

Where they did not fit, they come to exist: musical training of adolescents under socio-educational measures at CASE

Onde não cabiam, passam a existir: formação musical de adolescentes em medida socioeducativa no CASE

Donde no encajaban, ahora existen: formación musical para adolescentes en detención socioeducativa en CASE

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Abstract: This article analyses the musical training of adolescents who have committed an offence at the Socio-Educational Care Centre (CASE) in Goiânia, Goiás, between 2011 and 2022. It departs from the premise that detention, in accordance with the ECA (Brazilian Statute of the Child and the Adolescent) and SINASE (National System of Socio-Educational Assistance), must articulate accountability and social emancipation. In this light, the Workshop for Musical Production and Expression emerges as a pedagogical space for the re-signification of youth experiences, fostering autonomy. Grounded in Paulo Freire's critical pedagogy, the PNEDH (National Plan for Human Rights Education) and the DNEDH (National Guidelines for Human Rights Education), the study is configured as a qualitative experience report, inspired by the participatory and dialogical principles of action research, combining participant observation, semi-structured interviews and thematic analysis of the adolescents' musical compositions. The findings indicate music as an instrument of emancipation, identity, resistance and the promotion of human rights within the socio-educational context.

Keywords: Human Rights. Socio-education. Adolescents. Musical Workshops.

O artigo analisa a formação musical de adolescentes autores de ato infracional no Centro de Atendimento Socioeducativo (CASE) de Goiânia (GO), entre 2011 e 2022. Parte do pressuposto de que a internação, conforme o ECA e o SINASE, deve articular responsabilização e emancipação social. Dessa forma, a Oficina de Produção e Expressão Musical surge como espaço pedagógico de ressignificação das vivências juvenis, favorecendo a autonomia. Fundamentado na pedagogia crítica de Paulo Freire, no PNEDH e nas DNEDH, o estudo se configura como relato de experiência de natureza qualitativa, inspirado em princípios participativos e dialógicos da pesquisa-ação, com observação participante, entrevistas semiestruturadas e análise temática das composições musicais dos adolescentes. Os resultados indicam a música como instrumento de emancipação, identidade, resistência e promoção dos direitos humanos no contexto socioeducativo.

Palavras-chave: Direitos Humanos. Socioeducação. Adolescentes. Oficinas Musicais.

Resumen: Este artículo analiza la formación musical de adolescentes autores de infracción en el Centro de Atención Socioeducativa (CASE) de Goiânia (GO), entre 2011 y 2022. Parte de la premisa de que la detención, según el ECA (Estatuto Brasileño del Niño y del Adolescente) y el SINASE (Sistema Nacional de Asistencia Socioeducativa), debe articular la rendición de cuentas y la emancipación social. De esta manera, el Taller de Producción y Expresión Musical surge como un espacio pedagógico de reinterpretación de las experiencias juveniles, favoreciendo la autonomía. Basado en la pedagogía crítica de Paulo Freire, el PNEDH (Plan Nacional

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de Educación en Derechos Humanos) y las DNEDH (Directrices Nacionales de Educación en Derechos Humanos), el estudio se estructura como un relato de experiencia de naturaleza cualitativa, inspirado en principios participativos y dialógicos de la investigación-acción, combinando observación participante, entrevistas semiestructuradas y análisis temático de las composiciones musicales de los adolescentes. Los resultados indican que la música es un instrumento de emancipación, identidad, resistencia y promoción de los derechos humanos en el contexto socioeducativo.

Palabras clave: Derechos humanos. Socioeducación. Adolescentes. Talleres musicales.

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Introdução

Socio-education in Brazil constitutes a field marked by tensions between the normative perspective of rights guarantees and the punitive reality of institutional practices. Since the Statute of the Child and the Adolescent (ECA) (1990) and the implementation of the National System of Socio-Educational Assistance (SINASE) (2012), a paradigm has been consolidated that recognises adolescents in conflict with the law as subjects of rights, advocating socio-educational measures oriented towards pedagogical accountability and social reintegration. Nevertheless, the everyday practice of detention units still reveals structural precariousness, penal selectivity and difficulties in realising a genuinely humanising and emancipatory model.

Studies conducted across Latin America indicate that adolescents serving socio-educational measures share trajectories marked by profound social, racial and territorial inequalities, reflecting the structural selectivity of the region's juvenile justice systems. Research shows that the majority of these adolescents come from contexts of poverty, present a history of school dropout, early insertion into informal labour and recurrent exposure to community violence — factors that precede their entry into the socio-educational system (Silva, 2022; Maesima, 2022). Comparative analyses of Latin American juvenile justice policies further reveal weaknesses in the guarantee of fundamental rights, especially in access to education, mental health and emancipatory pedagogical practices, which compromises the goals of social reintegration and the reduction of recidivism (Carbonell

These analyses also highlight the scarcity of integrated policies that promote quality education, vocational training and psychosocial support within the units — factors deemed essential for the realisation of human rights and the reconstruction of life trajectories. Such findings underscore the need for approaches that articulate socio-educational justice,

inclusion and youth protagonism as vectors for reducing recidivism and strengthening civic practices.

In the face of this regional picture, it becomes relevant to observe how these tensions materialise in a concrete detention unit and which institutional openings allow for pedagogical practices of an emancipatory character. It is within this horizon that the Socio-Educational Care Centre (CASE) of Goiânia is mobilised as the empirical focus, for it brings together a history of overcrowding and penal selectivity and, simultaneously, cultural initiatives under development.

Thus, in the context of Goiás, the CASE of Goiânia, founded in 1997, receives adolescents between 12 and 21 years of age to serve the socio-educational measure of detention. The profiles served reveal an exclusionary dynamic: most of the young people come from peripheral regions, from low-income families, with a history of school dropout, are crossed by structural racism and by processes of early adultification. This picture dialogues with what Cortina (2017) terms *aporophobia* — the systematic rejection and criminalisation of those who live in poverty — a phenomenon expressed when the penal and socio-educational system falls primarily upon Black and peripheral youth.

In this scenario, music is mobilised as a pedagogical alternative in the *Workshop for Musical Production and Expression*, developed at CASE Goiânia since 2017. The initiative stems from the researcher's work in the socio-educational system since 2010, when he joined the former Secretariat of Citizenship and Labour (SECT) as a Social Operational Assistant. At the outset of this professional trajectory, an institutional routine marked by a lack of directed pedagogical activities was observed, which motivated the search for educational strategies in the field of culture. Drawing on the researcher's own musical training, the creative potential of the adolescents was identified, especially in creation and composition. In this way, musical artistic expression came to be systematised as a pedagogical tool, articulating art, care and critical accountability (Liberati, 2006; 2012; Leonardo, 2016).

In 2011, what is now called the *Workshop for Musical Production and Expression* began. Working conditions were precarious, with few instruments — old and unmaintained. As no other equipment was available, the musical accompaniment was restricted to the guitar. An important milestone for the development of the work occurred when an adolescent asked to present a song of his own authorship. The song, lasting eight minutes, portrays the time of

his apprehension and the moments experienced during detention, permeated by anguish and suffering. In the composition, the young man addresses his mother, asks forgiveness for his mistakes and reaffirms, in each verse, the love he feels for her. Noteworthy are the use of poetic language in rhyme and the authentic expression through *rap*, accompanied only by a guitar. The only available recording was made on an old cassette-tape recorder, of low quality. The song is entitled *Amor de mãe*³.

At the start of 2017, the two detention units that existed in Goiânia merged into one. The then-named Detention Centre for Adolescents (CIA) was deactivated and transferred, becoming part of the Socio-Educational Care Centre (CASE Goiânia). Until mid-2019, overcrowding was constant, which considerably hindered pedagogical work. With the advent of the Covid-19 pandemic in 2020, the National Council of Justice (CNJ) issued Recommendation No. 91/2021⁴, which advised the adoption of preventive measures and the substitution of deprivation of liberty with open-regime alternatives, especially for pregnant women, guardians of children, persons with disabilities and adolescents with chronic illnesses. As a consequence, the judiciary began to release young people who had committed offences of lesser gravity or lower offensive potential, which resulted in a significant reduction of overcrowding in the state and, particularly, at CASE Goiânia, which had previously held up to 160 adolescents, making any pedagogical work nearly impossible.

From then on, and despite the material difficulties, the workshop became systematised and came to be coordinated by myself, a music teacher, together with the unit's music therapist. The result of this partnership lent an experiential character to the workshop, with the aim of broadening the young people's cultural knowledge and perception through practical experimentation and through reflections applied to the concepts that emerge in the lyrics of the songs produced and performed by the adolescents themselves.

Work with music allows adolescents to express experiences and forms of resistance through artistic creation, especially in urban genres such as *rap* and *funk*. Musical production goes beyond aesthetics: it becomes a space of denunciation, subjective elaboration and the construction of identities. The practice connects to Paulo Freire's critical pedagogy, which

³ "A Mother's Love." The song title is left in the original Portuguese, as are all compositions analysed in this study, since the lyrics constitute the empirical corpus of the research. Available at: <https://youtu.be/n7bN2bm27Ts>. Accessed: 14 May 2026.

⁴ Available at: <https://atos.cnj.jus.br>. Accessed: 10 Jan. 2026.

understands education as a practice of freedom, and dialogues with documents such as the National Plan for Human Rights Education⁵ (PNEDH) and its guidelines, situating the workshop as a strategy of civic formation and resistance to practices of institutional silencing.

Thus, the aim of this study is to describe and critically interpret the musical compositions developed at CASE Goiânia, analysing how music makes it possible to re-signify experiences of exclusion and to affirm new forms of subjectivity.

The research is justified along two central dimensions: the social, which points to the urgency of cultural practices that recognise adolescents as subjects of rights and break with their image as social enemies; and the scientific, in contributing to the interdisciplinary field of socio-education by articulating law, psychology, sociology, philosophy, the arts, music therapy and education to highlight the centrality of critical cultural practices in the promotion of human dignity. Work with music not only reveals the creative power of adolescents but also constitutes a concrete practice of human rights education, capable of straining the punitive character of socio-education and opening pathways for its transformation. To this end, partnerships were secured, such as the “Anjos da Guarda” (Guardian Angels) Programme of the Childhood and Youth Court of Goiânia, which, through its volunteers and support network, contributed greatly with donations of instruments and with the funding of musical recordings in a professional studio.

Methodological path

Methodologically, the study is configured as a professional experience report, of an empirical qualitative nature, inspired by the participatory and dialogical principles of action research. For data production, participant observation, semi-structured interviews and thematic analysis of musical compositions were combined. This strategy favoured youth protagonism, avoiding the reproduction of external discourses and valuing the voice of the adolescents.

The present research is situated within the qualitative approach, characterised by an emphasis on understanding meanings, interpretations and lived experiences of the subjects

⁵ Among the programmatic actions of the PNEDH is the following: to foster the treatment of human rights education themes in artistic, advertising and cultural productions — visual and performing arts, music, multimedia, video, cinema, literature, sculpture and other artistic means — as well as in the mass media, addressing local, regional and national themes (Brasil, 2007, our translation).



involved. The objective was not to quantify data or measure isolated variables, but to interpret critically the cultural and pedagogical practices that emerged in the context of the *Workshop for Musical Production and Expression* at CASE, Goiânia. Accordingly, the study is structured as an investigation of an empirical, exploratory and descriptive nature, inspired by the method of *action research* and *participant observation*.

Certain reference instruments were used, such as the Political-Pedagogical Project (PPP) of CASE, the Individual Care Plan (PIA) and the Information System for Childhood and Youth (SIPIA), all provided for under SINASE. In this research, it is considered that the relationship with the subject is established through qualitative inquiry insofar as the aim is to apprehend the universe of values, attitudes, expectations and the construction of meanings attributed in the process of the adolescents' musical training. The study is conducted by individuals with a common purpose, conscious of the experience. Such a methodology may be based on problem-solving, provided that the solution of the problem results in the improvement of practice.

According to Thiollent (2009, p. 16), action research is defined as:

[...] a type of social research with an empirical basis that is conceived and carried out in close association with an action or with the resolution of a collective problem, and in which the researchers and the participants representative of the situation or the problem are involved in a cooperative or participatory manner (our translation).

It is important to clarify, however, that the present study does not undertake action research in the rigorous sense defined by Thiollent (2009), which requires formal cycles of planning–action–evaluation with the active involvement of the subjects in transforming reality and the collective return of results. What is presented here is a professional experience report of a qualitative nature, inspired by the participatory and dialogical principles of action research, which resorts to participant observation and semi-structured interviews as instruments of data production. This distinction is necessary in order to preserve the methodological coherence and academic credibility of the study.

Action research aims to produce practical knowledge that is useful to people in the everyday conduct of their lives, and to recognise that action research is to work towards practical outcomes (Vergara, 2006). It is, however, also about creating forms of understanding, since action without reflection and understanding is counterproductive, just as theory without action is meaningless. The participatory nature of action research is only



possible with, for and by people and communities, ideally involving all stakeholders both in the inquiry and meaning-making that informs the research and in the action that is its focus.

The grounding and exploratory analysis were based principally on reflections concerning the political-pedagogical praxis of Paulo Freire, the PNEDH and the National Guidelines for Human Rights Education (DNEDH). In his work *Pedagogy of the Oppressed*, Paulo Freire holds that traditional education allows the excluded and marginalised of society to remain in a condition of naïveté and alienation. Within the capitalist perspective, education is transmitted in order to serve the interest of capital; in this way, the excluded classes do not comprehend the reality in which they live (Freire, 2005).

Sampling and participants

The universe of adolescents serving the socio-educational measure of detention at CASE Goiânia, at the time of the research, corresponded to 47 young people, and the selection of participants followed the criterion of convenience, taking into account voluntary adherence and availability to take part in the musical workshops. A sample of 10 adolescents was defined, all students and regular attendees of the Workshop, which corresponds to approximately 21% of the total institutionalised population in the period of 2022.

Although this is not probabilistic sampling, the selection sought qualitative representativeness through adherence, centred on analytical depth and on the density of the accounts — and not on numerical parameters or statistical generalisations. Thus, the emphasis fell on the singularity of the experiences and on interpretive consistency, compatible with the objective of understanding the meanings and practices produced in the context of the workshop. This methodological choice sought to respect the complexity of the phenomenon studied.

Research and analysis instruments

Data collection was carried out through different instruments, from a triangulated perspective that combined complementary techniques:

— *Participant observation*: accompaniment of the musical workshops, recording the dynamics, interactions and productions of the adolescents;

- *Field notes and reflective summaries*: prepared at the end of each session, as a systematic record of impressions, behaviours and lived contexts;
- *Semi-structured interviews*: accounts of trajectories, interpretations and perceptions regarding the songs analysed, the meanings attributed to the compositions and expectations concerning the future;
- *Thematic analysis*: identification of categories of meaning drawn from the adolescents' narratives and from the musical compositions produced within the workshop.

The intention was not merely to describe, but to understand critically how musical production articulates with contexts of exclusion, inequality and resistance.

In the first stage of the methodological path, inspired by the participatory principles of action research, participants were invited to perform a song composed by another adolescent detained at CASE in 2020 — the author of eight songs, three of which were recorded in a studio. The chosen song, *Favelado também pode amar*, stood out for using acoustic instruments and for having been authorised with fewer restrictions in the institutional context, in comparison with other productions, owing to its combination of elements of a rhythm associated with southern *sertanejo* (*vanerão*) with expressive resources of *funk*, which distinguished it from the other compositions in the repertoire.

Ethical aspects

The research was conducted in accordance with the ethical guidelines established by Resolution CNS/MS No. 466/2012. The young people agreed to take part in the musical activity, authorising the recording of their statements, with the possibility of revoking this authorisation at any time. At the previous meeting, the ten adolescents were informed about the research and signed the Free and Informed Assent Form (TALE), agreeing to participate. Such a form was necessary, even though they were minors, because at the time of the research, owing to the Covid-19 pandemic, parents or guardians did not attend the detention unit, since visits were suspended to comply with social distancing. At this meeting, the authorisation form for the right to record, publish, disseminate, reproduce and perform original musical works was also read and signed. This form authorises the workshop coordinators, where necessary, to publish and disseminate the compositions at events of the socio-educational system, at school and university educational events and at social-assistance



events, with a view to strengthening the actions and work of the Workshop and the protagonism of the adolescents served. In addition, all the ethical-safety protocols recommended by the Childhood and Youth Court were observed; the Court formally authorised the research, and the instructions for disseminating the videos were followed with the consent of the adolescents themselves. Such guidance also concerns the *YouTube* channel maintained by the Workshop, which is intended to serve the possible professionalisation of the young people, taking care only not to identify them as authors of an offence.

Impacts of the Musical Production Workshop on the adolescents

In May 2021, the song-interpretation activity was carried out with 10 students. The room was equipped with a projector and a sound system to present the audio and video of the song *Favelado também pode amar* to the young people, followed by questions based on a flexible, semi-structured script, adapted according to the participants' involvement. The action-research format allowed for this interactive dynamic. Identifiers were used in the transcription, respecting possible future decisions about exposure. All were registered by recording.

The script for the experience was semi-structured and organised into axes, with questions adapted according to the participants' involvement:

— *Understanding and elements of the song*: What is the main idea of the song? Which part did you like most and what caught your attention?

— *Relation to lived experiences*: Does this song resemble any situation you know or have already experienced?

— *Messages, solutions and agency*: What attitude or solution could the author adopt to deal with the problem the song presents?

— *Effects for peers and circulation within the unit*: Do you think this song can help detained adolescents? Would it be positive to play it in the wings for the others to hear?

— *Musical style and the production of meaning*: If the song were sung as rap or in another style, would the message be understood in the same way? Does it make you want to produce something to express yourself?

Favelado também pode amar⁶

[Original Portuguese — text preserved; see footnotes for glosses]

*Muleque guerreiro levanta a cabeça, a vida não é fácil e tu sabe bem disso,
Na sua vida o crime fez proeza e hoje te largou em um precipício,
Mas nessa vida nós tá calejado, entrou na chuva pra sair molhado,⁷
Deixa de lado esses corre furado, pensa na família, esquece “atrás lado”⁸
Desde pequeno a gente é guerreiro, corre na veia sangue brasileiro,
Alguns acorda cedo pra ir trabalhar, outros vendendo droga pra ganhar dinheiro,
Na sola do pé ou na palma da mão, na ponta da língua uma bela canção,
Dando espaço para os verdadeiros, mandando bala para os vacilão,⁹
Antigamente ele soltava pipa, hoje tá vendendo droga na bica,¹⁰
Fazendo corre com a PT na mão, dando desgosto pra sua família,
Obrigado Senhor por me abençoar, me tirou dessa vida, fez acreditar,
Que um sonho pode virar realidade e favelado também pode amar,*

Õoh laiá, laiá laiá,

levanta molecote bora pra selva lutar,

Porque favelado também pode amar

*Hoje eu vi tudo que eu perdi, quando tava nessa ilusão de vida,
Quase perdi o amor da minha mãe, não vi o nascimento da minha filha,
Pros molecote que tá trancado, peço pra Deus liberdade já,
Hoje tu vê o sol nascer quadrado, amanhã tu sente o vento soprar,¹¹
Então ladrão se liga “mermão” que esse conselho é de coração,¹²
Sai dessa vida pelo amor de Deus, não quero te ver preso e nem no caixão,
Hoje em dia ninguém perdoa a gente, inveja é mato, olho gordo também,¹³
Se tu fuma um beck tu é delinquente, “goram” a caminhada, não querem seu bem,
Deitado numa jega fiz essa canção, lembrando da quebrada, da família e dos
irmão,¹⁴*

Pros que tão privado da liberdade, “Sai dessa vida, que é só ilusão”,

Obrigado Senhor por me abençoar, me tirou dessa vida, fez acreditar,

⁶ “Slum kid can love too” / “Even a favela kid is entitled to love.” The title is itself a semantic dispute: it refuses the historical dehumanisation that associates the periphery with the absence of affection, culture and humanity. The composition is left in the original Portuguese to preserve its musicality, rhyme and sociolinguistic density. Source video available at: <https://youtu.be/8pmkPvc2DcU>. Accessed: 10 Jan. 2026. The footnotes that follow gloss expressions and neologisms that resist direct translation.

⁷ “calejado” — lit. “calloused.” Hardened by adversity. “entrou na chuva pra sair molhado” — lit. “if you walk into the rain, you come out wet”: a proverb meaning one must accept the consequences of one’s choices.

⁸ “corre furado” — lit. “leaky hustle”: a doomed or worthless scheme/illegal venture (“corre” = an informal, often illicit, money-making activity). “atrás lado” — lit. “the side that holds you back”: people, habits or ties that sabotage one’s progress; the line urges abandoning such bonds.

⁹ “mandando bala para os vacilão” — lit. “firing shots at the careless ones”; “vacilão” (from “vacilar”, to slip up) denotes someone who betrays the codes of the periphery. “verdadeiros” — “the true ones”: those deemed loyal and trustworthy.

¹⁰ “bica” — an open-air drug-selling point in the favela. “PT na mão” — “PT” refers to a Taurus PT-series pistol; the line indexes early involvement in armed activity. “soltava pipa” — “flew kites,” a marker of lost childhood, contrasted with present-day drug dealing.

¹¹ “sol nascer quadrado” — lit. “to see the sun rise square”: a carceral metaphor; the incarcerated youth glimpses daylight only through the rectangular bars of the cell window, connoting the deprivation of freedom.

¹² “mermão” — contraction of “meu irmão” (“my brother”), a fraternal vocative. “se liga” — “pay attention / wise up.” “nem no caixão” — “nor in a coffin”: the plea not to see the addressee dead.

¹³ “olho gordo” — lit. “fat eye”: the evil eye, envy that brings misfortune. “beck” — a marijuana joint. “goram a caminhada” — “they jinx / sabotage the journey” (“gorar” = to spoil, to cause to fail); “caminhada” (“the walk”) is one’s life path or struggle.

¹⁴ “jega” — prison/cell slang for a bunk or makeshift bed. “quebrada” — “the ‘hood”: one’s home neighbourhood in the periphery. “irmão” here means “brothers” in the sense of close peers.

Que um sonho pode virar realidade e favelado também pode amar.
(Mc Boquinha, 2020).

The thematic analysis of the composition “*Favelado também pode amar*” reveals four central interpretive axes. The first is the structural ambiguity of peripheral trajectories: “*Alguns acorda cedo pra ir trabalhar, outros vendendo droga pra ganhar dinheiro*” (“Some wake early to go to work, others sell drugs to earn money”) — the composer neither moralises nor condemns, but presents both routes as rational responses to one and the same absence of opportunities, denouncing the selectivity of the social structures that condition the available choices. The second axis is the family bond as an affective anchor and a motivation for change: “*Quase perdi o amor da minha mãe, não vi o nascimento da minha filha*” (“I nearly lost my mother’s love, I missed the birth of my daughter”) — the threat of affective loss functions as a turning point, revealing that family belonging operates as a subjective resource of resistance to the institutional logic of incarceration. The third axis is collective solidarity among peers: “*Pros molecote que tá trancado, peço pra Deus liberdade já*” (“For the kids who are locked up, I ask God for freedom now”) — the prayer is not an individual act, but the political enunciation of a community of shared destiny. The fourth axis is the affirmation of dignity and power: “*favelado também pode amar*” (“a favela kid can love too”) — the title is itself a semantic dispute, a refusal of the historical dehumanisation that associates the periphery with the absence of affection, culture and humanity. This dimension connects to what Herrera Flores (2009) terms *practices of human rights*: the everyday construction of dignity in the concrete struggles of subalternised subjects.

Results and Discussion

The activity took place between May and June 2021, at CASE Goiânia. The interviews with the ten participants were audio-recorded on different days, with the aim of capturing the richness of the responses to the script and of the comments produced during the experience. In order to preserve the spontaneity of the speech and the interpretive density, it was decided to transcribe in full the most significant excerpts, enabling in-depth analyses and recording the reflections elaborated in an environment considered safe by the participants.

In the adolescents’ statements, the desire to attain recognition and social inclusion through music was evident, with their idols serving as references to follow. However, the



precariousness of their communities limits access to opportunities compatible with their life projects.¹⁵

In parallel, the results highlight the *Workshop for Musical Production and Expression* as a space of resistance, human rights education and youth protagonism, in which music makes possible the re-signification of experiences of exclusion, the expression of affections, social critique and life projects. The varied interpretations show that the musical productions function as *insurgent narratives* — a concept that designates the forms of enunciation and resistance produced by historically subalternised subjects who, in narrating their own experiences, strain and challenge hegemonic framings (hooks, 2019; Kilomba, 2019) — strengthening identities, bonds and processes of self-knowledge, while at the same time straining the punitive logic of socio-education and pointing to the centrality of critical cultural practices in the promotion of human dignity and social emancipation.

Profile of the adolescents and institutional limits

The analysis of the sociodemographic profile of the adolescents serving socio-educational measures at CASE Goiânia reveals structural markers of inequality, such as the overrepresentation of Black and peripheral youth, low schooling, early insertion into informal labour, the fragility of family conditions and the recurrent use of psychoactive substances. In dialogue with the critical literature, the data reveal institutional limits of the socio-educational system, especially the precariousness of pedagogical resources, the fragmentation of public policies and the distance between the normative discourse of rights guarantees and everyday practice.

Understanding the profile of the adolescents detained at CASE Goiânia is a central element for the critical analysis of the socio-educational system. The data gathered throughout the research reveal a picture marked by social, educational and family vulnerabilities, which help to explain the recidivism and the difficulty of social reintegration of these young people.

The consolidated analysis of CASE records between 2016 and 2021 made it possible to identify 1,009 entries of adolescents into the socio-educational measure of detention, with

¹⁵ Part of the interpretive sessions, in which one of the participants performs the song mentioned, are available at: Oficina de Produção e Expressão Musical (Workshop for Musical Production and Expression). Available at: <https://drive.google.com/file/d/1Cjqakg57jgUhjIm15ISRJeXYhf2qLA-t/view>. Accessed: 10 Jan. 2026.

recidivism. One of the most relevant findings concerns self-declaration of colour/ethnicity, which shows that 68.6% of the detainees were Black (preto and pardo), while only 22.2% were white. Other groups, such as Indigenous and Asian-descended, represented less than 1%. This figure confirms the pattern of racialisation of juvenile incarceration already documented in national research. The overrepresentation of Black youth reveals the selective functioning of the penal system, in which race and class intertwine as markers of punishment. Such a picture dialogues with the analysis of Loïc Wacquant (2001), in his treatment of the “prisons of poverty,” and of Zaffaroni (2007), when he notes that criminal law turns primarily against vulnerabilised groups, reinforcing the logic of the “criminal law of the enemy.”

Family and socioeconomic conditions

The investigation of the family situation showed that most adolescents were raised by single mothers, revealing the female overload in the function of care in contexts of poverty. Only one case recorded upbringing by the father and another by both parents. Moreover, most families had an income of up to two minimum wages, with cases of a total absence of income. Another worrying aspect is the absence of basic civil documentation, identified in almost half of the adolescents in the sample. The lack of formal registration reinforces the condition of social invisibility of these young people, who already find themselves excluded from services and rights even before entering the socio-educational system. This finding connects to the concept of *aporophobia* (Cortina, 2017), showing how poverty is criminalised and how the State fails to guarantee fundamental rights from childhood onwards.

Schooling and professional situation

The schooling data confirm the predominance of low educational attainment and of age–grade distortion. Most adolescents had not completed Lower Secondary Education (Ensino Fundamental), and only three attended Upper Secondary Education (Ensino Médio). Educational delay is indicative of dropout, grade repetition and the fragility of educational policies directed at peripheral youth. The modality of Youth and Adult Education (EJA) is adopted in this context, considering that many did not have the opportunity to complete basic education at the appropriate age.

In parallel, early insertion into informal labour was observed, marked by the absence of rights and legal protection. This reality reveals the phenomenon of early adultification, in which adolescents assume productive responsibilities in contexts of social exclusion, compromising their educational trajectory and widening their vulnerability to illicit practices. One of the adolescents served by the Workshop reported that he had to work from a very young age to contribute to his family; he came to Goiânia in search of work, but, being a minor, employment was not easy to obtain. On one such occasion, when he was already employed, labour inspectors identified him and took him away. This young man, of great talent for writing his own stories, already carried several musical compositions in his repertoire. In one of them, he narrates the time of his apprehension while working.

De cabeça erguida¹⁶

[Original Portuguese — text preserved; see footnotes for glosses]

*Eu quero saber porque os menor não pode trabalhar*¹⁷

Se a maioria dos cria da favela tem família e irmão pra sustentar

O governo que não nos ajuda, pelo contrário quer nos atrasar

Parece que quer ver os menor com uma arma na mão

Saindo na rua na intenção de roubar

Minha mãe sempre me ensinou a ganhar os meus trocados

Pra que lá na frente, na casa dos outros eu jamais venha ser humilhado

*Mas um dia a casa caiu, a polícia bateu no meu trabalho*¹⁸

Falaram que o meu lugar era na escola e que eu iria ser levado

Então, pode me prender,

Mas eu vou ser preso de cabeça erguida

Não matei não roubei,

Só tô trabalhando pra sustentar minha família (2x)

E me levaram pra delegacia, me tiraram da minha correria

Agora pergunto pra esse Governo:

“Quem vai dar o sustento da minha família”?

(Mc Renan Show, 2021).

The composition *De cabeça erguida* can be read as a poetic manifesto of subaltern citizenship, structured in three argumentative movements. In the first, the composer articulates a denunciation of the paradox of selective adultification: “*Eu quero saber porque os menor não pode trabalhar / Se a maioria dos cria da favela tem família e irmão pra sustentar*” (“I want to know why the underage can’t work / when most favela kids have a

¹⁶ “Head held high.” The composition is kept in the original Portuguese. Source video available at: <https://youtu.be/5yCDk4rADRA>. Accessed: 10 Jan. 2026. The notes below gloss the non-standard, peripheral expressions.

¹⁷ “menor” (here “os menor”, with non-standard agreement) — “the underage ones,” adolescents. “cria da favela” — lit. “offspring of the favela”: those born and raised in the periphery. “ganhar os meus trocados” — “to earn my small change,” i.e. an honest, modest living.

¹⁸ “a casa caiu” — lit. “the house fell”: idiom for “I got caught / everything fell apart.” “bateu no meu trabalho” — “raided my workplace.” “minha correria” — “my hustle,” the daily struggle to make a living.

family and siblings to support”) — the law that prohibits the labour of minors is here experienced not as protection but as abandonment, for the State that bars work offers no alternative means of subsistence. In the second movement, the tension emerges between the family ethic of honest work and the brutality of State intervention: “*Minha mãe sempre me ensinou a ganhar os meus trocados / [...] Mas um dia a casa caiu, a polícia bateu no meu trabalho*” (“My mother always taught me to earn my keep / [...] But one day it all fell apart, the police raided my workplace”) — the mother as moral reference and the State as the agent that ruptures that morality, which inverts the criminalising narrative: here it is the State that commits the injustice. In the third movement, the young man enunciates his dignity as a political category: “*Então, pode me prender, / Mas eu vou ser preso de cabeça erguida / Não matei não roubei, / Só tô trabalhando pra sustentar minha família*” (“So, you can arrest me, / but I’ll be arrested with my head held high / I didn’t kill, I didn’t steal, / I’m just working to support my family”) — imprisonment is experienced not as dishonour but as testimony. The refrain functions as a public declaration of innocence and as an explicit questioning of the punitive rationality of the State. The final question — “*Quem vai dar o sustento da minha família?*” (“Who will provide for my family?”) — is addressed directly to the public authorities, constituting what Herrera Flores (2009) terms a *practice of human rights*: not the abstract enunciation of norms, but the concrete claim to dignity by subjects whom the system insists on treating as objects of control.

This song portrays the reality of many of these young people. They grow up in precariousness, and most begin very early to assume responsibilities that should belong only to adult life. In these lyrics, the boy recalls his mother’s teachings about honest work and warns against situations that may lead to a life of crime; in this way, he addresses the public authorities, questioning who will provide for his family.

Use of alcohol and drugs

The research also revealed high rates of early and frequent use of psychoactive substances. Nine out of ten adolescents admitted to drug use, with marijuana the most mentioned, followed by cocaine, alcohol, tobacco and, in more serious cases, LSD and inhalants. Constant use indicates not only the absence of preventive public policies but also the impact of contexts of violence, poverty and family neglect. This finding dialogues with



the literature relating drug consumption to situations of social vulnerability and exclusion, demonstrating how the criminalisation of use and small-scale trafficking falls selectively upon poor youth, while similar practices among higher-income groups receive differentiated treatment.

Institutional limits

The data reveal that CASE, although structured to ensure socio-education, faces serious limitations: a scarcity of pedagogical and cultural resources, restricting the effectiveness of the educational dimension of the measure; a lack of intersectoral integration among education, health, social assistance, vocational training and culture; and fragility in social reintegration after release, which favours recidivism. These limitations reveal the distance between the normative discourse of integral protection and everyday practice, drawing nearer to a logic of incarceration than to an educational process. The contradiction between what SINASE advocates and what is experienced in the units reinforces the need to rethink public policies directed at youth in conflict with the law.

The PIA functions as a life project, guiding the adolescent's paths and being drawn up collaboratively among the technical professional, the young person and their family, respecting the singularity of the adolescent. It gathers information about their trajectory, social, sporting and artistic interests, life projects, areas of professional interest, schooling and other relevant aspects. The plan, a document required by the Childhood and Youth Court of Goiás for provisional and definitive detentions, is forwarded to the Judge, the Public Prosecutor's Office and the Public Defender's Office for the monitoring of the socio-educational measure. However, its implementation faces obstacles such as resource limitations, a shortage of professionals and problems of coordination among the bodies involved, often rendering the PIA a merely bureaucratic procedure, distant from its objective of promoting social reintegration. In practice, it is frequently reduced to one more record on paper.

The Musical Workshop as a space of resistance

The articulation between the making of music as an exercise of human rights, which results in youth protagonism, is configured as a formative space that surpasses the technical

teaching of music, assuming an educational, social and civic dimension. Through collective musical experience, the young people are encouraged to express identities, narratives and experiences, while at the same time reflecting critically on values such as dignity, respect for diversity, equality and social justice. In this context, music acts as a pedagogical and political language, favouring the strengthening of autonomy, sensitive listening and the active participation of the participants in constructing meanings about their reality, consolidating youth protagonism as a concrete practice of the exercise of Human Rights.

Thus, musical training contributed to the re-signification of experiences, by enabling critical expression, identity construction and the recognition of adolescents as subjects of rights, as advocated by the ECA, SINASE, the National Plan for Human Rights Education and its guidelines, in favouring humanising pedagogical practices that make viable the development of creative processes in contexts marked by exclusion, penal selectivity and institutional silencing.

Figure 1 – Musical rehearsals of the Workshop



Source: Author, 2021.

The first composition recorded (*Amor de Mãe*) revealed the potential of musical language to narrate invisibilised social realities and to give voice to subjectivities silenced by incarceration. In these poetic accounts, critiques of structural violence, drug trafficking and family absence emerge, but so too do expressions of affection, the desire for change, solidarity and hope. *Rap* and *funk*, the predominant genres, proved a powerful vehicle for translating peripheral youth experience into artistic and political language. Other variations of musical style are also appreciated by the young people, such as *rock*, *MPB*, *sertanejo* and *blues*.



Among the objectives and pathways of the Workshop, the following stand out:

- To listen to the adolescent's composition in the first session and to propose adjustments to its grammatical and musical structure, when necessary;
- To work on the performance of the musical elements of the composition (rhythm, melody, harmony and lyrics);
- To choose the instrumentation most suited to the structuring of the song, considering style and theme;
- To provide, when possible and with the consent of the reference multiprofessional team and the unit's coordination, the phonographic recording in a studio;
- To provide the adolescent's participation in cultural events internal and external to CASE, for the presentation of the compositions;
- To stimulate the right to the exercise of culture, youth protagonism and its expressions.

In the course of the workshop's activities, the music teacher devotes himself to observing minutely each stage of the creative process, incorporating technical concepts and theoretical foundations appropriate to the musical elaboration of the young people's compositions. In this way, the result attains a more careful level, closer to professional standards. At the end of this path, conducted in an interdisciplinary manner and sensitive to the expectations and interests of the participants, the adolescent is prepared to undertake the studio recording and to perform in public.

The young people express, in their compositions, sensibilities and themes that require accompaniment conducted and mediated by technical professionals — the Musicians and Music Therapists — in order to dialogue with different perspectives of the interpretive sciences. On certain occasions, when the adolescent manifests his pain through tears held back across his difficult trajectory of survival, or shows an intense emotional charge while performing his own musical creation, signs arise that require the intervention of the music-therapist professional for the analysis of his triggers and experiences. These elements, in words or in silences, end up materialising in the young person's musical work.

In this process, the music teacher does not require the adolescent to act as a professional singer or composer, nor to perform his work without making mistakes. As an educator, he values the process of attempt and re-beginning, welcoming errors as part of learning. Each young person presents distinct abilities to be explored, and engagement,



though stimulated, arises as an achievement of their own, representing an opportunity to be recognised.

The central purpose of the workshop is to promote the development of artistic manifestations through music, enabling the young people to create and perform their own compositions. This process seeks to stimulate creativity, strengthen critical sense and organise ideas, broadening both the perception of the world and self-knowledge in the face of the challenges of social reality. The results materialise in the recordings of the works, which value and concretise their experiences and abilities. At the end of the activities, carried out individually or collectively, guidance is offered on the protection of copyright as well as on the registration of the compositions.

Throughout the entire process, the preferences, wishes, opinions and ideas of the adolescent are taken into account — that is, the creation of his work occurs according to his interest and engagement, involving work with the various musical elements, such as accompanying instruments (guitar, keyboard and percussion) or with pre-existing backing tracks and rhythms, to which the lyrics, metre, melody and rhythm are adapted. Such a path recalls what Paulo Freire says about political or liberating action:

Political action alongside the oppressed must be, fundamentally, ‘cultural action’ for freedom, and for that very reason action with them. Their emotional dependence, the fruit of the concrete situation of domination in which they find themselves and which also engenders their inauthentic view of the world, can only be exploited by the oppressor. It is the oppressor who makes use of this dependence to create still more dependence. Liberating action, on the contrary, recognising this dependence of the oppressed as a vulnerable point, must attempt, through reflection and action, to transform it into independence. This, however, is not a gift that a leadership, however well-intentioned, may bestow upon them. We must not forget that the liberation of the oppressed is the liberation of human beings, not of ‘things.’ For this reason, if it is not self-liberation — no one liberates himself alone — neither is it the liberation of some carried out by others (Freire, 2005, p. 60, our translation).

This perspective articulates with the work developed in the workshop alongside the adolescents under State guardianship, who assume the central role in the entire project and in its results. The creation of their own songs, the materialisation of their ideas, the careful planning of the recordings and the subsequent presentation to peers, family members and the public, as well as the act of singing and expressing feelings, desires and intentions, constitute an experience of protagonism. This entire process articulates with the Freirean concept of liberation as a collective and dialogical act — a process that emerges when oppressed

subjects, through critical reflection upon their concrete reality, collectively construct conditions of conscientisation and transformation. Freire himself, in the passage cited above, is explicit in affirming that “if it is not self-liberation — no one liberates himself alone — neither is it the liberation of some carried out by others” (Freire, 2005, p. 60, our translation). This implies recognising the workshop as a space of collective conscientisation, whose emancipatory potential resides precisely in the dialogical and shared dimension of musical creation — and not in an individual or isolated liberation. The recognition by the young person’s own friends during detention already represents an achievement and respect for his capacity to accomplish something where before nothing existed, and which he himself did not imagine he was capable of.

Figure 2 – Images of the Workshop



Source: Author, 2021.

The integrated analysis of the results confirms what the profile data already indicated: the trajectories of the adolescents are conditioned by structural vulnerabilities that precede the offence and persist during detention. More than reiterating these data, it is important to underline their articulation with the practices of the Workshop: it is precisely because these young people were deprived of dignified conditions of life that music acquires political and



pedagogical power — it is not accessory, but a response to a historical absence. At the same time, the results demonstrate that the Workshop for Musical Production and Expression acts as a counterpoint to this reality, by enabling processes of listening, creation and recognition that strengthen youth protagonism, the construction of positive identities and the re-signification of experiences of exclusion. Transversally, the analysis indicates that, although the socio-educational system still operates under strong institutional limitations and punitive logics, the insertion of critical cultural practices, such as music, widens the possibilities for the humanisation of the measure, evidencing the centrality of human rights education as a structuring axis for the promotion of the dignity, participation and social emancipation of the adolescents.

Human rights education and critical culture

The workshops can also be understood as a concrete practice of human rights education, in conformity with the PNEDH and the National Guidelines for Human Rights Education (DNEDH). These policies emphasise the importance of educational processes that promote dignity, cultural diversity, active citizenship and respect for difference.

The songs produced by the adolescents revealed not only individual dimensions but also social and political critiques. Lyrics such as *Liberdade* — one of the first compositions to be recorded in a professional studio, by an adolescent who presented herself as “Mc Princesa do Gueto” (Mc Ghetto Princess). The young woman conceptualises freedom as something valuable and rare for those who perceive the importance of life; she also brings reflections on inequality, family disintegration, social exclusion, diverse illusions and denied rights. This dimension of denunciation connects to the idea of Herrera Flores (2009), according to which human rights are not reducible to legal norms but are constructed in social struggles and in the everyday practices of resistance. In this way, the compositions act as insurgent narratives that question juvenile criminalisation and affirm adolescents as subjects of rights.

The musical workshop stood out for promoting youth protagonism, in which adolescents assumed active roles in the creation, performance and analysis of their songs, ceasing to be mere recipients of a socio-educational policy in order to become producers of culture. This process contributed to the construction of new identities, marked by self-esteem,



collective recognition and the perception that they can occupy other social spaces beyond marginalisation.

From this perspective, Nóvoa (1991) and Aquino (2014) reinforce that critical formation must articulate projects of action and transformation, with “intellectual friendship” between educators and learners being an essential element. In the context of the workshop, this relationship materialised in active listening, horizontal dialogue and the valuing of the adolescents’ creativity.

Limits and potentials of the musical practice

Despite the advances and the power of the experience, it is necessary to recognise its limits: the continuity of the Workshop depends on the availability of material resources, instruments, an adequate location, recording equipment and, above all, more professionals in the musical field. Today, within the technical staff of the State Secretariat for Social Development (SEDS), the department that manages the socio-educational system in the state, there is no music teacher. Even with the evidence and results of this work, this professional has still not been added to or included in the responsible team. On the other hand, experience shows that, even in adverse contexts, it is possible to construct emancipatory practices. Music functions as a catalyst of social bonds, strengthening the sense of belonging and broadening the young people’s horizons of life. The workshop, therefore, represents an opening of humanisation within an institution marked by a punitive logic, opening possibilities for socio-education to draw nearer to its true meaning: to guarantee rights and promote social emancipation.

The application of action research at CASE Goiânia made it possible to identify central elements that characterise the reality experienced by adolescents serving the socio-educational measure of detention and the effects of the *Workshop for Musical Production and Expression* on their trajectories. The results may be grouped into four main axes: sociodemographic profile, family and educational conditions, use of psychoactive substances and artistic-musical expression.

With regard to the sociodemographic profile, the data evidenced the overrepresentation of Black and brown (pardo) adolescents, confirming the national pattern of racialisation of juvenile incarceration. Moreover, most of the young people came from



peripheral regions of Goiânia and neighbouring municipalities, revealing the territorial dimension of exclusion and of the criminalisation of poverty. Such regions are deprived not only of cultural instruments but also of health, education, vocational training and even basic sanitation.

Family conditions showed the predominance of single mothers as those responsible for raising the adolescents, associated with a family income below two minimum wages in most cases. The lack of basic civil documentation in almost half of the participating adolescents revealed another factor of structural exclusion, which precedes the offence and limits access to fundamental rights. In the educational field, the data confirmed low schooling and age–grade distortion, with a large proportion of the adolescents still in Lower Secondary Education or with trajectories marked by dropout and grade repetition. The need for early insertion into informal labour reinforces the condition of early adultification, in which adolescents assume productive responsibilities without legal protection, compromising their permanence in school. This scenario reinforces the need for integrated public policies of prevention and care that go beyond the repressive and criminalising logic.

Final Considerations

The present research sought to analyse critically the musical training of adolescents serving a socio-educational measure at CASE/Goiânia, highlighting the role of the *Workshop for Musical Production and Expression* as an innovative and humanising pedagogical practice. The results indicate that the reality of these adolescents is marked by multiple vulnerabilities: low schooling, early adultification, poverty, paternal absence, the overload of mothers, early consumption of psychoactive substances and, above all, the weight of structural racism and of *aporophobia*. These factors reveal that socio-education, in its institutional dimension, reproduces historical selectivities of the Brazilian penal system, falling mainly upon Black and peripheral youth.

At the same time, it was found that the musical workshop presented itself as a space of resistance, dialogue and emancipation, allowing adolescents to transform their experiences into artistic and critical narratives. This practice reaffirms the Freirean perspective of a liberating education and draws socio-education nearer to its original purpose: to promote human dignity and social reintegration.



From an institutional standpoint, the experience evidences that the inclusion of critical cultural practices is not only possible but essential to humanise socio-educational care. It also shows, however, that the continuity of these practices depends on the existence of material resources, qualified interdisciplinary teams and integrated public policies among education, vocational training, health, culture and social assistance.

It is concluded, therefore, that the Workshop for Musical Production and Expression constitutes a socio-educational practice that may inspire initiatives in other socio-educational units, provided that the structural conditions and the specific institutional contexts of each reality are observed — direct transposition, without adaptation to the local context, may compromise the emancipatory potential of the practice. In recognising art as a right and as a pedagogical strategy, the idea is reinforced that socio-education should not limit itself to a sanctioning logic, but should invest in transformative educational processes. Examples of the products achieved through the workshop's work may be seen in the links to the hosted videos, with authorisation. Some of the songs were recorded in a professional studio, with the sponsorship of the Anjos da Guarda Programme of the Childhood and Youth Court of Goiânia. Musical creation can promote significant emotional transformations. When incorporated into a comprehensive, long-term plan, music assists both in celebrating positive moments and in preparing to face life's challenges. Future studies should focus on analysing the effectiveness of specific elements of the interventions, with a view to consolidating a sound methodological process for the workshop.

Despite the relevance of the findings, the study presents limitations that must be made explicit. The first concerns its qualitative nature and localised empirical focus, since the research concentrated exclusively on CASE Goiânia and counted on the participation of a small number of adolescents. Although this focus allowed for an in-depth analysis of lived experiences and musical productions, it does not permit statistical generalisations, restricting the extrapolation of the results to other socio-educational units or distinct regional contexts.

Three relevant methodological risks were considered in the design of the study. The first concerns the absence of systematised feedback to the participants after the analysis of the data. This is due principally to the high turnover of detentions and to the need to guarantee the anonymity of the adolescents — factors that hindered the application of processes of



revalidation of the interpretations with the participants, thereby limiting the participatory potential fundamental to the principles of action research.

The second risk relates to the selection of the adolescents for the musical workshop. Although the text mentions “voluntary adherence and availability,” it is clarified that participation was preceded by a behavioural screening carried out by the psychosocial team. The adolescents adhered spontaneously, but were included subject to an assessment of emotional stability, institutional recommendation and adequate conditions for participation: a selection bias whose criteria are neither shared nor standardised, since they vary according to each profile.

Finally, with regard to engagement, there was no refusal to participate among the adolescents invited; however, the invitation to the workshop was not extended to all the young detainees. The pedagogical intervention and the factors conditioning youth engagement in contexts of deprivation of liberty did not, therefore, extend to young people who might, for example, be linked to rival factions or undergoing therapeutic monitoring.

Another limitation concerns the researcher’s bond with the field under investigation, since the research was developed on the basis of professional practice in the socio-educational system; although this aspect favoured access, the trust of the participants and the richness of the data, it also requires recognition of the risk of interpretive bias, mitigated through systematic observation, the recording of field notes, the triangulation of instruments and constant dialogue with the theoretical framework.

The absence of longitudinal indicators is also noteworthy, as these would have allowed for monitoring the effects of the musical workshop after the adolescents’ release, since the study concentrated on the period of detention and on the experiences lived during participation in the workshops; it was not possible to assess medium- and long-term impacts, such as social reintegration, continuity of studies, permanence in cultural activities or the reduction of recidivism.

As proposals for future research, it is important to broaden the empirical scope, encompassing other socio-educational units and different modalities of measure, in order to compare institutional contexts, pedagogical practices and outcomes. Longitudinal studies may contribute significantly to assessing the developments of musical training in the life



trajectory of adolescents after the completion of the measure, and these can only occur with the dedicated accompaniment of a multiprofessional team.

It is further suggested that interdisciplinary research be developed, articulating education, music therapy, psychology, sociology and human rights, as well as the inclusion of institutional indicators and public policies, analysing the presence or absence of music professionals in the technical teams of the socio-educational system. Finally, investigations exploring the institutionalisation of critical cultural practices, such as music, may inform the formulation of public policies more coherent with the paradigm of integral protection and emancipatory socio-education.

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Transparency note on the use of artificial intelligence:

For the purposes of methodological transparency, it is hereby reported that the present article underwent a process of review assisted by artificial intelligence, employing the Claude model (Anthropic, 2025–2026). The resource was used exclusively for structural adequacy to the editorial norms of Revista TEL, for orthographic and grammatical revision, and for the preparation of this English-language version — in which the scientific prose was rendered into English while the original musical compositions were preserved in Portuguese, accompanied by explanatory footnotes for the expressions and neologisms without direct translation — without interference in the analytical, interpretive or argumentative decisions of the study. Full responsibility for the content and conclusions rests exclusively with the authors.



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Submetido em: 09 de fevereiro de 2026

Avaliado em: 08 de abril de 2026

Aceito em: 11 de maio de 2026