

Musical Composition Workshops for Young People: Methodological Reflections for a Transformative Praxis

Danilo de Miranda Anhas¹

¹ Instituto Brasil Saúde (Instituto Brasil Saúde)

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Author Note

Danilo de M. Anhas  <https://orcid.org/0000-0001-6842-7156>

Correspondence concerning this article should be addressed to Danilo de Miranda Anhas Rua Guarajá, 54, apto 53A, Vila Mazzei, São Paulo, SP, Brazil, CEP: 02310-010. Email: danilo-anhas@hotmail.com.

Abstract

This article aims at describing and problematizing issues related to the operationalization of music composition workshops with young people from the hip-hop movement, presenting the potentialities and difficulties of using this technique in qualitative research. According to the Socio-Historical Psychology reference, the study was conducted in a community on the outskirts of Cubatão, on the coast of São Paulo. It used the methodology of the workshops, proposing some pathways and methodological strategies for youth research. Emotional bonds are an essential strategy for constructing knowledge and realizing the workshops with the participation of young people, including those as facilitators and not only as interlocutors of the study. The qualitative research and music composition workshops can foster in young people a critical reflection of reality through objectifying their subjectivity in dialectically individual and collective work.

Keywords: workshops, music, youth, hip hop, community

OFICINAS DE COMPOSIÇÃO MUSICAL COM JOVENS: REFLEXÕES METODOLÓGICAS PARA UMA PRÁXIS TRANSFORMADORA

Resumo

Este artigo tem como objetivo descrever e problematizar questões referentes à operacionalização de oficinas de composição musical com jovens do movimento hip hop, apresentando potencialidades e dificuldades da utilização desta técnica na pesquisa qualitativa. O estudo foi realizado em uma comunidade na periferia de Cubatão, litoral de SP, segundo o referencial da Psicologia Sócio-Histórica. Utilizou a metodologia das oficinas, propondo alguns percursos e estratégias metodológicas para a pesquisa com jovens. Destacam-se os vínculos afetivos como importante estratégia para a construção do conhecimento e a realização das oficinas com a participação dos jovens, inclusive estes como facilitadores e não apenas como interlocutores do estudo. A pesquisa qualitativa e as oficinas de composição musical podem fomentar nos jovens a reflexão crítica da realidade através da objetivação de sua subjetividade, em um trabalho que é dialeticamente individual e coletivo.

Palavras-chave: oficinas, música, juventude, hip hop, comunidade

TALLERES DE COMPOSICIÓN MUSICAL CON JÓVENES: REFLEXIONES METODOLÓGICAS PARA UNA PRAXIS TRANSFORMADORA

Resumen

Este artículo tiene como objetivo describir y problematizar cuestiones referentes a la operacionalización de talleres de composición musical con jóvenes del movimiento hip hop, presentando potencialidades y dificultades de la utilización de esta técnica en la investigación cualitativa. El estudio fue realizado en una comunidad en la periferia de Cubatão, costa de São Paulo, según el referencial de la Psicología Socio-Histórica. Se utilizó la metodología de los talleres, proponiendo algunos recorridos y estrategias metodológicas para la investigación con los jóvenes. Se destacan los vínculos afectivos como una importante estrategia para la construcción del conocimiento y realización de los talleres con la participación de los jóvenes, inclusive éstos como facilitadores y no sólo como interlocutores del estudio. La investigación cualitativa y los talleres de composición musical pueden fomentar en los jóvenes la reflexión crítica de la realidad a través de la objetivação de su subjetividad, en un trabajo que es dialécticamente individual y colectivo.

Palabras clave: talleres, música, juventud, hip hop, comunidad

Workshops are democratic spaces for the collective construction of meaning, which can be strategic tools for professional work and research with human beings. They present focus, transformative potential, and plasticity due to their use of diverse group techniques. Nevertheless, Social Psychology still needs to become more familiar with the methodological use of workshops (Spink et al., 2014).

For a long time, Sociohistorical Psychology has been concerned with carrying out practices that are ethically and politically committed to social transformation (Gonçalves, 2011; Sawaia, 2014). To achieve this goal, this branch of Psychology aims to build knowledge and make theoretical and methodological reflections, developing concepts and methods capable of accomplishing these transformations.

In contexts increasingly shaped by an excluding neoliberal logic, in which individualism – therefore, the dichotomization between individuals and society – is reinforced (Dardot & Laval, 2016), the role of Psychology becomes essential. Thus, there is a need to act to produce reflections about a social transformation that is ethically and politically committed to (re) connecting individuals to history and their daily lives (Sawaia, 2014).

Social structures set up in this logic can block and alienate the creative action of individuals, but they do not remove this action from the historical process of humanization of man (Gonçalves, 2011; Sawaia, 2014). In a study with students from schools in the outskirts of São Paulo, Pereira (2016) indicates that, despite educational institutions' disciplinary and controlling role, they often found themselves redefining their logic according to how students creatively performed against the disciplinary regime.

This suggests and highlights the role of subjectivity in social transformation, which is constituted and constituent of the social sphere. To Sawaia (2014, p. 5), “[. . .] subjectivity is one of the dimensions within which the revolutionary process is built.” Thus, it is through thinking, feeling, and acting that transformation can be achieved and historically materialized in society's relations of production.

Jacques (2017) points to art as a way of redefining public spaces increasingly governed by a private-oriented logic. Thus, in increasingly compartmentalized and segregated cities, individuals and social groups have reclaimed public spaces, changing them subjectively and creatively through art. Music becomes, therefore, an aggregating element and a possibility to generate areas of collective creation and production of singular and collective meanings.

In line with Sociohistorical Psychology, Wazlawick et al. (2007) define music as an activity built by the action of subjects within the social, historical, and cultural context. Thus, using senses and meanings, music can objectively and subjectively translate individuals' affective and social experiences. Music constructs, deconstructs, and reconstructs meanings through the objectivation of subjectivity.

It must be noted that, based on Vigotski, authors from this branch of Psychology have the comprehended sense as “the sum of psychological events that a word evokes on consciousness” (Aguiar, 2011, p. 105). In other words, sense relates to individuals' singularities and ways of

thinking, feeling, and acting. On the other hand, the author claims that meaning “[...] is a social construct of conventional nature, which is relatively stable” (Aguar, 2011, p. 105).

Lane (2004) indicates that senses and meanings and constituent elements of language, which, in turn, arise from the human social group’s need to change nature to ensure its survival. Language establishes a mediation between individuals and society as a medium for reproducing values, discourses, ideologies, affection, and thoughts.

Maheirie (2003) defines music as a manifestation and a form of language. To the author, music is a reflexive–affective language shaped, as previously stated, by historical and social relations, because “[...] it involves a type of reflection that is made possible through affectivity and an affectivity that is made possible through a certain type of reflection” (Maheirie, 2003, p. 148). To produce these reflections, individuals use senses and meanings, i.e., subjective, and objective elements, materializing the affections produced in their body and soul through words, rhythm, and sound.

This article is based on Ph.D. research conducted with young people from the hip-hop movement. Rap makes explicit and criticizes life conditions perceived as unfair. Rap emerges as a phenomenon of opposition to the state in countries such as the USA, France, and England. Rap music is located within afro-diasporic traditions, contributing to creating post-industrial cities. Rap is one of the elements of hip-hop, composed of four elements: the dissemination of a politically engaged point of view, singing, dancing, and painting (Silva, 2017).

Considering the arguments and concepts presented, this text aims to describe and problematize issues related to the organization of musical composition workshops with young people from the hip-hop movement, offering potentialities and difficulties of using this type of technique in qualitative research. Another goal is to present workshops as a possibility for obtaining feedback on research results, as advocated by this Ph.D. research, and show that workshops are spaces for the production of senses and collective and individual critical reflections about reality.

Method

The methodology of the Latin-American Participant Research inspires the research to which this article refers. This type of research opposes positivism and the false idea of neutrality in science, pointing out the importance of knowing in order to change it. Thus, for a transforming and liberating praxis, the dichotomy between objectivity and subjectivity must be overcome to produce knowledge that may be able to fight and lead individuals to reflect on the historical and structural inequalities in Latin American countries, including Brazil (Fals Borda, 2006; Schmidt, 2008).

Considering the issues that arise from our context of extreme inequality, workshops may acquire an emancipatory character marked by an ethic of social transformation. In as much as workshops are based on objective and subjective processes, they seek to articulate and integrate the experiences of individuals concerning the theme under discussion. Thus, workshops are

expected to (re)construct senses and meanings about specific themes through alterity and potent encounters (Afonso, 2015).

The structure of workshops includes understanding group dynamics, that is, understanding issues that are internal and external to the group. They can also be psychoeducational and socio-educational, focusing on specific themes. As such, they form working groups that seek knowledge and solutions to particular problems. The workshop processes include discussing, reflecting, and (re)construction of senses and meanings (Afonso, 2015; Spink et al., 2014).

Techniques must dialogue with people's experiences and not speak for themselves. Techniques are a language that works as a medium for establishing participants' dialogues with the facilitator. Workshops support the construction and re-elaboration of senses and meanings. Their goal is not to search for consensus in a group; instead, workshops encourage people to coexist with a range of different points of view about reality.

Workshops enable the passage from one form of language (e.g., body language) to another (e.g., words). As a metaphor, we can comprehend technique as a means and not an end because no fixed value can be obtained from a technique. Each person builds their own value. Therefore, these individuals play undefined roles in the workshop, meaning they can notice, imagine, think, and feel other possibilities. Spink et al. (2014, p. 33) point to the ethical and political role of workshops:

[...] workshops are shaped as privileged ethical-political tools, since they enable the creation of dialogical spaces of symbolic exchange and the co-construction of other possibilities of meaning about the themes under discussion, whose effects are not limited to the uses researchers might make of this material, but also highlight potential transformations in the discursive practices produced in that context, in an inseparable fusion between what is conventionally called 'information gathering and production of information.

In this article, workshops are adopted as a strategy for producing knowledge rather than a mere data collection method. Although results and information based on the song were produced for research purposes, the song's composition with young members of the hip-hop movement was a possibility born out of the affective bonds built during the fieldwork and was not envisaged in the research project.

The research was conducted in a community in the city of Cubatão, which will be described in the following section. The interviewees will be referred to by fictitious names, and the acronym FD will be used for the excerpts from the field diaries/notes.

Description of context

Artisanal fishermen settled and started to live and work in a mangrove region in Cubatão, on the coast of São Paulo, forming the neighborhood known as Vila dos Pescadores (Fishermen Village). The population in the community began to increase significantly during the city's

industrialization in the 1950s, attracting workers from different parts of the country. Due to a lack of options, a large part of this group moved to the outskirts of cities, to regions such as Vila dos Pescadores, where houses built in the mangrove swamp on the banks of Rio Casqueiro were predominantly stilts (Anhas & Castro-Silva, 2018).

While the Vulnerability Index of the State of São Paulo (IPVS, 2017)¹ declares that Cubatão has a population of 117,210 people, the estimate is that Vila dos Pescadores has 30,000 inhabitants. However, no official data confirms this information, reinforcing how the state neglected these residents. The city's Basic Health Unit informed these numbers, but no official data exists (Anhas & Castro-Silva, 2018).

In the community, there are institutions such as the Basic Health Unit, the daycare center, the Salvation Army, and the local homeowner association, which result from the collective social work of local community leaders. According to Anhas & Castro-Silva (2018), there are still significant issues to be addressed by the community and the state: garbage in the mangrove, the absence of basic sanitation, insufficient number of professionals in the Family Health teams, poor spaces for leisure and sociability, lack of middle and high schools, and urban mobility.

These are problematic issues that researchers from Unifesp have been dealing with since 2012, when they started several research projects (at undergraduate, master's, and Ph.D. levels) and extension projects. Anhas, Rosa & Castro-Silva (2018) point out the value of bonding in creating qualitative research. They create spaces of exchange and dialogue, favoring learning and engaging those ethically, politically, and affectively involved in strengthening the community.

Amidst the everyday hardships of the community, residents have always created ways of, through social participation, facing the consequences of social inequality and governmental negligence. The community center is the headquarters of the Homeowner Association, founded in the 1980s, intending to demand improvements to the community from the municipal government. This goal is underway and is headed by long-standing leaders.

Young people have also been producing creative strategies to face inequality related to social participation in the community under analysis. In this way, they have given a new meaning to the community center since creating a collective in the early 2010s to perform activities related to the hip-hop movement.

Young leaders started to use the community center to teach breakdance, beatboxing, and graffiti to residents, especially other young residents. Thus, they create other references and possibilities for culture and education in the community. In addition, through the hip-hop movement, they wish to deconstruct the stereotypical assumption that the young people from the neighborhood are involved with crime and drug trafficking, given the presence of these issues in the community. Regarding this, Leandro, a 25-year-old breakdance teacher, states: "The community, it's seen, it's seen as a spot of violence, a spot of, of crime, anyway, but that's not all, okay? The community has many positive aspects; it's from the community that most of

1 Índice Paulista de Vulnerabilidade Social (in Portuguese).

the talents come from, okay?" (Leandro). This study was conducted with young people in the hip-hop movement from the abovementioned community. In total, 29 people took part in the research, and they will be described in more detail in the following sections.

Results and Discussion

It is considered that the workshop's trajectories, that is, its designing and planning, despite expressing methodological courses, can also express results. Therefore, the results section presents the workshop building processes, followed by some reflections and situations that emerged during its execution.

Workshop's Trajectories

From the beginning, the song's composition was associated with producing a documentary about the hip-hop movement in the community since it emerged as an outcome of these recording activities. It was as if the documentary materialized a concrete dimension of the group's lives through the accounts and the pictures that make up the video. At the same time, the music would enable a more direct expression of a subjective dimension associated with singular and collective aspects of their lives.

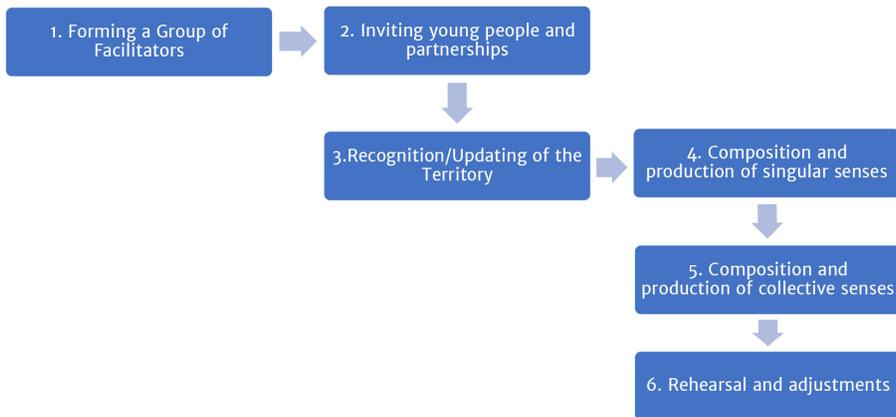
The potential for musical composition had already been noticed by the researcher in the meetings of members of the hip-hop movement, which took place in the Community Center. In the evenings, twice a week, the group would meet to dance and learn beatbox. In addition, they held rhyme battles and poetry contests in some of these meetings.

The meetings in the Community Center formed environments in which there was a type of informal education, allowing those young people to engage in performative sociabilities or ludic-agonistic performances insofar as they would break with certain ways of being and should-be in the community where they live (Pereira, 2016).

The researcher's musical knowledge and ability to play string instruments was a facilitating element in the process, even though he did not know much about rap music. Thus, it was possible for new learning and exchanges between the group and the researcher.

The key informants were the leaders of the hip-hop movement in the community. The younger ones call them teachers. Thus, any research activity, especially in the beginning, was built in dialogue with them: Alexandre (22 years old), Leandro (25 years old), and Daniel (21 years old). During the documentary's recording sessions, there was a discussion about the possibility of writing a song about living in the community.

The three young leaders accepted the idea, and we established a global plan (Afonso, 2015) about the procedures for executing the musical composition workshop. According to Figure 1, six steps were planned:

Figure 1*Building and Planning the Musical Composition Workshop*

Forming the Group of Facilitators (GF) involved establishing a contract between the researcher and the young leaders who were mainly responsible for developing the workshop and connecting with the other young residents. Although those were not meetings marked by formative education, as the name might imply, I believe that the exchanges carried out in the dialogues may have brought contributions to the group regarding sharing tools from the social and human sciences.

The GF was formed by the researcher and those mentioned above, three young teachers in the community's hip-hop movement since they were the ones who had more knowledge of this culture and who could teach this practice to younger members of the community. Therefore, the group had the goal of elaborating the workshop's strategies, organizing meetings, proposing activities, encouraging the participation of other young people, and connecting with the community. This is similar to another research strategy adopted by our research groups, referred to in other works as the Management Group (Moraes et al. 2017).

Inviting young people from the hip-hop movement who attended the activities in the Community Center (around 19 boys and six girls) aimed to attract their attention to produce a collective material with a high number of people. A group was formed: Luciana (24 years old), Amanda (16 years old), Luciano (18 years old), Graziela (16 years old), Márcio (15 years old), César (18 years old), Quênia (15 years old). These fictitious names will refer to the interviewees.

This was also the moment to establish a partnership with a social institution from the neighborhood, which assists young community members by promoting educational activities. It would be necessary to have a space with audio and video equipment for the song's composition, which would be impossible in the Community Center due to its poor structure. Some of the workshop's participants and the facilitators were or are assisted by this institution, which made it easier for the institution staff to allow the use of the physical space.

Despite the researcher's integration in the community, where he has conducted research since 2013 the GF considered, during a meeting, that, for the researcher to be one of the facilitators in the musical composition workshops, he needed to know that territory from the perspective of these social actors.

The recognition and mapping of the territory have been frequent activity in research carried out in this community. However, young residents have noticed the need to update this process, so they proposed some visits to the community, or, as they call it, "*rolê pela favela*" (tours to the slums), to present it from their point of view. Hence, the *recognition/updating of the territory* took place based on the suggestion of young residents, which is in line with the words of Maheirie (2003, p. 147): "The process of musical creation should always be comprehended as a sociohistorical product, completely inserted in the context in which it takes place."

Then, it was suggested that each participant write an excerpt or even the complete lyrics of a song. The idea was that the song would be a collective synthesis of individual productions about being young and living in the community. This step was named *composition and production of singular senses*.

To compose is to objectify a singular subjectivity found in a particular context. From this perspective, the product of that creation should be comprehended as a totalization in the course, containing all of humanity within its product (Maheirie, 2003, p. 153).

The group composed five lyrics about how it is to be young and to live in the community. Not all of the workshop participants wrote individually. Still, they gave meaningful contributions to the song and its syntheses during the process's *composition and production of collective senses*. This was the process that constituted the workshop. A piece was born from lyrics and excerpts written by the participants according to the proposed theme. Subsequent meetings allowed us to finish the song, have an acoustic rehearsal, and perform technical adjustments.

The workshop's execution

The young community residents in the hip-hop movement already practiced writing poetry and rap. Therefore, the work of composing a song was, from the beginning, connected to their cultural, subjective, and collective interests. During dance classes, it was possible to notice several moments in which the groups would make poetry contests based on several themes of their own choice. Themes usually revolved around love and living in an underprivileged region, highlighting their critics and reflections on their social conditions.

A black boy, around 15 years old, read two poems. The first one talked about the marks of injustice. As he read his poetry and pronounced the word "marks," he pointed to his body (arms, neck, belly etc.) with his index finger. It was a poem that talked about the importance of staying strong even before the hardships of life(FD).

The insertion and creation of bonds are essential strategies for producing ethically and politically committed knowledge (Anhas et al., 2018). By suggesting that the researcher should know the territory, the young residents themselves confirm the importance of integrating and

participating in the community's everyday life. Thus, bonds are essential pathways for building knowledge in a perspective that claims to be a participant.

In this sense, identifying the key informants of the groups, those called "teachers," was very important. Those young people significantly influenced the other participants since they were creators and pioneers in the hip-hop movement in the Vila dos Pescadores community. Despite this vital partnership with the three young leaders of the collective, it is worth mentioning some challenges that affected the trajectory of the workshop.

Despite the dialogues with the GF, in which the researcher highlighted the importance of the free initiative of each member to take part in the composition process, the leaders wanted participation to be mandatory for everyone. In this sense, dialoguing was fundamental for comprehending the reasons for seeking this mandatory character.

According to the facilitators and young leaders of the group, the song's composition reflected a unique moment that would allow other members to focus on knowledge, which is very important in the hip-hop movement. They claimed that many of the group's activities focused on dancing and beatboxing, ignoring knowledge, and writing the song would be an opportunity to gather all of them around one shared objective: Putting their knowledge into practice, i.e., producing lyrics that are critical and socially and politically engaged with the community's dilemmas.

However, from the beginning, the idea of writing a mandatory individual poem proved to be ineffective. Not all the young members of the hip-hop movement joined the activity. Again, in conversations and dialogues, the GF discussed the importance of valuing and motivating the initiative of those who wrote the lyrics or some excerpts. According to Afonso (2015), it is desirable that in a workshop, everyone works focused on a common goal in a democratic way.

Concerning the recognition of the territory suggested by the young leaders, a few more considerations should be made. According to Maheirie (2003), a musical composition is always an act of sense production mediated by the social sphere.

[...] the product of creation, be it daily, scientific, technical, or artistic, always dialectizes the objectivity/subjectivity relationship insofar as it enables individuals to constantly produce new meanings, constructing, deconstructing, and reconstructing singular and collective senses in concrete contexts (Maheirie, 2003, p. 153).

The (re)construction of meanings during the recognition of the territory allowed recovery of particular memories and an encounter with the subjective experience of how one feels belonging to the community. The memories and affections of his childhood and his mother's accounts, as well as the fact that he did not walk around certain areas of the community, show that the recognition activity also had important influences on that young man, especially in the song's composition. Maheirie et al. (2008) point out that affectivity and reflecting on affectivity

allow the individual to bring to the present memories of a fearsome or pleasant past. The creative process that comes from this allows the individual to redefine and transform the existing.

As we walked around Avenida Ferroviária I, Alexandre told us about the existence of one of the oldest stores in the community, where many events, such as episodes of violence, had taken place. We talked briefly with a suspicious employee who revealed the owner's name, who was not present then. It was the first time that Alexandre walked into the bar, a constant topic of his mother's nostalgic stories about when Vila dos Pescadores was still entirely a mangrove swamp. The bar is witness to those times (FD).

It can be assumed that Alexandre's experiences have influenced the senses produced individually in the composition of his lyrics, which later, by choice of the group in the workshop, became part of the song. The following verses are the intro to the song written by this young man.

Today I'll tell you a story / From a place where a lot of bullshit happen all at once / Alleys and lanes are where we came from / In my ghetto there's banditry, there's trafficking, there's evil / But, tell me, where wouldn't you see this reality?² (Star Crew, 2017).

In the song excerpt above, there is an encounter with historicity (Gonçalves, 2011). The group synthesized in the intro the subjectivity of those who live in the community amidst the historical contradictions produced in a capitalist society, contained in the expression "several realities." They objectify their subjective experiences through verses, connecting them to their reality and historicity.

The song's title reflects the historicity associated with the experiences of young people in the community, showing their group as a locus of resistance, such as the *quilombos*³ of the enslaved Black people. The title refers to rap's historical connections with the black population in the Atlantic (Silva, 2017). Jacques (2017) discusses how capitalism has homogenized public spaces, seeking to create a consensus in the public sphere. To the author, art in the cities becomes a promoter, articulator, and builder of dissensus in public spaces. The author draws attention to art as a form of resistance to the homogenizing tendencies resulting from the spectacularization and commodification of public spaces. Creating the term "micro-resistance," the author claims that artistic expressions:

[...] have the objective of occupying and appropriating public spaces to build other sensitive experiences and, thus, disturb this reassuring and pacified image of public spaces that the spectacle of consensus tries to forge. In these actions that seek to escape the hegemony of consensual images, the issue of the body is

2 *Hoje irei contar uma história pra vocês/De um lugar que acontece várias tretas de uma só vez/Becos e vielas foi da onde nós nascemos/Com diversas realidades que nós convivemos/No meu gueto tem banditagem, tem tráfico, tem maldade / Mas me diz aí em qual lugar você não vê essa realidade?*

3 *Quilombos* are settlements founded by African people and/or their descendants and stand as a symbol of black resistance in Brazil. Most *quilombos* were created by escaped slaves during colonial times.

a priority, particularly the urban bodily experience, the relationships between body – ordinary, vivid, every-day body, that is, the body as a possibility of micro-resistance to spectacularization and, therefore, the opposite of the commodified body, image or simulacrum, a product of spectacularization itself – and city (Jacques, 2017, p. 302).

Thus, individuals seek to create other ways of using public spaces against the advance of a totalitarian logic that aims to appease and even annul conflicts, tensions, and dissensus. Art is one of the strategies through which they can resist, transforming the silencing of their voices and bodies into activity and participation. Through art and activities such as the workshop, they can redefine their history and reflect on it critically and dialectically, establishing connections with the past and building new syntheses.

It was possible to notice the participants' commitment throughout the workshop process. Luciana, for example, did not write any individual lyrics, but she would give her opinion on the lyrics during the workshop, suggesting rhymes, words, and themes. The same happened with Graziela.

Amanda presented herself as shy, and she had never written anything before. At a certain moment, when everyone was silent and trying to write something, she did it too. However, she did not want to read what she had written. The group supported her and told her she could read it because they analyzed ideas and wrote the song together. She felt encouraged and read her excerpt: ““It’s practically impossible with our reality’s *capitães-do-mato*! Instead of helping, they kill another one in our community.””⁵ The verses written by her made new interventions and ideas possible.

Daniel, during group activities in the community center, was always emphatic when he addressed the history of Brazil, claiming that hip-hop is a form of resistance, just as the *quilombos* were. He returns to this idea, mainly because his composed excerpt reminds us of Zumbi dos Palmares. It engages us in a discussion about the times of slavery. Halfway through the song, the group seemed to run out of ideas, so I suggested they could make an analogy and talk about their group, Rising Star Crew, as a form of resistance as *quilombos* were.

That was when Luciano came up with the idea for “*Quilombo do Século XXI*.”⁶ We considered *capitães-do-mato* and compared their actions to what the police do today. New excerpts were written. Everyone contributed and wrote something for the song.

The excerpt below was composed by the group during the workshop, not in the moments of individual composition, although these reflections might have already been present during individual composition. From their group discussions and some of the researcher’s remarks, they

4 “*Capitão-do-mato*” (*capitães-do-mato* in the plural form), literally “bush captain”; were men recruited by slave-owners to capture slaves who had escaped. They were usually former slaves or free mulatto men.

5 “É praticamente impossível com os *capitães-do-mato* na nossa realidade / Em vez de nos ajudar matam mais um da nossa comunidade.”

6 “21st Century Quilombo”.

could perceive similarities between the figure of the *capitão-do-mato* in the times of slavery in Brazil and the violent actions of the police, which are frequent in the community.

Na periferia a maldade exala / Assim como antes acontecia na senzala / Rise, somos o quilombo do século XXI / Fugimos do clichê da favela pra não ter um futuro comum / É praticamente impossível com os capitães-do-mato na nossa realidade / Em vez de nos ajudar matam mais um da nossa comunidade / Capitão do mato, mas a época da caça acabou / Visto a peita da Rise e sou vingador / Já acabaram com o pau Brasil / Poucas coisas nos restou / Desmataram tanto só pra fazer mais papel de otário / Capitão do mato uniformizado / Uns têm nossa cor servindo o outro lado / Ser humano é não ter lado / Tamo lado a lado, alinhamento confirmado / Das empresas ao tráfico / No gueto subjogado, não entendeu? / Volta lá no papel de otário? (Star Crew, 2017).

As Wazlawick et al. (2007) argue, music is constituted from action, i.e., from human activity, which is socially, culturally, and historically contextualized. Thus, it involves the production of senses and meanings that objectify each individual's subjectivity. Therefore, it is shaped from collectively built meanings but objectified from each individual's subjective experience.

According to the definition provided by Spink et al. (2014, p. 33): “[. . .] workshops are spaces with a critical potential for negotiating meaning, allowing the display of arguments, positions, but also displacement, construction, and contrast of versions, therefore, privileged situations for analyses on the production of truth games and subjectivation processes.” Hence, musical composition in a workshop seems to be an essential strategy for creating potentially critical spaces where individuals can redefine and rebuild their place in the world and socio-historical reality.

Final Considerations

We highlight the importance of affective bonds between the researcher and the study participants for the workshop's organization. We also emphasize the affective bonds that the young residents of Vila dos Pescadores already had among themselves through activities developed in the context of the hip-hop movement. These bonds were the foundation of the workshop and the song's composition. They can strengthen political and critical engagement regarding the way of life in the community, as rap music artists initially set out to do.

We believe that qualitative research can transform the lives of people who share information and knowledge. It should not serve only the collection of data that will be analyzed according to some preconceived theory. In this sense, the researcher must always be aware of the

7 In the slums, evil emanates / Just as it used to happen in the *senzala* / Rise, we're the *quilombo* of the 21st century / We ran away from the favela cliché so as not to have a common future / It's practically impossible with our reality's *capitães-do-mato* / Instead of helping, they kill another one in our community / *Capitão-do-mato*, but the time for hunting is over / I wear Rise on my chest, I'm an avenger / They've already wiped out all the brazilwood / Few things we have left / They've deforested so much just to make more fools of us / *Capitão-do-mato* in a uniform / Some have our color and serve the other side / To be human is not to have a side / We are side by side, confirmed alignment / From companies to trafficking / In the subdued ghetto, don't you understand? / Go back to the role of the fool.

possibilities that arise during their fieldwork in the relationship with the study participants. Therefore, it is essential to highlight the feedback on the research results, which was progressive, happening throughout the study and not just at the end.

It is also worth mentioning the limitations to the construction of affective bonds. This collective effort demands time that does not fit into the deadlines required by the bureaucratic world of the university. Thus, we value long-term integration in the community in question, emphasizing that this contributes to the quality of ethically and politically committed work.

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