fully realize the potential of these initiatives, it is essential for UFBA to adopt a systemic approach to its educational programs. Such a commitment would represent a significant step toward fulfilling the goals of decolonization and creating a more equitable and transformative higher education experience.

### 6.2.2 Hungary

The research methodology was carefully designed to respect participants' time and ensure that interview processes did not impose on their willingness to contribute. Recognizing the constraints of time (it was previously established that each interview would last up to 70 min, for participant's mental health safety), the previous introduction of the research was considered absolutely essential. From the initial invitation (which briefly introduced the research), through the informed consent process (providing an overview of the study), to the opening moments of the interview (where the host once again outlined the research's purpose and the research aims), participants received contextual information to clarify that, although the research was

conducted within music universities, its primary focus was not on technical musical aspects but on socially-oriented aspects. This preparatory phase was essential in guiding participants to the research topic, ensuring they contribute meaningfully in alignment with the study's objectives

In this direction, as previously mentioned, identity emerges as a critical factor influencing the perspectives, opinions, and responses of individuals during the interview process. Therefore, these "pre-interview" contacts aimed to encourage participants to adopt the identity that is closer to the role that led them to engage in the research (professor, coordinator, student, external community). For instance, a coordinator or director who is also a professor (all members of the coordinator's target group that participated in the research process were also performing professional teaching at their universities as part of their workload) may respond to the interview questions from their administrative perspective instead of using their instructor character. The chosen identity, along with its associated professional responsibilities and social expectations, influences not just the content of the responses but also nuances such as language and behavior during the interview.

In a similar way, the anticipation was that, by familiarizing interviewees with the research's social orientation, they would naturally lean towards the most relevant identity for the discussion. The "pre-interview" phase (invitation, informed consent and first moments of the interview) was pivotal to place the dialogue within the study, optimizing the process during the limited time allocated for each interview.

The guide questions of the Semi-Structured Interview process were intentionally designed to foster an environment where interviewees can feel free to openly share their views. However, this openness without a proper preface would induce responses diverging from the research focus. Therefore, the communication before the interview, the introductory briefing and the assertive function of the interviewer were crucial elements to setting the stage for an effective dialogue where interviewees could understand the research goals and, at the same time, express their own authentic perspectives.

The inclusion of this "preface" in the Hungarian section is particularly relevant because Hungarian interviewees often failed to connect their comments to socially oriented aspects of the research. Their focus frequently shifted towards technical elements of music or matters directly tied to job market opportunities. The structured pre-interview communication, informed consent, and initial briefings were pivotal to try to address this issue. However, even with these attempts to contextualize the participants, directing and focusing the discussions

toward social aspects of music with the Hungarian participants was particularly challenging, and sometimes, ineffective.

Directing the discussion to the subchapter's topic, as in Brazil, the academic curricula from both Eötvös Loránd University (ELTE) and the Liszt Ferenc Academy of Music (LFZE) show a notable omission on this research's topic: there is no clear indication to include minority group music within the framework of their undergraduate programs. Therefore, based on the curricular documents, these institutions do not value the musical traditions of minority groups in their core pedagogical strategies.

The offer of Folk Music classes at the Hungarian institutions might give the impression of courses that consider Hungary's rich musical tradition, potentially including historically significant minority group's music. However, this expectation is not confirmed in the realities asserted by the interviewees. The analysis of the data gathered from the interview process discloses that, despite its relevance to the country's musical culture, Roma music is not present in the subjects offered at music-oriented programs. Thus, the possibility for integration of Roma music exists only due to professors' authority to update courses' content and to the vagueness found in the subjects' syllabuses.

As noted before, this study is grounded on the belief that an equitable and inclusive curriculum mirrors the variety of knowledge valued by society's demographic segments in a proportionate manner. To ensure social justice and an unbiased curriculum, the integration of knowledge from various social groups would be necessary. Any substantial divergence from this proportionality may hint a disparity in societal power structures, where the dominant group's perspectives and knowledge eclipse the minority.

#### 6.2.2.1 Tokenization

In opposition to what happens in Brazil, in Hungary, the absence of minority group music in the curricula is not commonly recognized as an issue. Some interviewees have indicated moments where the minority group's music is acknowledged in the curriculum but often only in a limited or superficial manner, as indicated by references to Liszt's compositions that include Roma influences or the occasional mention of Roma songs in classes. ELTE-Professor-1 affirms that

> *We [the music programs at ELTE] mention gypsy music on two occasions: one, when we learn about singing and music textbooks and we also sing gypsy folk songs in the folk music section, and when we study the music theory of romanticism, then in the music of Ferenc Liszt, verbunks, gypsy music, Hungarian art are important elements, these are what Liszt thought Hungarian folk music (authentic folk song collections had not yet started at that time). We learn about the gypsy scale, Liszt's musical works in which it appears, e.g. about the Coronation Mass.*

Some participants affirmed that there is no mention of Roma music in their Curriculum. However, as can be inferred from ELTE-Student-2 comments below, the interest on the topic is relatively limited:

> *nowadays we can say it [Roma music] is a part of our Hungarian heritage, it would be pretty good at least mention it for even like 20 minutes of a class or listen to it. Because we all encounter this[Roma music] during our life out of the university so it would be good to talk about it here; their [Roma people] values, what type of music do they [Roma people] do, how do they do it? They don't use sheet music! They improvise and it's pretty hard; that's their value I think. It would be pretty good to talk about it on the 20th-century music history […] I think we couldn't have the opportunity to have a separate course for it, so definitely we should integrate it into one course. Maybe two or three lessons, we could see the background and how these people live, then see that what their music looks like and then listen to these music – there is a big Orchestra or band with this ethnicity in Hungary; they usually play on New Year's Eve.*

As detailed in the theoretical background section, colonization processes often involve the devaluation or marginalization of the cultural contributions of colonized populations. In music education, as mentioned before, this can be observed through tokenization, where the music of minority groups is included in curricula but framed as exotic or alien, thereby reinforcing the dominance of Western classical traditions. Western music typically dominates music education programs, while other musical traditions are treated as secondary or peculiar. This approach perpetuates the devaluation of minority groups' music, presenting them as tangential to the core curriculum. Such practices contribute to the naturalization of Western music as culturally superior and academically legitimate, marginalizing the significance of non-Western traditions.

Following this vein, both the lack of interest and narrow presentation of the minority groups' music into the curriculum can be comprehended as tokenization or folklorization mechanisms towards minority groups' music. The valuation of cultural expressions within the educational sphere is a potent indicator of wider social dynamics, and this is particularly evident in the treatment of minority groups' music within higher education. The phenomenon of tokenization, which can serve to both devalue a marginalized culture and reinforce the superiority of the dominant culture, is a critical issue to be addressed in music departments.

In the Hungarian higher education context, Roma music is treated as a curiosity rather than as a substantive part of the national cultural heritage. When asked about incorporating Roma music into the University Curriculum the coordinators posited that this kind of content would be interesting for the students who are aiming to work in the countryside, where the Roma villages are located. According to the ELTE-Coordinator-1, teaching Roma music,

> *could be interesting in the profession of the students who would be music teachers in primary school, mainly in little villages in East Hungary, where there are lots of Roma children […] but they don't learn music [properly] and not able to read scores. […] there is another branch of education for the teachers in the faculty psychology and education in which the students who want to be teachers study special subjects of education that must contain lectures about Roma special education. But we [from the music department] are not doing it […] ). It should be very important to Create a special music education for Roma children But it only should be good.*

The interpretation offered by ELTE-Professor-1 raises important questions about how the tokenization of Roma music operates within Hungarian higher education. By equating the brief mentions of Roma music, primarily through the lens of Liszt Ferenc's compositions, a narrow framework for inclusion can be perceived. This perspective reflects a critical issue tied to tokenization, where minority cultural expressions are acknowledged only superficially, rather than being integrated as essential and independent components of the curriculum. This approach diminishes the significance of Roma music by limiting its representation to isolated moments, which are framed as tangential rather than central. From a critical paradigm standpoint, this practice reinforces existing power hierarchies by validating the dominance of certain musical traditions, even when incorporating elements of minority cultures. Moreover, the tokenized inclusion aligns with broader mechanisms of cultural devaluation, where minority contributions are presented only within the context of dominant cultural figures or frameworks. The reliance on Liszt as the sole gateway to Roma music underscores this dynamic, effectively positioning Roma music as subordinate to classical traditions. This not only restricts opportunities for meaningful engagement with Roma culture but also perpetuates the notion that minority contributions must be mediated through dominant narratives to gain academic legitimacy.

The reflections of ELTE-STUDENT-2 further underscore the tokenization of Roma music within Hungarian higher education. As acknowledged by the interviewee, Roma culture is an intrinsic part of Hungary's history, deserving inclusion in academic environments. However, the suggestion that this content should be limited to two or three lessons integrated into broader subjects highlights its tangential expectation. This perspective perpetuates the notion that Roma music and culture, while significant, do not hold the same academic or cultural weight as other "more important" topics. Additionally, the suggestion to allocate "even

like 20 minutes" for such content reinforces that discussions about Roma music are completely absent in the current curriculum. This absence, coupled with the interviewee's minimal expectations, reflects the internalization of marginalization and marginalized expectations toward Roma music studies. This scenario aligns with the critical paradigm's discussions about power dynamics and the structural inequalities in educational systems. By relegating Roma music to the periphery of academic content, higher education institutions inadvertently reinforce societal prejudices, framing Roma's contributions as secondary instead of integral.

Building on the earlier discussions, the insights from ELTE-Coordinator-1 present another layer to the conversation regarding Roma-related content tokenization in higher education. The coordinator's comments suggest a limited target audience for Roma studies, implying that such content is would be necessary for students who aim to work directly with Roma populations. This perspective fundamentally narrows the importance of Roma cultural knowledge to a specialized context, rather than recognizing its value for the curriculum of all students. Such an approach places Roma music in a niche area rather than an integral component of Hungary's national cultural narrative. Based on the theoretical framework of this inquiry, restricting Roma-related studies to a certain professional pathway perpetuates the marginalization of Roma culture inside academy. It suggests that Roma heritage is not a fundamental part of Hungarian identity but only a topic that is relevant to specific professional needs. By framing Roma studies as relevant only for those directly working with Roma populations, the opportunity to challenge broader societal biases and foster intercultural understanding is diminished and that lack of awareness about Roma contributions to Hungary remains unexplored in the higher education contexts.

#### 6.2.2.2 Representativeness Issue

This study is based on the belief that a fair curriculum should proportionally mirror the knowledge valued by society's different groups. Beyond that, different scholars and international institutions have defended that, in a fair, just and equal society, an analogous proportion of members from different ethnic groups would be found in university contexts (UNESCO IESALC et al., 2024). In other words, in higher education institutions, the proportion among members from different social groups should mirror the whole society's proportion (Salmi, 2022; UNESCO IESALC, 2022; UNESCO IESALC et al., 2024). In this direction, as could be noted during the interviews, members of the Roma minority groups are not properly

represented in the studied higher education institutions. In spite of forming around 9% of the Hungarian population (Király et al., 2021) and being traditionally, openly and even stereotypically recognized as good musicians (Dobai & Hopkins, 2021), the proportion of Roma members in the focused music departments is significantly below the expectations. LFZE -Professor-1 affirmed that in 10 years as a professor at the university, she had *"a couple of them [Roma students]"* in her classes; ELTE-Professor-1, affirms that in more than 20 years at the university she has *"not yet taught a Roma student. At the conservatory, however, I had several Roma classmates who were great musicians and had the same interests as us"*; ELTE -Student-1 posits that,

> *I have been studying in ELTE for three years in the Institute of Music and I don't remember I have met with people from other countries or other ethnic groups, only Chinese students […] even if I go through my campus, I couldn't say that I see any Roma faces, the number of Roma students in higher education is really low; only a few of them can reach the university education or even the music higher education.*

On the other hand, it is also important to mention that, on contrary of what happens in Brazil, the Hungarian institutions don't ask for data about the ethnicity of their students. Therefore, there is no official data regarding the percentage of Roma students in the studied higher education programs. When asked about the current number of Roma students in ELTE music courses, ELTE-Coordinator-1 affirmed that *"we don't know for sure because we don't ask them at the entrance examination. Perhaps one or two, I don't know; just to look at them sometimes you can realize if they are Roma or not".*

The absence or underrepresentation of Roma members in the Hungarian music universities, among students and staff, was a recurring observation from all interviewees on the Hungarian side. This lack of participation underscores the profound social, political, and economic barriers that prevent the Roma population from accessing higher education, even in the field of music, where Roma members are historically celebrated for their talent. These barriers, as previously discussed, are deeply rooted in systemic discrimination and segregation practices, including limited access to quality basic education, geographical isolation and the presence of bar stereotypes in media contexts.

The universities in Hungary further compound this issue by not collecting data on the ethnicity of their students. This lack of official data on Roma's participation in higher education has significant implications. Without official evidence of the underrepresentation, the issue becomes invisible from institutional and governmental (political) frameworks. This invisibility serves to perpetuate the status quo, as no action will be taken if there is no data to support the

existence of a problem. In other words, if no official problem is recorded, there is no impetus to address the systemic issues that exclude Roma individuals from higher education.

From the lens of critical paradigm and postcolonial theories, this “no data, no problem” approach is deeply problematic. It reproduces a conscious or unconscious negligence about structural inequities that hinder the Roma population. By failing to acknowledge or measure the issue, the Hungarian higher education system avoids accountability for addressing the disparities that exist. Furthermore, the combination of systemic barriers and the absence of Roma-specific data damages possible efforts to identify and destroy the cycle of exclusion that prevents the Roma groups to enter Hungarian music universities.

#### 6.2.2.3 Linguistic Divide

In connection with the previously presented contexts, this indifferent attitude towards minority groups’ music may be comprehended based on broader societal attitude towards minority representation in the national and music narrative and indicates not only an oversight but also a prominent undervaluation of the cultural significance, social impact and educational benefits of such inclusion.

The complexity of the relationship between the dominant culture and minority groups within the realm of higher music education may reflect the social construction of a nation (Castro-Gómez, 1998; D. Cohen & Gunz, 2002; Gandhi, 2018; Hess, 2015a; Kende, 2000). In Brazil, according to interpretation driven from interview data, despite being a political, economic and social minority, the Black group is viewed as an integral component of society, with its musical expressions recognized as deserving of being included in all social scenarios, including music higher education.

There is also the tendency of interviewees to generalize the minority groups into a uniform group points to a larger social inclination that leads not only to a lack of knowledge and interest in social-justice-oriented issues related to the Roma minority but also an inclination to overlook the nuanced diversity found in Roma minority groups. This simplification is also perceived and reinforced in basic public educational systems, where diverse segregation mechanisms are employed to separate Roma from non-Roma students (Boros & Gergye, 2019; Brüggemann & Friedman, 2017; FXB center, 2014; Lopez, 2009).

A very clear characteristic found on the Hungarian side of the interviews was related to the language used by participants to describe the minority group. There was a loud and clear distinction between the "us" (when referring to non-Roma) and "them" (when referring to Roma). The use of "us" and "we" by those who identify with the dominant group reflects a sense of ownership and belonging whereas the use of "them" and "they" by those indicates a perceived social, ethnic, cultural and even educational distance (Ellemers et al., 2002; Polletta & Jasper, 2001; Stekelenburg, 2013; Stekelenburg & Klandermans, 2009). As an illustration, in several moments of the following passage, LFZE -Student-1, make a clear distinction (them, they) about Roma housing, musical skills and even professional preferences:

> *Most of them [Roma members] are in a special situation, especially in little villages, poor and very deep situation. As I mentioned, they are very talented in music and interested in music and they could give the new basis of Hungarian music and it Would be good to teach them more music, but they usually don't study music properly. They are just interested in singing and in very Special Branch, as I mentioned For example in jazz (this student who is a jazz singer and the pianist and the drummer and third guy plays double bass are Romas and they are fantastically good, But they learned only in a musical secondary school. […] In the secondary school there were many Roma people, especially at string departments, there are lots of very good Roma musicians in Hungary at the Academy of Music. I had some Roma colleagues especially at the conservatory [secondary school] But at the Choir and conducting department there weren't Romas, Because they weren't interested in this subject, they mostly want to become artists [referring to leading/solo instruments such as violin, soprano and piano]*

This characteristic can be explained by socially spread pre-conceptions and myriads of bad stereotypes not only openly linked to the Roma population but also, as described before, reinforced by bad media representation (Kállai et al., 2002; Kállai & Várkonyi, 2002; Kemény, 2006). Here it is important to stress that, despite being commonly used in a prejudicial way, stereotypes do not necessarily mean discrimination. Therefore, avoiding stereotype formation does not necessarily prevent prejudice development. As stated by UNESCO (2013, p. 27), "humans learn by creating classification systems" and, even though those classifications do not necessarily correspond to the reality, these categories can be built in a discriminatory way. In accordance with Lebedko's thoughts (2013), it is not possible to get rid of stereotypes; however, since they are essentially neutral, they can also be used as tools for problem-solving and effective communication. The author argues for an understanding of stereotypes as "mental constructs/categories that integrate cultural, cognitive, affective, axiological and behavioral components of attitudes in to the analysis" (Lebedko, 2013, p. 11). Following this trail, although stereotypes are inevitable cognitive categorizations, their oversimplified constructions should be avoided. In agreement with OECD (2018, p. 13), "in learning about other cultures and

individual differences, students start to recognize multiple, complex identities and avoid categorizing people through single markers of identity (e.g. black, white, woman, poor)".

Concerning the music world, this separation can be perceived in different occasions. For example, since the publication of the Book "Des Bohémiens et de leur musique en Hongrie" (1859) – in which Liszt Ferenc (Franz Liszt) affirmed that the Roma people were responsible for the "creative spirit behind the Hungarian style" (Bartok, 1947; Hemetek, 2006; Piotrowska, 2013c, 2013a, 2013b; Renard & Fellman, 2011; Schneider, 2006) – there are countless discussions that aim to not only deny his statement but also to separate the Roma music from the true Hungarian music. In this direction, Hemetek (2006, p. 37) sustains that "when Franz Liszt (1859) suggested that the music played by the Roma in Hungary was 'his own', the protests were neverending. More typical were accusations that the Roma 'stole' or 'corrupted' music, having no 'musical roots' of their own".

A similar behavior – i.e. attempts to clarify that Roma music and traditional Hungarian music or Hungarian folk music are not the same– could be seen during the interview process. ELTE-Coordinator-1 for example stated that:

> *in the 19th century where composers that believe that Roma music, gypsy music, was the music of the Hungarian people, so it's equal with the Hungarian folk songs. It was not true, but it was their point of view, at the time. In the 20th century, when Bartok and Kodaly began to collect real Hungarian peasant songs, it became clear that Gipsy music is not equal to the Hungarian folk music - both things are very good though. […] romantic music contains gypsy music as Hungarian folk music. Even Brahms, for example, and Liszt believed that Hungarian folk music was Roma music […] the "Hungarian dances" from Brahms are not Hungarian dances but Roma music.*

The linguistic divide identified in the interviews reveals a clear separation between Roma and non-Roma populations. This divide also manifests in the social and geographical isolation of Roma populations. As described in Chapter 4 and in ELTE-Coordinator-1 comments, the characterization of Roma groups as being "isolated in villages" with poor living conditions speaks to the broader structural inequalities that underpin this cultural separation.

The marginalization of Roma music within the university curriculum mirrors the societal marginalization of Roma minority groups, perpetuating a cycle of exclusion that begins in broader society and extends into the academic sphere. The lack of representation of Roma individuals in the music university, whether as students or staff, further entrenches this divide, creating a self-reinforcing system where the absence of Roma voices in education leads to the absence of Roma perspectives in national and cultural narratives.

As highlighted earlier, several participants, especially university staff, emphasized the distinction between Roma music and Hungarian folk music. This differentiation mirrors a historical pattern of marginalization, rooted in the hierarchical political, social and economic structures. The insistence on distinguishing Roma music from Hungarian folk music underscores a longstanding narrative solidified by the lifetime works of Bartók and Kodály. Their efforts to collect "real Hungarian peasant songs", as presented by ELTE-Coordinator-1, not only validated the musical heritage of non-Roma Hungarians but also, inadvertently, excluded Roma contributions from being recognized as integral to Hungary's cultural identity. Such historical efforts have left a legacy that persists today, as university staff emphasize this differentiation. From the perspective of the critical paradigm, this act (even if unintentionally) serves to reinforce existing power structures and to keep undervaluing the cultural contributions of marginalized communities. The broader implications of this linguistic and cultural divide are profound. By maintaining this separation, Hungarian higher education institutions contribute to silencing Roma voices in academic music studies.

#### 6.2.2.4 4th World Connection

Due to their connection to the country, the Roma groups in Hungary are usually not labeled as Fourth World. However, as presented in the contextual framework, there are some discriminative characteristics perceived in the political, economic and educational relation between Roma groups and the general Hungarian society that approximate their conceptual and practical alignment with the Fourth world[62]: 1) historical assimilation attempts; 2) the presence of separate governments; 3) geographical segregation; 4) school segregation; 5) Stereotypical and Discriminatory representation in media; 6) linguistic divide perceived in the interviews;

Building on the contextual framework and theoretical perspectives provided, the Hungarian Roma can be conceptually aligned with the notion of the Fourth World, characterized as "nations without a state" or marginalized groups that lack full societal inclusion and recognition. At the same time that the Roma population is historically and geographically embedded in Hungary, societal structures and attitudes consistently position them outside the

[62] Usually, the so called Fourth World people do not self-identify as part of a certain country. Analogically, this research is categorizing the Hungarian Roma as Fourth world because of the understanding that, due to a series of elements, the Hungarian Society does not properly recognize Roma community members as equal members of the society, therefore, a "nation without a state" (Marushiakova & Popov, 2004).

framework of equal citizenship, which justifies the theoretical approximation with Fourth World communities worldwide.

As detailed earlier, the historical assimilation attempts, aimed, as suggested in the name, to assimilate Roma people rather than properly culturally integrate it. These policies, which tend to promote cultural erasure and marginalization, echo with the mechanisms that isolate Fourth World peoples. The intent behind these actions reflects a societal rejection of Roma's cultural distinctiveness, further reinforcing their status as marginalized communities in Hungary.

The structural barriers faced by the Roma population also mirror the struggles of Fourth World communities. The establishment of Minority Self-Governments (MSGs), despite being theoretically empowering, has been criticized for its lack of practical effectiveness due to financial, administrative, and political constraints. These limitations have not substantially improved the socio-economic or cultural conditions of the Roma people, emphasizing their exclusion from larger political and economic structural initiatives. Additionally, geographical segregation and school/classroom segregation also add up to the marginalization issue. The Roma's spatial isolation in settlements with poor living conditions and limited access to public services exemplifies their exclusion from mainstream society. Similarly, the practice of placing Roma children in segregated or substandard schools not only limits their educational opportunities but also hinders their possibility for social mobility, perpetuating cycles of poverty and societal exclusion. The linguistic divide and stereotypical representation in media further highlight the Roma alignment with Fourth World characteristics. The clear distinctions made between "us" (non-Roma) and "them" (Roma) during interviews reflect a societal perception of Roma as the "other". Additionally, the negative media representation of Roma as problematic perpetuates stereotypes that isolate and harm their chances to succeed in the broader Hungarian society.

In sum, while the Roma are geographically rooted in Hungary, the systemic barriers in political, economic, educational and cultural realms align them with the Fourth World. As peoples without proper national, governmental or state representation, the Roma experiences mirror other Fourth World marginalized communities globally. In this way, regardless of the Roma members' perception regarding their belonging/exclusion to the Hungarian society, the Hungarian society tends to treat the Roma people as if they do not fully belong to the society. Thus, as the Fourth World, the Hungarian Roma can be considered as a people without a state or a "nation without a state" (Marushiakova & Popov, 2004)

#### 6.2.2.5 Sensitivity of the Topic

At the Liszt Ferenc Academy of Music (LFZE), the limited participation in this research, (only one former student and one professor) highlights a significant hesitation within the academic community to openly engage in discussions or reflections on the investigated topic. As detailed in the methodology section, the process of contacting professors and coordinators initially relied on publicly available information from the university's website. Specific individuals with relevant characteristics were initially contacted by email; no replies or positive responses.

Following this, a second wave of emails was sent decreasing the criteria and expanding the number of potential participants, yet the response remained the same. Repeating this procedure several times, nearly the entire teaching staff of the university was eventually approached, but only one positive response was secured. This low engagement suggests a systemic or institutional reluctance to participate in a research project focused on this subject matter.

Although one might consider that the language barrier was a potential factor in explaining the low response rate, it is important to note that LFZE offers several higher education programs conducted in English. This indicates that a substantial percentage of the teaching and administrative staff possesses proficiency in English, minimizing the likelihood of language as an obstacle. Eötvös Loránd University (ELTE), for example, which does not have any music higher education program conducted in English, had a greater level of engagement in the research process. Although some subjects at ELTE are offered in English (particularly for exchange students), this discrepancy further diminishes the plausibility of the language barrier as the primary explanation.

In light of these observations, the systemic hesitation/refusal to engage with this research topic emerges as the most plausible explanation for the limited participation from LFZE. This reluctance could also indicate deeper structural or institutional factors that discourage engagement with studies addressing this specific focus. On the other hand, it is crucial to acknowledge that the active engagement of Eötvös Loránd University (ELTE) in this research may have been influenced by the institutional connection (considering that research, researcher and researched are part of the same University: ELTE). Although the research involved a different department, institute, and faculty within ELTE, the institutional support may have facilitated a smooth communication and fostered a sense of collaborative participation.

It is important to stress that the reluctance to participate is itself a phenomenon that is worthy of reflection. It indicates the existence of larger socio-cultural dynamics and can provide potential reflective insights into personal, institutional, social and systemic attitudes regarding the researched topic. From a critical paradigm perspective, such reluctance can be seen as a sign of discomfort in addressing complex or sensitive social issues. Postcolonial theories perspective also contributes to reasoning this dynamic, as they highlight how dominant groups' mechanisms to keep the "status quo". This avoidance may indicate not only discomfort but also a desire to maintain existing power structures or simply to avoid facing difficult historical and social issues.

Students in Hungary stressed that Roma-related topics are particularly sensitive for the Hungarian population as a whole. Interviewees mentioned that these topics are often avoided in various settings, whether in formal discussions or everyday conversations. As stated by ELTE-Student-2, when asked about the presence of discussions focused on Roma-minority in the university:

> *I have to say "not really" because we don't really want to point it out. Not because it's not a good topic, but it's uncomfortable for us. Sometimes we talk about our linguistic ethnicity, that we use different words and it's pretty strange that we don't understand each other. But we're not covering political and ethnical stuff because this might hurt other people. The only circle I talk about this topic, even about ethnicity, is my closest friends (to whom I spend the whole day together). Because we know that we don't want to hurt a group or cause harm, just our opinions. I think that's an advantage and disadvantage of the university, there are a lot of people and you don't want to share your opinion that freely in an open space because you're afraid of their feedback or effects on the person.*

Following the same trail, ELTE-Student-1 affirms that Roma-related topics are

> *avoided topics at universities. There are really low number of Roma students even at our university [considering that the researched higher education institutions in Hungary are among the biggest and most important in the Country] so it is not a mainstream topic. Additionally, Roma music in the public education is also rare. In my secondary school, my music teacher taught us some gypsy songs, but that was all*

Building upon the earlier discussion regarding the critical implications of "no data, no problem, no solution," it becomes evident that the reluctance to engage in meaningful discussions about Roma-related topics within Hungarian music universities creates a cycle of inaction. Hungarian interviewees recognized both the absence of Roma content in the curriculum and the absence or limited participation of Roma individuals in the university. However, they also declared that these topics are considered sensitive and are generally avoided

in academic and societal contexts. This avoidance reflects a broader systemic hesitation to address complex socio-cultural problems head-on, leaving the underlying issues unaddressed.

From the perspectives of postcolonial theories and the critical paradigm, this avoidance of dialogue represents a significant obstacle to progress. Critical theories stress the importance of recognizing, discussing and challenging worldviews that encourage exclusion and marginalization. Avoiding conversations about Roma denies the opportunity to examine and challenge the embedded power dynamics that perpetuate the systemic invisibility of Roma's contributions, experiences, and needs within Hungarian music higher education. Without open discussions, the university maintains the status quo, indirectly reinforcing structures that marginalize the Roma minority groups.

The critical paradigm emphasizes the transformative potential of challenging worldviews that legitimate power structures and foster social justice and equity. Silence and avoidance, as seen in this case, undermine the possibility of transformative action. In the same way that the absence of data prevents the acknowledgment of a problem, the absence of discussions creates a parallel barrier, as it limits the formation of collective awareness and hinders the chances of the development of actionable solutions. The interconnection between “no data” and “no dialogue” creates a feedback loop where the invisibility of Roma-related issues is perpetuated.

Furthermore, the sensitivity surrounding Roma-related topics, as highlighted by the interviewees, underscores the importance of creating safe spaces for dialogue. Sensitivity, although understandable when connected to deep historical and social injustices, should not be a justification for avoidance; it could even serve as a motivation to reflect on the reasons for the uncomfortability and a motivation to engage with these issues. Universities, as centers of learning and critical thinking, are positioned to lead these discussions. By avoiding them, they miss an opportunity to fulfill their role as catalysts for societal change.

Reflecting on LFZE’s hesitance alongside the student comments about the sensitivity of Roma-related issues reveals a systemic problem. The unwillingness to engage with these topics, whether at the institutional or societal level, prevents meaningful dialogue and reinforces the marginalization of Roma minority groups. By avoiding these discussions, opportunities to address inequality and promote inclusivity are missed. From a critical paradigm standpoint, this hesitation cannot be comprehended as a simple refusal but as a reflection of deeper societal attitudes that need to be acknowledged, challenged, and changed to create a more equitable society.

### 6.2.3 Minority Group Music into the Curricula Comparison

In both countries, there is no systemic inclusion of minority music in the officially established curricula. However, Brazil offers a single course focused on Afro-Brazilian rhythms within the Popular Music program, illustrating a limited but concrete institutional effort. In Hungary, on the other hand, minority groups' music content is completely absent from the curriculum, with no mandatory or optional courses addressing it.

In Brazil, there is a growing awareness and concern among professors and coordinators about the need to integrate minority music into the curricula. The staff members reported personal efforts aiming to introduce such content into their teaching and showing their commitment to creating a more inclusive higher education journey. Hungary, on the other hand, also lacks this attitude; while some staff interviewees suggested potential pathways for incorporating minority music, these suggestions were merely unimplemented ideas, reflecting a lack of institutional or personal initiative in this area.

In Brazil, a discrepancy exists between the perspectives of staff and students regarding the actual incorporation of minority music in the educational journey. While professors assert that minority music is being included, students largely perceive this inclusion as superficial or occurring only in isolated instances. This gap highlights a discrepancy between the intentions of the staff and the experiences of the students.

As previously mentioned, Hungarian students reported overall satisfaction with their university experiences and curricula. Unlike Brazil (where dissatisfaction comes from unmet expectations and absence of minority groups' music), Hungarian students' satisfaction coexists with a recognition of the absence of Roma music, suggesting that there are no expectations or wish to study Roma music.

Based on the critical paradigm perspective, this divergence in expectations and perceptions can be linked to broader social contexts. In Brazil, the dissatisfaction reported by students may come from their higher expectations, which are influenced by the presence of minority music in society and in social, cultural and political discourse. As mentioned before, the dissatisfaction may also be linked to the lack of music education in the Brazilian basic education system, which leaves students with no clear set of expectations regarding their higher education studies. Conversely, in Hungary, where basic music education is well structured and students are not used to the minority group's music in formal environments, there is a general satisfaction with the curriculum despite the noted absence of such content. This distinction

highlights the influence that social and educational contexts have in student's expectations and satisfaction perception.

From a postcolonial perspective, the exclusion of minority music from the curriculum in both countries reflects the established dominance of Eurocentric musical traditions and the marginalization of minority cultural expressions. By challenging dominant narratives, the Brazilian initiatives, although fragmented, potentially isolated and inconsistent, represent important steps toward the decolonization of music education. Hungary's lack of similar efforts, coupled with students' satisfaction despite the exclusion of minority music, indicates a social contentment with the existing power structures, with the status quo.

Building on the earlier discussions, in both Brazil and Hungary there are structural obstacles that hinder the integration of minority groups' knowledge into higher education. However, a clear distinction between the two contexts exists in the representation of minority group members in the universities. In Brazil, the interviewees not only confirmed the presence of Afro-Brazilian members in the University both as students and professors but also many interviewees were members of Afro-Brazilian communities. Hungarian interviewees, on the other hand, consistently reported the lack of Roma representation among students and staff in the studied universities. Furthermore, no Roma individuals participated in the interviews for this study, highlighting the broader exclusion of Roma voices in music higher education contexts. From a critical perspective, this absence not only reflects the systemic barriers faced by Roma minority groups but also perpetuates their invisibility in Hungarian higher education.

From the perspective of the critical paradigm, these differences underscore the multifaceted ways in which systemic inequalities affect the minority groups in each country. In Brazil, the presence of minority group members within universities creates opportunities for advocacy, even if the structures remain inequitable. In Hungary, the absence of Roma individuals in higher education reinforces the systemic exclusion not only of their members but also of their perspectives and voices.

The linguistic divide perceived in the interviews can be understood as another mechanism that separates and segregates Roma and non-Roma populations both in music contexts and in society in general. This linguistic distinction reflects a broader societal separation that reinforces the marginalization of Roma groups. In Brazil, such distinctions are less pronounced or absent in the interviewees' speech. Reinforced by the linguistic divide perceived in the interviews, this research defends the conceptual alignment of the Hungarian Roma with the

notion of the “Fourth World”, as articulated in the postcolonial theories. This categorization emphasizes the status of Roma groups as marginalized groups within a nation, with limited societal inclusion or recognition in the Hungarian society. By contrast, this study does not apply the Fourth World framework to the Brazilian context; despite the systemic barriers, Afro-Brazilian individuals and cultural expressions were perceived as an integral part of the Brazilian society, even if their contributions are undervalued in formal educational structures.

Continuing the comparison, a notable divergence emerges between Brazil and Hungary regarding the openness to discussing topics focused on minority groups. In Hungary, several participants acknowledged, especially among the student group, that topics related to the Roma population are often avoided both in the university and in broader social contexts. In Brazil, as affirmed by interviewees, discussions surrounding the Afro-Brazilian community, including their cultural and musical contributions, are actively embraced both within and outside the university. Additionally, the institutional engagement with the research may further highlight this avoidance characteristic. In Hungary, the Liszt Ferenc Academy of Music exhibited a clear resistance to participating in the study, presumably due to the sensitivity of the topic. In Brazil, the majority of invitations to participate in the research were accepted, reflecting a more open and engaged academic and cultural environment. From the lens of the critical paradigm, Brazil’s openness to discussing and addressing systemic inequities aligns with its emphasis on transformative action, while Hungary’s resistance highlights the presence of barriers to discussion and possible change.

Another difference could be noticed in the of the participants during the research process. In Hungary, despite the interviewer’s attempts to present the main aims and to guide the conversation toward broader understandings regarding the participation of the music field in social, political and economic spheres, the interviewees frequently shifted the conversation toward technical aspects of music studies or issues directly related to employability and job-market demands. From a critical paradigm standpoint, this tendency underscores a technical and instrumentalized perception about the music higher education (and also about the music field, in general) and a focus in practical and economic outcomes rather than broader social, philosophical or ethnomusicological. In contrast, Brazilian participants tended to embrace the socially-oriented focus of the research, demonstrating a certain readiness to discuss the connections between music and broader social issues. From a critical paradigm perspective, this disparity can be perceived as the reflection of deeper attitudes regarding the social function of music with Hungary displaying a tendency to instrumentalize the music field’s function

delimitating the scope of the field's influence. Brazilian interviewees, on the other hand, demonstrated a more integrated approach that connects music studies to broader social narratives.

Regarding the tokenization process, in Hungary, the marginalization of Roma music is evident in the comments of professors and students, who, sometimes inadvertently, categorized Roma music as tangential in their higher education programs. In Brazil, by contrast, the participants (staff and students) recognized the relevance of minority groups' music and advocated for its increased presence in the curriculum. However, it is important to stress that in Brazil, as discussed earlier, students and staff have divergent perceptions regarding the current incorporation of Afro-Brazilian music into the UFBA curricula.

In conclusion, the differences between Brazil and Hungary regarding the integration of minority groups' music into higher education underscore broader societal attitudes and systemic structures. Participants in Brazil tended to situate music education within a wider socio-political context, aligning closely with principles of the critical paradigm, critical theories and postcolonial theories that interrogate power structures as a way to advocate for emancipatory change. Their reflections often engage in the research perception about the role of music education and the music field as tools for cultural resistance and social transformation, particularly in relation to underrepresented groups, what reflects postcolonial concerns about the decolonization of education. This alignment backgrounds the understanding about how the Brazilian individual and organizational participants not only recognize but actively articulate music's potential to challenge dominant narratives, aligning with the research's aim to emphasize the transformative potential of music education. While the Brazilian interviewees' showed a deeper understanding and engagement with music's social functions, reflecting a decolonial approach to music education, Hungarians' perceived tokenization of Roma music summed with the institutional and personal avoidance to discuss Roma-related issues are the reflection of deeper structural barriers that prevent the development of an inclusive and equitable academic environment.

# 7 FINAL CONSIDERATIONS

In light of the theoretical background that supports this inquiry, it is essential to stress the focused nature of this comparative research. Considering that the findings provide insights into the incorporation of minority music in the curricula of the participant universities, these results cannot be generalized to represent the entirety of the countries, regions or cities involved. However, considering that the studied universities are embedded in their broader social frameworks, they mirror the social issues, demands, and expectations of the communities they serve. Consequently, the universities cannot be solely blamed for the systemic challenges and inequities discussed in this dissertation; their practices and policies are both shaped by and a reflection of the historical, cultural, and political dimensions that involve their societies. Additionally, it is extremely relevant to recognize the importance and the valuable contributions of the participant universities for their simple willingness to engage in this research. By opening their doors to scrutiny and dialogue, they have demonstrated a readiness to confront sensitive issues, even when they expose their problems and gaps that were still not dealt with. Based on critical paradigms perspectives, this openness to self-examination is an important step toward fostering academic environments that are aligned with principles of inclusivity and social justice.

This research also aims to serve as a "wake-up call" for the higher education systems about their role in promoting fairer societies. Based on the presented theoretical background, universities, as influential and prestigious institutions, have the responsibility not only to reflect social values and provide a route for professional development but also to actively shape their society in a direction that embraces equity, inclusivity, and justice. Likewise, given the regional and national prominence of the studied universities, their influence extends beyond their academic communities. These institutions, as some of the most esteemed in their respective countries, can also be perceived models and benchmarks for other universities, policymakers, and the broader society.

In the same way that the social impact of the studied universities is undeniable, based on a critical paradigm standpoint, the role and responsibility of the universities in both perpetuating and/or challenging systemic inequities is also irrefutable. While their role in fostering academic excellence is well-established, it is also essential, from a critical paradigm and postcolonial viewpoint, that these higher education institutions use influence to contribute to social

improvement by taking their responsibilities as “role models” and actively working aiming the inclusion of diverse perspectives and knowledge systems.

This study explored the power relations in the curricula of higher education music courses, focusing on the representation of Black and Roma minority groups. Through a comparative study of institutions located in Salvador (Brazil) and in Budapest (Hungary) the research aimed to reveal how the Black and Roma minority groups’ musical traditions are integrated into or excluded from academic curricula. The study employed the critical paradigm and the postcolonial theories as the main theoretical background to examining the social, political, educational and historical contexts that shape the educational practices found in the courses offered at the Eötvös Loránd University (Hungary) and Liszt Ferenc Academy of Music (Hungary) and the Federal University of Bahia (Brazil).

Regarding the proposed research questions, some key elements need to be stressed. The study found that UFBA, ELTE and LFZE have significant gaps regarding the connection between their curricula with the social struggles of Black and Roma minorities. In UFBA, despite the presence of Black students and some initiatives to incorporate minority music, the official curriculum still largely neglects Black musical traditions. In LFZE and ELTE, Roma music is almost entirely absent from the curriculum – only presented tangentially and narrowly presented in specific contexts –, reflecting the broader social and institutional marginalization of the Roma groups.

Based on the interviews, UFBA, ELTE and LFZE recognize the function of music and music education to promote and preserve cultural heritage. However, the actual implementation in their courses shows a lack of attention to the minority groups’ contribution for the national culture. UFBA’s staff declare their aims to reflect Brazilian musical traditions, including Black music, but struggles with its integration into the curriculum. Despite recognizing the cultural value of Roma music, LFZE and ELTE, openly keep a traditional focus on Western classical music, outshining Roma’s musical contributions.

The music departments at UFBA, ELTE and LFZE understand their social function as fostering cultural appreciation and musical excellence. Although the efforts are insufficient and highly inconsistent, at UFBA there is a stronger emphasis on addressing social matters and historical inequities (reflected in the efforts to include Black music in the curriculum). The Hungarian side, on the other hand, primarily focuses on maintaining high standards in Western

classical music – in practical terms – sidelining university function in dealing with social issues related to the Roma minority.

UFBA has made some attempts in dealing with students' claims for Black music integration initiating efforts to include Black music in their programs. However, these efforts are often limited to personal initiatives and lack comprehensive implementation. Students and Staff at both LFZE and ELTE show minimal interest in incorporating Roma musical traditions into higher education, what reflects broader societal attitudes towards the underrepresented group. The absence of Roma members in the University scenarios can be understood as largely responsible for maintaining the status quo in curriculum content terms.

The study identified some critical insights regarding the representation of minority groups' music in higher education curricula in Salvador (Brazil) and Budapest (Hungary). Considering the comparative nature of this inquiry, the key findings will be presented based on similarities and differences to offer a comparison platform for understanding the contexts of both countries.

## 7.1 KEY SIMILARITIES

*Absence of Minority Group's Music in Curricula*: In both Brazil and Hungary, a total absence (or near absence, considering the presence of the subject "Afro-Bahian Rhythms" in the Popular Music Program of UFBA) of Black and Roma music can be perceived in most of the official curricular documents. Despite the significant roles that Black and Roma musicians play in their respective national music scenes, their music is not adequately represented in academic contexts. This exclusion contributes to the perpetuation of the marginalization of both groups neglecting their cultural contributions and suggesting broader systemic issues reflected in educational institutions that fail to acknowledge the value of the musical heritage of underrepresented groups.

*Low Level of Detail in Curricula and Syllabuses' Documents:* In both Brazil and Hungary, the general curricula and the syllabuses of individual courses are characterized by a low level of detail. This institutional vagueness creates gaps for addressing the inclusion of minority music, as the absence of specificity does not encourage the representation of Black and Roma music in the academic framework. The vagueness leaves room for interpretation and adaptation, reinforcing professors' role and authority regarding courses' content.

*Recognition (even stereotypically) of minority groups' representatives as Talented Musicians*: Both Black musicians in Brazil and Roma musicians in Hungary are traditionally recognized for their musical talents. Despite that, their music remains underrepresented in higher education curricula. Despite making substantial contributions to their national music scenario, Black and Roma musicians do not have their music properly represented in academic programs. Therefore, regardless of broad musical recognition, the lack of social, economic and political prevents Roma and Black music from having an appropriate impact on the content of higher education music courses.

Table 11 summarizes the key similarities found in the researched countries.

| Topic | Brazil | Hungary |
|---|---|---|
| Minority Music in Official Curricula | No | No |
| Minority Group as (Good) Musicians | Yes | Yes |
| Syllabus/Curriculum Detail Level | Low | Low |

*Table 11Key Similarities between Brazil and Hungary found from the findings*

## 7.2 KEY ANALOGOUS CHARACTERISTICS

*Autonomy and Authority of Professors*: Due to the narrow syllabuses, the professors in both countries enjoy a certain level of autonomy that allows the introduction of diverse musical contents. This autonomy can be employed to bridge the gap between the official curricula and the musical traditions of minority groups. Nonetheless, the lack of institutional support and guidance, along with coloniality-oriented influences, constraints an effective application of this authority into nourishing inclusive, fair, integrative and unbiased curricula.

*Social Challenges to Access Higher Education:* The social challenges faced by minority groups in accessing higher education are a shared issue, even though the specifics are significantly different. In Brazil, affirmative action policies, including quotas for Black students, provide some pathways to address systemic barriers. However, it is important to stress that, as highlighted by both interviewees and the literature, these measures do not eliminate the social and educational disparities that hinder minority students' preparation for higher education. In Hungary, the Roma population faces severe economic, social, and educational barriers, yet there are no institutional mechanisms like quotas to address this

underrepresentation. The absence of Roma students and staff in Hungarian music universities, as reported by participants, reflects the complex effects of systemic exclusion.

*Eurocentric Orientation:* Eurocentric orientation persists as a dominant force in both contexts, shaping the curricular and pedagogical approaches of higher education institutions. In Brazil, the influence of Eurocentric frameworks is acknowledged, but there is ongoing debate about their relevance, with many participants advocating for a greater inclusion of Afro-Brazilian music and other non-traditional musical sources. Despite these discussions, the integration of Black music remains limited and largely dependent on individual professors' efforts. In Hungary, however, Eurocentric dominance is not contested, as reflected in the unquestioned prioritization of Western classical music and the marginalization of Roma traditions. Interviews revealed a lack of efforts or interest in diversifying the curriculum, perpetuating a narrow and exclusionary academic framework. Based on the equality and representation-oriented principles defended in the theoretical background of this inquiry both cases, even if at different levels, request the development of initiatives and approaches to reshape music higher education curricula in more inclusive and representative ways.

Table 12 summarizes the analogous characteristics between the researched countries

| Topic | Brazil | Hungary |
|---|---|---|
| **Syllabus Flexibility** | Very Narrow Syllabus | Professor Autonomy |
| **Professor Autonomy** | Very Narrow Syllabus and no Inspection/Hierarchy | Yes |
| **Social Challenges to get to the University** | Yes, but have quotes | Yes |
| **Curricula Eurocentric Orientation** | Divided Opinions | Yes |

*Table 12 Key Analogous Characteristics Between Brazil and Hungary found from the Findings*

## 7.3 KEY DIFFERENCES:

*Populational Representativeness:* In Brazil, due to Nationwide equity-oriented initiatives, Black students are numerically represented in universities; in Hungary, on the other hand, Roma students are notably underrepresented. The presence of Black students in Brazilian universities can be comprehended as providing a foundation for requesting the integration of their cultural and musical heritage into the universities' curricula. In Hungary, the poor participation of Roma students in Higher education and, hence, the lower and fewer voices calling for integrative curricular representation, supports and reinforces the marginalization of the Roma minority groups' music.

*Perception regarding the issue:* Possibly due to the under-representativeness of Roma members in the University scenarios, the absence of minority groups' music in Hungarian curricula is not perceived as a significant issue by the interviewees; in Brazil, the relative omission of Black music is seen as an issue that needs to be addressed. Both students and staff on the Brazilian side expressed their wish for deeper studies related to African-based music in higher education; in Hungary, this desire is less evident (or even absent) among the interviewees, indicating differing levels of interest and engagement with minority music studies. While in Brazil there is a stronger push for the inclusion of Black music in the academic curriculum, in Hungary, the absence of a proper recognition of the issue indicates the normalization of the exclusion of Roma music from educational scenarios.

*Comfort/Sensitivity regarding addressing the research topic:* Brazilian participants show greater familiarity with discussing minority groups' issues; Hungarian participants, on the other hand, affirmed that the topic is usually uncomfortable to discuss. In Brazil, there is a more open and accepting attitude toward discussing underrepresentation and minority-oriented issues, what is reflected in the participants' relative familiarity and comfort discussing the topic. In Hungary, the sensitivity and discomfort surrounding discussions of Roma-oriented topics indicate deeper social tensions and resistance to acknowledgment and wish to promote changes toward more inclusive, equitable fairer higher education music curricula.

*Social Integration*: In Brazil, the Black groups are considered an integral part of the national social, political and cultural heritage. In contrast, the non-integrative way Hungary deals with the minority group approximates the Hungarian Roma with the Fourth World. This separation between the dominant and minority groups is clearly perceived due to the linguistic divide found in the interviewees' statements. The divide in Hungary contributes not only to the

marginalization of Roma students (and Roma population in general) but also to their cultural contributions for the national culture and academic settings. In Brazil, while social barriers exist, they are constantly challenged by discussions and reflection both inside and outside scholarly-oriented scenarios. Furthermore, in the musical context, scholars often argue that true Hungarian music derives from peasant traditions, marginalizing the Roma contributions. Despite the poor incorporation of in academic contexts, in Brazil Black music is considered as a fundamental component of the national musical heritage; in Hungary, Roma music is often not recognized as part of the national musical tradition.

*Initiatives for Inclusion of Minority Groups' Music into Higher Education:* Based on the autonomy given to professors to shape courses' content, the Brazilian University has seen initiatives that aimed to incorporate Black music into the curricula; In Hungary, despite professors' similar freedom regarding courses' content, no inclusivity initiatives were reported. These enterprises in Brazil reflect a broader commitment to cultural diversity, inclusion, integration, fairness and equity in academic settings. In Hungary, the lack of discussions and representation aligned with the uncomfortability regarding Roma issues informed by the participants indicates a need for greater advocacy in promoting the inclusion of Roma and Roma cultural heritage in higher education.

*Role of Post-Graduation and Research:* In Brazil, research and post-graduation programs considerably contribute to the systematic study and gradual integration of minority groups' music into university content; in Hungary, research programs do not have a similar impact. This difference highlights the divergent academic approaches regarding the systematization, preservation and application of minority groups' cultural traditions. According to the Brazilian participants, by organizing, systematizing and validating Black-music-oriented educational materials, post-graduate research plays a crucial role in promoting the inclusion of Black musical traditions in formal educational contexts.

*Curriculum Update:* In Brazil, the process of curriculum updates is characterized by its long and bureaucratic nature, often requiring approval from various institutional and governmental bodies. This approach limits the ability of educators to officially adapt curricula to address emerging social, cultural, or artistic needs. In Hungary, curriculum updates are faster, with greater power given to coordinators and professors to update curriculum and course content. This approach allows Hungarian universities to respond more dynamically to the changing demands of the labor market or new academic trends.

*Perception about University Function:* Based on the interviewees' comments the Brazilian university is mainly perceived as a space for developing musical skills and fostering artistic excellence. This perspective is particularly pronounced because the interviewees were already professional musicians when they entered higher education (it may further explain the participant's openness to engage with broader cultural and social aspects of music). In Brazil, the participants were typically older (were or will be over 30 by the time they finish their studies), and viewed university education as a tool for advancing their existing artistic competencies. In Hungary, the participants were generally younger, (were or will be around 23 by the time they finish their studies), and less likely to be established professionals. For them, higher education served as a step toward entering the labor market and building their careers. This emphasis on career development is reflected in Hungary's more utilitarian approach to music higher education.

*Student Satisfaction:* Student satisfaction strongly differs in the two contexts. Brazilian students expressed considerable dissatisfaction with their university experience, often citing issues such as the lack of minority music representation and fragmented curricula as the main reasons. This dissatisfaction may also be connected to the different expectations towards their higher education journey that are caused by the absence of a common pathway for music education in Brazil. The absence of music in Brazilian basic education system makes the journey to music education extremely diverse in the country, leading to extremely different sets of expectations. Hungarian students, in contrast, reported general satisfaction with their programs, with no complaints about curriculum coherence or content.

*Coordinator Function and Coherence in Curriculum:* The role of coordinators in curriculum design also differs significantly between the two countries. In Brazil, coordinators generally have limited involvement in shaping the curriculum, as their roles are primarily connected to student-life or student-progress-related. In Hungary, however, coordinators are deeply involved in curricular decisions, often having significant authority to shape program structures. In this direction, Brazilian students frequently raised concerns about the lack of continuity and coherence in their curricula, often describing their academic programs as a collection of isolated courses with little connection to each other. In Hungary, students did not express similar concerns, often complementing the structure and coherence of their programs. The Brazilian absence of an effective coordinator role, as opposed to the Hungarian powerful curriculum coordination, may be understood as a cause for the feeling of incoherence mentioned by UFBA students. This fragmentation, as previously mentioned, undermines the development

of a cohesive understanding of their discipline, particularly in fields like music that require integration of theoretical and practical elements.

*Participants' Engagement with Social Orientation of the Research:* In Brazil, both staff and students demonstrated, as requested by the research, a strong engagement with the social orientation of music and music field, discussing music's field social responsibilities, implications and cultural significance. This reflects a broader comprehension where music is seen as a tool for fostering social justice. In Hungary, participants often directed discussions toward technical aspects of music or its applicability to the job market. This focus on practical elements reflects a more practical and narrower view of music education, where the emphasis is placed on professional skills, applicability and employability. These approaches reinforce the perceived role of higher education music studies in the two countries: Brazil has a more holistic and socially inclusive perspective and Hungary adopts a more pragmatic, technical approach.

*Tokenization:* In Hungary, the marginalization of minority music is evident, as it is often limited to tokenized mentions within courses or framed as a curiosity rather than a substantive part of the curriculum. As stressed by the theoretical background of this research, this approach reflects broader attitudes that undervalue Roma music as a significant component of Hungarian national heritage. In Brazil, tokenization mechanisms are not clear, as both staff and students acknowledge the importance of incorporating minority music into the curriculum. However, as noted above, there is a clear disconnection between the staff's claims about the inclusion of Afro-Brazilian music into the curriculum and students' perceived experiences.

Table 13 Summarizes the Key Differences between the researched countries.

| **Topic** | **Brazil** | **Hungary** |
|---|---|---|
| Population Representativeness at University | Yes | No |
| Perception Regarding the Issue | Unanimous, there is an issue | Different Perceptions |
| School Segregation | No | Yes |
| Comfort with Research Topic | Common Topic, Comfort | Uncomfortable Topic, Avoided Topic |

| Topic | Brazil | Hungary |
|---|---|---|
| Social Integration of the Minority Groups | Despite structural issues, part of society | Separated, Segregated, Linguistic Divide |
| Initiatives for Inclusion of Minority Music into Higher Education | Staff presented several, students say it is not enough or there is none | No |
| Role of Research | Pathway to addressing the issue | Not mentioned |
| Curriculum Update | Long and Bureaucratic | Fast and Autonomous |
| Perception about University Function | Musical Skills Development | Labor Market, Employability |
| Student Satisfaction | Not Satisfied | Satisfied |
| Continuity/Coherence in Curriculum | Problematic, Complaints | No Complaints, Students Satisfied |
| Coordinator Function | Not Related to Curriculum | Power in Curriculum |
| Age of Participants (Graduation, Professional Activities, Necessity of University) | Over 30, Professionals, Improving Musical Competences | Around 23, Non-Professionals, Career Development |
| Participants' Engagement with Social Orientation of Music | Yes | No, Technical View of Music |
| Tokenization | No, but Staff and Students Disagree Regarding the Implementation | Yes |

*Table 13 Key Differences Between Brazil and Hungary perceived from the research Findings*

Lastly, the research highlighted significant challenges and opportunities in the inclusion of minority groups' music within higher education curricula in Brazil and Hungary. While both countries show some level of recognition of the importance of cultural diversity in music education, there are substantial differences in how these values are implemented and perceived. This dissertation calls for a continuous effort to address these challenges, advocating for a more inclusive and representative approach to music higher education that values and integrates the musical traditions of all cultural groups. This dissertation not only addresses the representation

issues but also calls for a broader reflection on the values, functions and priorities of Higher education institutions. By embracing diversity and promoting inclusivity, higher education can take responsibility for building more equitable and just societies. The journey towards this goal requires permanent efforts from policymakers, educators, students, coordinators and external communities to ensure that the universities are properly representing all cultural groups and that they are proportionally valued and integrated into the academic knowledge realm. In conclusion, the integration of minority groups' music into higher education curricula cannot be perceived as a matter of academic enrichment but also as a crucial step toward social justice and cultural equity. By fostering an appropriate appreciation of the contributions of all cultural groups, higher education music courses can aimfully and powerfully serve their nation and the world by promoting positive social change.

## 7.4 LIMITATIONS

Despite the possible benefits of the research process it is also relevant to acknowledge some of its limitations. The inquiry was designed to fit in the time period of the doctoral studies. The needed feasibility in the available time restrained further discussions in areas that were consequences of the research process itself. Similarly, the available timeframe also limited the number of interviews in each compared scenario.

In another direction, the interview process had also some limitations. In order to achieve the desired maximum variation sampling, the set of interviewees' preestablished characteristics assumes a certain level of knowledge about respondents' values and opinions. Even though I believe that this model was beneficial for the research process, it is necessary to recognize that this sampling procedure can suggest a selection of participants based on their most likely answers, what can over-affect the research findings (especially considering the limited number of interviews). Furthermore, since the research was outlined before the interview, there were chances that the inquiry's critical orientation prevents respondents to be completely honest about their answers. The researcher's language skills may be also another limitation. Particularly on the Hungarian side, the use of English as a common language in a critically oriented topic may have hindered the proper expression of certain perspectives of the participants. Likewise, my insufficient knowledge of Hungarian language also tended to bias the literature review towards English and Portuguese publications.

Moreover, most of the motivations and expectations in pursuing this inquiry came from my life experience as a Brazilian musician, student and citizen. This "socio-centric" set of

motivations may have created a series of unrealistic expectations about the Hungarian side of the comparison. On the other hand, although it is important to be aware and recognize the research limitations, I believe that the study provided a significant contribution to the scientific community, especially, but not exclusively to the music field.

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# 9 APPENDICES

## 9.1 ETHICAL PERMISSION

### 9.1.1 Appendix A. ELTE Ethical Permission

**From:** ELTE PPK KEB <keb@ppk.elte.hu>
**Sent:** Wednesday, February 16, 2022 9:46 AM
**To:** Dr. Mészáros György <meszaros.gyorgy@ppk.elte.hu>
**Subject:** FW: Ethical_permission_Meszaros_Estrela

Kedves Gyuri,

**A kérelem jóváhagyása február 15-én megtörtént,** az engedély száma: **2022/59**

**Az engedély érvényessége:** 15/02/2022 to 31/12/2022

**A KÉRELMET NYOMTATOTT FORMÁBAN BENYÚJTANI NEM KELL.**

Felhívjuk a figyelmet, hogy a **kutatás kezdő dátuma nem lehet korábbi, mint a jóváhagyás időpontja,** ezért az engedélyen és az elektronikusan tárolt beadványon ezt módosítottuk.

**Felhívjuk a figyelmet arra, hogy a KEB a kinyomtatott, aláírt hivatalos engedélyt csak a kutatásvezető (kérelmező) részére juttatja el az adott Intézet vagy Tanszék ügyintézőjén keresztül.**

Üdvözlettel:

elte | ppk

### 9.1.2 Appendix B. UNEB Ethical Permssion

UNIVERSIDADE DO ESTADO DA BAHIA
Autorização Decreto nº 9237/86. DOU 18/07/96. Reconhecimento: Portaria 909/95, DOU 01/08-95

COORDENAÇÃO GERAL

UNEAD
Unidade Acadêmica de Educação a Distância

UNEB
UNIVERSIDADE DO ESTADO DA BAHIA

## TERMO DE AUTORIZAÇÃO INSTITUCIONAL DA COPARTICIPANTE

Autorizo o (a) pesquisador/a **ADRIAN ESTRELA PEREIRA** a desenvolver nesta instituição o projeto de pesquisa intitulado: **Relações de poder nos currículos de cursos superiores de música: um estudo comparativo entre Brasil e Hungria com foco em grupos minoritários negros e ciganos**. O qual será executado em consonância com as normativas que regulamentam a atividade de pesquisa envolvendo seres humanos. Declaro estar ciente que a instituição é corresponsável pela atividade de pesquisa proposta e dispõe da infraestrutura necessária para garantir a segurança e bem estar dos participantes da pesquisa.

TÂNIA MOURA BENEVIDES
Coordenadora da Unidade Acadêmica de Educação a Distância - UNEAD
Matr. 74.530169-2
Port. 153/19 - DOE 16.03.1

Salvador, 10 de dezembro de 2021.

9.2 SEMI-STRUCTURED INTERVIEW'S

### 9.2.1 Appendix C. Semi-Structured Interview's questions to Professors' Group

***Life experience***

1. Could you briefly present your music life? (When did you start? How did you start? Where did you study? How did you develop your music competences? How did you study? Important presentation, accomplishments, milestones, Your main instrument, main professional activities, other instruments you play).
2. For how long have you been teaching music?
3. For how long have you been teaching music in formal institutions ?
4. For how long have you been teaching in this institution?
5. For how long have you been in your current position?
6. Why did you apply for this job position?

***Perspectives and points of view***

7. In your view, what are the main functions of music higher education?
8. Which contents/subjects do you consider more important for music higher education?

***Music and Broader issues***

9. In your view, what should be the main issues/concerns in the music field? Why?
10. Which should be the main issues considered/discussed in music higher education courses? Why do you think that? How should it be discussed (dedicated courses, specific subjects, incorporated into other subjects)?
11. Do you think that different higher education music courses should cope with different matters in the same way? (Composition/teacher training /instrument) Why do you think that? (If they should be different) how different should it be?

***The job and the time working in the university***

12. Since you work here, do you identify any changes or updates in the curriculum and courses content? New Courses, New Subjects? Are the updates/changes related to minority groups?
13. Did you participate in the development of a curricula/subject? How did you participate? Can you briefly explain these changing/updating processes that happened?
14. Would you say that the contents of the subjects you teach are flexible or strict? How about the methodology/methods?
15. Can you adapt the courses' content, adopt different methods and materials to match students' interests?

***Music education and the Focused Minority Groups***

16. Do you think ethnicity has impacts in higher education music courses? How ? Could you briefly support your answer?
17. Do you have/had students from minority groups (black/roma) ? Broadly speaking, do they have the same interests? How do you deal with students from minority groups?
18. How do you relate to a diverse classroom setting? How do you create equity in the classroom? How do you ensure that all students are engaged in the lessons?
19. Do you think roma/black heritage music/music history should be considered in a Higher education scenario? Why do you think that? How do you think it should be considered?
20. Do you think roma/black heritage music is considered in the studied university (LFZE and UFBA)? Could you share your thoughts related to that (dedicated subjects, specific courses, subjects' content, practical and theoretical subjects)?
21. In the university, have you ever taken part in a conversation centered on ethnicity? Where did it happen? Is this kind of discussion common? Could you briefly summarize the/one of the discussions? How do you feel about these discussions?

### 9.2.2 Appendix D. Semi-Structured Interview's questions to Coordinators' Group

***Life experience***

1. Could you briefly present your music life? (When did you start? How did you start? Where did you study? How did you develop your music competences? How did you study? Important presentation, accomplishments, milestones, Your main instrument, main professional activities, other instruments you play).
2. For how long have you been teaching music?
3. For how long have you been teaching music in formal institutions ?
4. For how long have you been teaching in this institution?
5. For how long have you been in your current position?
6. Why did you apply for this job position? Could you briefly talk about your job in this institution? (Requirements, functions, necessary competences)

***Perspectives and points of view***

7. In your view, what are the main functions of music higher education?
8. Which contents/subjects do you consider more important for music higher education?

***Music and Broader issues***

9. In your view, what should be the main issues/concerns in the music field? Why?
10. Which should be the main issues considered/discussed in music higher education courses? Why do you think that? How should it be discussed (dedicated courses, specific subjects, incorporated into other subjects)?
11. Do you think that different higher education music courses should cope with different matters in the same way? (Composition/teacher training /instrument) Why do you think that? (If they should be different) how different should it be?

***The job and the time working in the University***

12. Which courses are you in charge/ Which courses did you participate in the curriculum development? Could you briefly describe the main aims of the courses (or groups of courses) you are coordinating? (student's main competences, practical and theoretical knowledge expectations, job expectations, core subjects' aims)
13. Did you participate in changes or updates in the curriculum and courses content? New Courses, New Subjects? Are the updates/changes related to minority groups?
14. How and how often the courses' curricula are updated? Can you briefly explain how these changing/updating/developing processes happened?
15. Are the courses' curricula rigid or designed to enable different pathways inside the university (core subjects, optional subject, professional experience)?
16. The subjects' content were designed to work as a strict plan or as a flexible guide to professors? Are the professors expected to adapt the subjects' content and teaching materials according to students' interests?

17. Does the university/courses you coordinate offer social support or develop affirmative actions related to minority groups? (If yes) are students from these projects different from the other students?

***Music education and Focused Minority Group***

18. Do you think ethnicity has impacts in higher education music courses? How ? Could you briefly support your answer?
19. Do you have/had students from minority groups (black/roma) in the courses you coordinate? Broadly speaking, do they have the same academic achievement? How professors should deal with students with minority groups background?
20. Do you think roma/black heritage music/music history should be considered in a Higher education scenario? Why do you think that? How do you think it should be considered?
21. Do you think roma/black heritage music/music history is considered in course you coordinate? Could you share your thoughts related to that (dedicated subjects, specific courses, subjects' content, practical and theoretical subjects)? (same question related to the university)
22. In the university, have you ever taken part in a conversation centered on ethnicity? Where did it happen? Is this kind of discussion common? Could you briefly summarize the/one of the discussions? How do you feel about these discussions?

### 9.2.3 Appendix E. Semi-Structured Interview's questions to Students' group

***Life experience***

1. Could you briefly present your music life? (When did you start? How did you start? Where did you study? How did you develop your music competences? How did you study? Important presentation, accomplishments, milestones, Your main instrument, main professional activities, other instruments you play).
2. For how long have you been studying music?
3. When did you start in this university? When are you planning to finish your course?
4. Which course are you studying? How did you choose this university? Why did you choose this university?
5. Are you planning to pursue a postgraduate level?

***Perspectives and points of view***

6. Why did you decide to pursue a music's higher education level? What does the higher education experience mean to you? What do you hope to gain from this experience?
7. What are your main interests in music? What are your professional goals? How do you think this university will assist you to achieve your aims?
8. In your view, what are the main functions of music higher education? Which contents do you consider more important for music higher education in the course you are studying? What do you think are the main competences of a musician in the area you chose?
9. What were/are your expectations with the course/university? Did the university cover your expectations? Did your expectations change during the course? Why do you think that happened?
10. Are you participating in any scholarship/internship program?
11. In your course/university the students' interests and opinions are considered in matters related to curriculum and courses content? How these process work?
12. Would you say that the contents of the subjects you took were flexible or strict? Do you think professors change the subjects' content based on students' interests?

***Music and Broader issues***

13. In your view, what should be the main issues/concerns in the music field? Why?
14. Which should be the main issues considered/discussed in music higher education courses? Why do you think that? How should it be discussed (dedicated courses, specific subjects, incorporated into other subjects)?
15. Do you think that different higher education music courses should cope with different matters in the same way? (Composition/teacher training /instrument) Why do you think that? (If they should be different) how different should it be?

***Music education and Focused Minority Group***

16. Do you think ethnicity has impacts in higher education music courses? How ? Could you briefly support your answer?
17. Do you have/had colleagues from minority groups (black/roma) ? Broadly speaking, do they have the same interests? How professors deal with students from minority groups?
18. Do you think roma/black heritage music/music history should be considered in a Higher education scenario? Why do you think that? How do you think it should be considered?
19. Do you think roma/black heritage music is considered in your university (LFZE and UFBA)? Could you share your thoughts related to that (dedicated subjects, specific courses, subjects' content, practical and theoretical subjects)?
20. In the university, have you ever taken part in a conversation centered on ethnicity? Where did it happen? Is this kind of discussion common? Could you briefly summarize the/one of the discussions? How do you feel about these discussions?

### 9.2.4 Appendix F. Semi-Structured Interview's questions to External Public's group

***Life experience***

1. Could you briefly present your music life? (When did you start? How did you start? Where did you study? How did you study? Important presentation, accomplishments, milestones, Your main instrument, main professional activities, other instruments you play).
2. How did you develop your music competences? (formal or informal education)
3. Como se desenvolveu e como adquiriu o material de estudo? (Escrito/audição/professor/ família/religião?)
4. What are your main music activity? Is it your only professional activity? Is it your main professional activity?
5. For how long have you been performing this activity?

***Perspectives and viewpoints***

6. What are your main interests in music? Do you think your musical interests are covered in the University (LFZE/UFBA)? Why do you think are the reasons? Could you explain the reasons that support your answer? (if not, do you think your musical interests should be covered in the university)
7. In your view, what are the main functions of music higher education? Which contents do you consider more important for music higher education in the course you are studying? What do you think are the main competences of a musician in the area you chose?
8. Did you ever want to pursue a music higher education level? Could you explain the reasons that support your answer?
9. Do you have knowledge related to the LFZE/UFBA? Do you know about the courses/curricula? How did you acquire this knowledge? What do you think about this university orientation? (offered courses, target audience, prices, entrance exam)
10. How do you see the university (UFBA/LFZE) ? (Courses, subjects, professors, students)

***Music and Broader issues***

11. In your view, what should be the main issues/concerns in the music field? Why?
12. Which should be the main issues considered/discussed in music higher education courses? Why do you think that? How should it be discussed (dedicated courses, specific subjects, incorporated into other subjects)?
13. Do you think that different higher education music courses should cope with different matters in the same way? (Composition/teacher training /instrument) Why do you think that? (If they should be different) how different should it be?

***Music education and Focused Minority Group***

14. Do you think ethnicity has impacts in higher education music courses/music studies? How ? Could you briefly support your answer?
15. Do you have/had professional colleagues from minority groups (black/roma)? Can you say something about their pathway for music studies?
16. Do you think roma/black heritage music/music history should be considered in a Higher education scenario? Why do you think that? How do you think it should be considered?
17. Do you think roma/black heritage music is considered in your university (LFZE and UFBA)? Could you share your thoughts related to that (dedicated subjects, specific courses, subjects' content, practical and theoretical subjects)?
18. Have you ever taken part in a conversation centered on ethnicity? Where did it happen? Is this kind of discussion common? Could you briefly summarize the/one of the discussions? How do you feel about these discussions?

## 9.1. USED INFORMED CONSENT

### 9.2.5 Appendix G. Termo de Consentimento Livre e Esclarecido

Eu,.....
.....,
***(****nome completo, nacionalidade, idade, estado civil, profissão)***, estou sendo convidado a participar de um estudo denominado "**Relações de poder nos currículos de cursos superiores de música: um estudo comparativo entre Salvador-Brasil e Budapeste-Hungria com foco em grupos minoritários negros e ciganos**" cujos objetivos e justificativas são: compreender a ligação entre os cursos superiores de música e as sociedades em que estão inseridos, com enfoque em grupos minoritários ciganos (na Hungria) e negros (no Brasil). Baseando-se principalmente nas perspectivas defendidas por paradigmas críticos e estudos comparativos, esta pesquisa tem como objetivo desenvolver uma análise abrangente sobre a relação entre os programas de música de nível superior e o universo musical externo à academia.

A minha participação no referido estudo será no sentido de gerar dados que contribuam com o a análise das percepções dos principais envolvidos nos cursos superiores de música (ex. alunos, professores, coordenadores) a respeito dos próprios cursos. Minha entrevista apoiará as investigações das conexões entre currículo e sociedade. Ao investigar minhas motivações e expectativas, esta pesquisa poderá desenvolver reflexões e discussões acerca dos grupos que participam na formação dos conteúdos e currículos dos cursos.

Fui alertado de que a entrevista será, preferencialmente, gravada em áudio e que terá duração aproximada de 30 a 60 minutos. Estou ciente de que o***s*** resultados deste estudo posteriormente poderão ser utilizados em publicações e também em congressos científicos. Fui informado de que posso solicitar informações relativas ao progresso da pesquisa, bem como sobre eventos ou publicações onde os resultados forem apresentados.

Fui esclarecido que todas as informações (incluindo material de áudio) coletadas durante esta pesquisa serão tratadas com estrita confidencialidade. Os dados obtidos durante a pesquisa serão armazenados como informações codificadas em um disco rígido seguro, bloqueado por senha. Os dados da pesquisa serão analisados qualitativamente em processos nos quais nenhuma identificação pessoal é possível.

Fui informado que a minha participação na entrevista é voluntária e que a entrevista é inofensiva e sem riscos previstos. Estou ciente de que minha privacidade será respeitada, ou seja, meu nome ou qualquer outro dado ou elemento que possa, de qualquer forma, me identificar, será mantido em sigilo. Também fui informado de que posso me recusar a participar do estudo, ou

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retirar meu consentimento a qualquer momento, sem precisar justificar, e de, por desejar sair da pesquisa, não sofrerei qualquer prejuízo.

Os pesquisadores envolvidos com o referido projeto são Adrian Estrela Pereira (Universidade Eötvös Loránd) e Dr. György Mészáros (Universidade Eötvös Loránd) e com eles poderei manter contato pelo telefone (71) 98882-3525 ou pelo e-mail adrian.estrela@gmail.com.

É assegurada a assistência durante toda pesquisa, bem como me é garantido o livre acesso a todas as informações e esclarecimentos adicionais sobre o estudo e suas consequências, enfim, tudo o que eu queira saber antes, durante e depois da minha participação.

Enfim, tendo sido orientado quanto ao teor de todo o aqui mencionado e compreendido a natureza e o objetivo do já referido estudo, manifesto meu livre consentimento em participar, estando totalmente ciente de que não há nenhum valor econômico, a receber ou a pagar, por minha participação.

No entanto, caso eu tenha qualquer despesa decorrente da participação na pesquisa, haverá ressarcimento na forma de depósito em conta corrente. De igual maneira, caso ocorra algum dano decorrente da minha participação no estudo, serei devidamente indenizado, conforme determina a lei.

....., ..... de ..... de .....

_____

*Nome e assinatura do sujeito da pesquisa*

_____

*Nome(s) e assinatura(s) do(s) pesquisador(es) responsável(responsáveis*

RÚBRICA DO SUJEITO DE

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### 9.2.6 Appendix H. Informed Consent and Description of Research (online study)

IN CASE PERSONAL DATA ARE COLLECTED

Dear Participant,

You are about to participate in a study led by **György Mészáros PhD** (Eötvös Loránd University) and coordinated by **Adrian Estrela Pereira** (PhD student, Eötvös Loránd University). The research is carried out by highly qualified professionals and their assistants. The aim of this study is to understand the connection between music higher education courses and the societies in which they are inserted, focusing in Roma and Black minority groups. This research aim to develop a comprehensive analysis about the cross-fertilizing relation between tertiary level music programs and the academia's outside world. The investigation will be focused in comparison between music graduation courses offered by two universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; and 2) Liszt Ferenc Academy of Music (LFZE) in Hungary. The interviews are expected to contribute with the examination process by bringing information related with the perceptions of higher education music courses' main stakeholders (i.e. students, professors, coordinators) regarding the courses itself. The interviews data are expected to be the components which will support appropriated comprehensions of the connections between curriculum and society.

Participation is voluntary. Participating in the interview is harmless and it is without any foreseen risks. It is possible to suspend participation so that it should not be tiresome. It is also possible to withdraw consent and terminate participation at any time without any reason and without any consequences. Monetary compensation is not due for participation. The interview are expected to be audio recorded (exclusively the audio will be recorded in online settings) and take between 30 and 60 minutes, approximately. The results of this study later may be used in publications and will also be presented at scientific conferences. If requested, written or verbal information will be provided on these events. Verbal account can be provided about the findings upon request.

All information (including audio material) collected during this research will be handled with strict confidentially. Data obtained during the research is stored as coded information on a secure hard drive, locked by password code. The individual codes are created by the researcher in charge, and these codes are accessible and known only to him. The data of the research are analyzed qualitatively in processes which no personal identification is possible. The document with the rules regulating personal data processing (General Data Protection Regulation, GDPR) is attached with its enclosures.

In case of future questions regarding this project or any research-related problem, you may contact the researchers: Adrian Estrela Pereira at adrianestrel@student.elte.hu or Dr. György Mészáros PhD at meszaros.gyorgy@ppk.elte.hu. Please sign the agreement below if you agree with the conditions outlined above and endorse participation in the study. We thank you for your collaboration.

I ……. declare that I was given thorough information regarding the circumstances of my participation in the present research. I agree with the conditions and to participate in the study. I also give my consent to use the anonymous data collected during this process so that these may be accessible to other researchers. I reserve the right to terminate my participation at any time in which case the data belonging to my person should be erased. I am not (and have not been) treated for any kind of neurological or mental disease .

Budapest, …… ……..
date signature

By checking **"I agree"** below you are showing that you are 18 years old or more, read the current document, have received full detailed information concerning the conditions of your participation and are willing to participate in the study.

☐ I agree ☐ I do not agree

## 9.3 CALL FOR APPLICATION – INVITATION TO PARTICPATE IN INTERVIEW

### 9.3.1 Appendix I. Call For Application – Coordinator (s)

Dear Coordinator,

You are being invited to participate in a study led by **György Mészáros PhD** (Eötvös Loránd University) and coordinated by **Adrian Estrela Pereira** (PhD student, Eötvös Loránd University). The research is carried out by highly qualified professionals and their assistants. The aim of this study is to understand the connection between music higher education courses and the societies in which they are inserted, focusing in Roma and Black minority groups. This research aim to develop a comprehensive analysis about the cross-fertilizing relation between tertiary level music programs and the academia's outside world. The investigation will be focused in comparison between music graduation courses offered by two universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; and 2) Liszt Ferenc Academy of Music (LFZE) in Hungary. The interviews are expected to contribute with the examination process by bringing information related with the perceptions of higher education music courses' main stakeholders (i.e. students, professors, coordinators) regarding the courses itself. The interviews data are expected to be the components which will support appropriated comprehensions of the connections between curriculum and society.

Participation is voluntary. Participating in the interview is harmless and it is without any foreseen risks. It is possible to suspend participation so that it should not be tiresome. It is also possible to withdraw consent and terminate participation at any time without any reason and without any consequences. Monetary compensation is not due for participation. The interview are expected to be audio recorded (exclusively the audio will be recorded in online settings) and take between 30 and 60 minutes, approximately. The results of this study later may be used in publications and will also be presented at scientific conferences. If requested, written or verbal information will be provided on these events. Verbal account can be provided about the findings upon request.

All information (including audio material) collected during this research will be handled with strict confidentially. Data obtained during the research will be stored as coded information on a secure hard drive, locked by password code. The data of the research are analyzed qualitatively in processes which no personal identification is possible.

In case of further questions regarding this project or your participation you may contact the researchers: Adrian Estrela Pereira at adrianestrel@student.elte.hu or Dr. György Mészáros PhD at meszaros.gyorgy@ppk.elte.hu. We thank you very much for your collaboration.

Sincerely,
György Mészáros
Adrian Estrela Pereira

### 9.3.2 Appendix J. Call For Application – Professor(s)

Dear Professor,

You are being invited to participate in a study led by **György Mészáros PhD** (Eötvös Loránd University) and coordinated by **Adrian Estrela Pereira** (PhD student, Eötvös Loránd University). The research is carried out by highly qualified professionals and their assistants. The aim of this study is to understand the connection between music higher education courses and the societies in which they are inserted, focusing in Roma and Black minority groups. This research aim to develop a comprehensive analysis about the cross-fertilizing relation between tertiary level music programs and the academia's outside world. The investigation will be focused in comparison between music graduation courses offered by two universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; and 2) Liszt Ferenc Academy of Music (LFZE) in Hungary. The interviews are expected to contribute with the examination process by bringing information related with the perceptions of higher education music courses' main stakeholders (i.e. students, professors, coordinators) regarding the courses itself. The interviews data are expected to be the components which will support appropriated comprehensions of the connections between curriculum and society.

Participation is voluntary. Participating in the interview is harmless and it is without any foreseen risks. It is possible to suspend participation so that it should not be tiresome. It is also possible to withdraw consent and terminate participation at any time without any reason and without any consequences. Monetary compensation is not due for participation. The interview are expected to be audio recorded (exclusively the audio will be recorded in online settings) and take between 30 and 60 minutes, approximately. The results of this study later may be used in publications and will also be presented at scientific conferences. If requested, written or verbal information will be provided on these events. Verbal account can be provided about the findings upon request.

All information (including audio material) collected during this research will be handled with strict confidentially. Data obtained during the research will be stored as coded information on a secure hard drive, locked by password code. The data of the research are analyzed qualitatively in processes which no personal identification is possible.

In case of further questions regarding this project or your participation you may contact the researchers: Adrian Estrela Pereira at adrianestrel@student.elte.hu or Dr. György Mészáros PhD at meszaros.gyorgy@ppk.elte.hu. We thank you very much for your collaboration.

Sincerely,
György Mészáros
Adrian Estrela Pereira

### 9.3.3 Appendix K. Call for Application – Student(s)

Dear Student,

You are being invited to participate in a study led by **György Mészáros PhD** (Eötvös Loránd University) and coordinated by **Adrian Estrela Pereira** (PhD student, Eötvös Loránd University). The research is carried out by highly qualified professionals and their assistants. The aim of this study is to understand the connection between music higher education courses and the societies in which they are inserted, focusing in Roma and Black minority groups. This research aim to develop a comprehensive analysis about the cross-fertilizing relation between tertiary level music programs and the academia's outside world. The investigation will be focused in comparison between music graduation courses offered by two universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; and 2) Liszt Ferenc Academy of Music (LFZE) in Hungary. The interviews are expected to contribute with the examination process by bringing information related with the perceptions of higher education music courses' main stakeholders (i.e. students, professors, coordinators) regarding the courses itself. The interviews data are expected to be the components which will support appropriated comprehensions of the connections between curriculum and society.

Participation is voluntary. Participating in the interview is harmless and it is without any foreseen risks. It is possible to suspend participation so that it should not be tiresome. It is also possible to withdraw consent and terminate participation at any time without any reason and without any consequences. Monetary compensation is not due for participation. The interview are expected to be audio recorded (exclusively the audio will be recorded in online settings) and take between 30 and 60 minutes, approximately. The results of this study later may be used in publications and will also be presented at scientific conferences. If requested, written or verbal information will be provided on these events. Verbal account can be provided about the findings upon request.

All information (including audio material) collected during this research will be handled with strict confidentially. Data obtained during the research will be stored as coded information on a secure hard drive, locked by password code. The data of the research are analyzed qualitatively in processes which no personal identification is possible.

In case of further questions regarding this project or your participation you may contact the researchers: Adrian Estrela Pereira at adrianestrel@student.elte.hu or Dr. György Mészáros PhD at meszaros.gyorgy@ppk.elte.hu. We thank you very much for your collaboration.

Sincerely,
György Mészáros
Adrian Estrela Pereira

### 9.3.4 Appendix L. Call for Application – Member of the External Music Community

Dear Musician,

You are being invited to participate in a study led by **György Mészáros PhD** (Eötvös Loránd University) and coordinated by **Adrian Estrela Pereira** (PhD student, Eötvös Loránd University). The research is carried out by highly qualified professionals and their assistants. The aim of this study is to understand the connection between music higher education courses and the societies in which they are inserted, focusing in Roma and Black minority groups. This research aim to develop a comprehensive analysis about the cross-fertilizing relation between tertiary level music programs and the academia's outside world. The investigation will be focused in comparison between music graduation courses offered by two universities in two different countries: 1) Federal University of Bahia (UFBA) in Brazil; and 2) Liszt Ferenc Academy of Music (LFZE) in Hungary. The interviews are expected to contribute with the examination process by bringing information related with the perceptions of higher education music courses' main stakeholders (i.e. students, professors, coordinators) regarding the courses itself. The interviews data are expected to be the components which will support appropriated comprehensions of the connections between curriculum and society.

Participation is voluntary. Participating in the interview is harmless and it is without any foreseen risks. It is possible to suspend participation so that it should not be tiresome. It is also possible to withdraw consent and terminate participation at any time without any reason and without any consequences. Monetary compensation is not due for participation. The interview are expected to be audio recorded (exclusively the audio will be recorded in online settings) and take between 30 and 60 minutes, approximately. The results of this study later may be used in publications and will also be presented at scientific conferences. If requested, written or verbal information will be provided on these events. Verbal account can be provided about the findings upon request.

All information (including audio material) collected during this research will be handled with strict confidentially. Data obtained during the research will be stored as coded information on a secure hard drive, locked by password code. The data of the research are analyzed qualitatively in processes which no personal identification is possible.

In case of further questions regarding this project or your participation you may contact the researchers: Adrian Estrela Pereira at adrianestrel@student.elte.hu or Dr. György Mészáros PhD at meszaros.gyorgy@ppk.elte.hu. We thank you very much for your collaboration.

Sincerely,
György Mészáros
Adrian Estrela Pereira