

## Intercultural dialogue at the Escola Básica Integrada do Carregado

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In my research, I have analysed pupils' opinions about their own musical learning through observation of music education classes at the Escola Básica Integrada do Carregado (EBIC). Looking for strategies to deal with multicultural issues in education, I have come to understand music as a liaison between the school environment and the various other environments experienced by pupils, thus revealing its elevated potential as an agent of intercultural dialogue. I have studied concepts of children's representation of musical learning and of cultural niches that have proven to be particularly useful in developing my analysis.

The various cultures of Carregado, located at 35 km from Lisbon in an area that is an historical crossing of communication routes that connect the cardinal points of the country, include Brazilians, Ukrainians, Moldovans, and African-descendants of various origins. My investigation into children's representations in the 5th year of the 2nd cycle of basic education led me to identify a number of significant elements pointing to different cultural niches frequented by these children. These significant elements, whether physical, social, emotional and rational, among others, point out how children construct their knowledge and experience in their daily lives.

Children's representations of musical learning refer to modes, spontaneous or not, of expression relative to the conceptual and practical knowledge of pupils. They reveal themselves in the form of verbal, motoric or even musical expression, and considering them stresses the interest of the learner in the educational task. An ethnomusical analysis, following the model proposed by Merriam (1964), reworked among others by Slobin and Titon (1992) and adapted to the educational practice by Côrte-Real (1998) and Brito and Côrte-Real (2001a, 2001b) involves ideas about music, respective expressive behaviours, sound and material products associated therewith, as well as the reactions of pupils that make reference to them. This perspective makes it possible to treat these elements as a pedagogical repertoire, emphasising the learner's interest in the subject of the traditional study of music, facilitating the intercultural education process. Understanding children's representations of musical learning visualises connections between musical aspects used within the classroom and the multiple cultural niches in which children participate, such as family environment, the places in which they play and socialize, their community neighbourhood, among others.

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In expanding educational discourses and practices, my research points to needs such as enhancing expressive behaviours in carrying out musical activities and understanding the meanings of their representations; contributing to the development of curricula that are not only consistent with alleged learning needs, but also with the pupils' cultural reality; and promoting the formation of critical and reflective teachers that can work towards a musical education that produces musical knowledge and promotes interculturalism.

A democratic educational perspective that, according to Banks and Banks (2010), values the creative ability of the pupil, as well as an ethnomusicological perspective that considers performing practice and the meanings of its representations as nurtures of intercultural dialogue (Côrte-Real, 2010, in print), have allied themselves in my study in the Escola Básica Integrada do Carregado, showing how multicultural characteristics can exert a decisive influence on pupils to develop their capacity for intercultural dialogue.

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