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Introduction

The place of popular and multifunctional media in the musical life of young people has been addressed in several studies (Baacke 1998, Münch 1998, Schläbitz 1996, Stålhammar 2004, Valdivia and Bettivia 1999). Music can aid in understanding youth cultures through the identification of musical preferences: inform about new lifestyles, fashions, ways of acting, work as motivation for personal dreams and aspirations, and build identities. Beyond all of those issues, increasingly sophisticated devices offer the possibility to be *with* music everywhere, and at all times. Media, considered here as a means of communication, are present to a considerable extent in the lives of children and teenagers.[1] In the German literature, for example, the term "world of the media" (*Medienwelten*) is widespread and a necessary notion in the argument that children and young people today grow up living "naturally" with media—iPods, CD-players, TV, and computers—and that media and technology in fact are becoming crucibles of identity formation and socialization processes.

At the heart of this article, then, is the notion that music education with and in media must not be ignored or neglected by our profession. The present examination builds upon research on technology-mediated musical education, exploring and conceptualizing how youth—in the urban context of Porto Alegre[2], a city in southern Brazil—experience music through different types of media.[3] The framework for the article comes out of studies in and outside school environs, focusing upon diverse practices such as: musical conceptions and practices of homeless youth (Müller 2000), the construction of gender identity among primary school students (Silva 2000), singing mediated by technologies and their use by youth from different socio-economic levels (Schmeling 2005), musical educational practices of rappers (Fialho 2003) and DJs (Araldi 2004), coeducational music between youth and adults (Ribas 2006), musical socialization of working class youth (Souza 2008), and music learning via portable technologies (Ramos 2010).

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Similar to other Brazilian urban centers, Porto Alegre's city map is composed of geographic disparities. It maintains middle and high-class luxurious residential areas, wide avenues and squares, as well as malls and leisure spaces. It also has periphery neighborhoods with difficult access to commerce, banks, cultural facilities (theaters, cinemas, museums), and leisure opportunities. Nevertheless, the spatial urban areas present a preponderance of heterogeneous socio-demographic human occupations that are formed by a multiplicity of social and religious groups.

The youth depicted in the cases that follow live in disparate social contexts, many in low-income areas or on the periphery of Porto Alegre[4]. But as the reader will see, despite the precarious socio-economic situation of some, the musical practices mediated by technology they have experienced (such as playing an instrument, enjoying music through various means of communication, including radio, TV, Internet) are intense.

Youth, musical education and media: theoretical framework

Before presenting the musical experiences of some of Porto Alegre's youth, I will briefly introduce the conceptual framework that works as a basis for the arguments one will encounter.

THERE ISN'T ONLY ONE YOUTH

While socio-cultural approaches consider youth as a heterogeneous group, understanding their experiences as a plurality of personal and social trajectories, Bourdieu (2000) notes how difficult it is to talk about youth as a social unity, or even as a group with many common interests. From this perspective, youth analyses embrace differences—including standard of living, gender, age and ethnicity—rather than focusing simply on similarities. To start, we use a standpoint of urban youth culture in Brazil that is built, and builds itself, from a collective imagination through music. The image of a unit, often projected even to Brazilians themselves, gives way to the "social imaginary, to a new, more fragmented and pluralistic portrait of Brazil" (Herschmann 1996, 57). This is a more coherent imaginary for the urban reality from which this portrait is revealed. As such, contemporary urban youth cultures are understood as "sense communities" that are multiple, diverse, knowledgeable and possessing their own sensibilities.

MUSIC AS IMPACTFUL SOCIAL PRACTICE IN YOUTH TRAJECTORIES AND EXPERIENCES

The theoretical presumptions espoused here see musical practices as social experiences (DeNora 2000, Green 1987). As French researcher Anne-Marie Green does, it is important to note that:

> A musical object does not exist independently from its constitution by a subject. Thus, on the one hand, the world of musical works does not exist (which are not universal entities and which are developed in particular conditions linked to a given cultural order), nor, on the other hand, do individuals exist with acquired dispositions or musical conducts influenced by the norms of society. Music is, therefore, a cultural fact inscribed in a given society [...]. (1987, 91)

Here an aspect comes to light to which music teachers seem to give little attention: music still appears as an object of teaching addressed in a manner that is de-contextualized from its social and cultural production. A more extensive understanding of the social meaning of music can be useful in comprehending different musical practices of diverse groups of students in urban schools. At the center of music class would then be the relationships the students construe with the music, whatever those may be. To that end, Green believes that it is more important to define the types of relationship that adolescents have with music rather than to "limit oneself to study musical practices of consumption exclusively through the content or music genre that is appreciated or listened to" (1987, 95).

Considering music as a source of sensorial, symbolic, social and emotional communication can generate understandings of how students engage with music, while witnessing their musical experiences and allowing us to speak about them. An analysis of the case studies below shows the insertion of music in the lives of youths through communal and co-existential aspects (Small 1980); a different experience from the abstract relationship that schools normally provide.

This standpoint presents musical performances associated to **"**musical doings" and the "sense of musicality" of those involved, all resulting from interpersonal interaction (Small 1980). Here, teaching and learning processes of music are conducted by "the action of doing music" or "musicking" (Small 1995), incorporating collective and dialogical inter-subjective processes. The musical performance, in this perspective, encompasses rituals, games, popular entertainment, and the ways of interaction that are normally understood as music teaching.

MEDIA ARE ACTIVELY APPROPRIATED BY YOUTH

Critical theories of youth, media, and globalization have emphasized the ideological character of contemporary lifestyle images dispersed through means of communication. Nevertheless, "cultural imperialism" theses that analyze commercialism and the power of mass communication have been questioned by authors such as Thompson (1998), who argues that "such understandings of the appropriation of media products have neglected the fact that 'the interplay between these forms of power was always complex and conflict-ridden' and hence constitutes an impoverished and ultimately reductionist account" (in Wildermuth and Dalsgaard 2006, 10).

According to their values, beliefs and interests, youths choose that which most interests them and which meets their particular inclinations. In musical terms, youths seem to choose what and how much they want to consume, at times resisting the acquisition of music that is seemingly imposed upon them. An "active appropriation" of media by the public provides new experiences and new knowledge, making it feasible for someone to "try events, observe others and, generally, meet worlds—both real and imaginary—located very far from the environment of our daily encounters" (Thompson 1998, 159). By receiving new knowledge and information, individuals are interacting and reinterpreting these elements in accordance with their experience and their cultural and affective backgrounds.

When incorporating media messages into their own life, individuals are "involved in a personal formation and self-understanding process—although in some ways not always explicit and recognized as such" (Thompson 1998, 45–46). In this way media can be seen "as a set of resources that not only facilitates forms of social and cultural knowledge about the world, but also plays an important role in young people's drive to create stable and meaningful identities for themselves" (Wildermuth and Dalsgaard 2006, 12–13).

The diverse uses of media and the diversity of channels available allow youths to control their own socialization. The conflicts that may arise with other socializing agents such as family, community, and school originate from the differences or the values and objectives opposite to those of their parents and other adults. Youths negotiate and try to resolve these discords at school (among teachers and classmates) and in the community (among neighbors), defending their individual choices and fighting for the paths available to them.

Media as musical socialization spaces for young people

Many studies in Brazil have investigated the relationship of youth with different types of "music tribes;" thus distinguishing themselves through the preference of determined music genres such as rock, *pagode*, hip hop, grunge or techno (Dayrell 2002, Dayrell 2005, Fontanari 2003, Garbin 2001, Herschmann 2000, Magnani and Souza 2007, Vianna 1988). Green (1987, 100) believes that "[musical genres] participate in a socialization process through which teenagers create their own social relationships." According to the author, these music genres:

> are turned to the eyes of teenagers in a superior matter than those linked to the 'compulsory family' relationships. That is why the teenager, who is most of the time a student, feels a very strong impression of freedom connected to those music genres. (Green 1987, 100)

Examples can also be seen in Brazilian urban youth culture of groups who are conquering their space in and through media. In recent years, these groups highlight the construction of youth cultures in Brazil that have developed through new segments of urban social organization, which emphasize pluralities and differences. Consequently, the term "youth segment" has become recurrent in literature to conceptualize this attempt to mix classes of undefined and indefinite identities.

Young people actively seek identification with their musical tribes by going to the cultural spaces in the city, like *sertaneja/caipira/*country music concerts and nightclubs, where they are tuned in to rock, techno music, hip hop, or Brazilian pop music like *axé* music or *pagode*. In these places, the festive expression of the collective is common[5], as is the desire of youth to see and be seen, to mark among their groups and partners their similarities and differences, while asserting themselves as complex and contradictory social beings. Alongside musical genres these patterns of being also become evident in the way they dress, behave, engender their bodies, languages and gestures. Groups that are formed outside of school accompany the youths into their schools; in other words, these tribes are also formed in the classroom.

By participating in daily youth activities, means of communication not only promote interpersonal interactions, but also make new knowledge possible, providing urban society with a set of symbolic materials. As explained by Thompson (1998, 38), the diffusion of media products allows "the experience of events, the investigation of others and, in general, the discovery of a world that stretches far beyond our daily meetings." In this way, media

sources are significant to the process of knowledge circulation, exchange of information, knowledge transmission and appropriation, and ways of living and expressing. Thus, they play an active role, interjecting in the formation of individuals, rebuilding opinions, perceptions and desires daily. According to Kellner (2001, 10), media language offers symbols, myths, and resources that contribute to the formation of a representative culture of a large number of individuals. This refers to a "cultural pedagogy" i.e., a source of information and entertainment that is not often even realized as such, contributing to "teach us how to behave and what to think about, feel, believe, fear and desire—and what not to."

In practice, youths carry their music playing devices, such as cellular phones and iPods, indicating the world to which they belong, or want to belong, and creating their own manners of communicating musically; whether through sharing their playlists via Bluetooth technology, or by downloading songs recommended by friends. To Steinberg and Kincheloe (2001) "instead of a rare addition to a traditional curriculum" the knowledge acquired through media "becomes rather a basic practice necessary to negotiate the identity of the individual" (22).

Discussing these issues in relation to current mainstream musical education views in Brazil has been of particular interest, as we search to understand musical practices that integrate the daily life of children and young people excluded from the institutionalized world. Understanding the social and musical practices of students and their interactions with the city as a space for living is an important reference in the analysis of how they live, experiment, assimilate and embrace music. It is within these multiple cultural spaces that students establish social practices and set up their representations, weaving their identities as social and cultural subjects to which music contributes greatly (Souza 2004).

Observing youths in their cultural contexts can help teachers to address and prevent intolerances, as well as the lack of respect between classmates that belong to different music tribes. Aggressive and anti-social attitudes (such as antagonizing, raucousness, molesting, or humiliating other classmates) are noted in both boys and girls as they identify themselves with one or another musical tribe. Teachers' comprehension of a musically-based sense of belonging may contribute to intervention measures and for the implementation of practices based upon tolerance, solidarity, and respect.

Consequently, our research is based upon questions such as: How is music present in the lives of the young? What sense does music make for those living in the urban periphery?

Which musical elements integrate their daily lives, or which informal processes do they use to learn music? Which aspects from these practices are most relevant? How do culture transmitters—such as music and media—impact the lives of young people? How do they impact the politics of schooling? Or finally, how are young people using new media to define themselves and their social belongings?

In the following section, a series of case studies are analyzed with the intent to present a pragmatic account of some ways in which these and other questions can be addressed.

Musical identities: Class, race, gender, and age

Media contribution for the formation processes of youth identity is a recurring theme in literature. Wildermuth and Dalsgaard (2006, 21), for example, argue:

> [...] the media not only provide spaces for identity, but also allow for the imaginary identification with representational others. On a social, interactional level, the media also contribute to the processes of identity formation by the very act of stating and explaining the preferences and dislikes, for which the media's imagined lifeworlds and cultural representations allow. Thus the media play an ever-increasing role in (young) people's attempt to tell narratives of the self, namely to create a personal and cultural identity, which makes sense to them and others. This identification is most commonly achieved in contrast to a comparably 'close', but nonetheless significantly 'different' other.

For the young people interviewed, the use of media can be shown both in a way that helps them in the formation of their identity, as well as a way of companionship that gives them security in their daily life positionings. In the process of constructing (musical) identities youths strive for their 'me' in a confrontation with the other or through intermediation of the other. The goal is to "make the people with whom they interact believe in the truthfulness of the I that is being projected in the representation" (Véras 2004, 162). Musical identities are not definitive but rather constantly under construction. The "being young" through music can be reassured in different ways and through different channels. By listening to music, for example, young people try to differentiate themselves from older generations.

> *Interviewer*: This kind of music [heavy metal], do you have to listen to it loudly?
> *Priscila*: I put it on maximum! (Laughs)
> *Paola*: It is nice [heavy metal] because everybody listens to the music that you are listening to!
> *Mana*: I put [my stereo] by my bedroom window and even the neighbor is bothered because he says that's too much noise, etc…
> *Paola*: Yes. Always complaining!

> *Interviewer*: Who?
> *Mana*: My neighbor! He is 40–years old and now he is bothering me! …The other day he took his radio, turned it on and looked at me! That old man (laughs), look at him… It's just an old man, I thought: "it's ok". Then after a while I went there, turned my radio up loud, put on a wild CD, didn't even know what songs were playing, I brought it from Rio de Janeiro. I just put it! The songs were "tum-tch, tum-tch" [copying the dance beat], shook the whole house. Then he looked at me and said: "What's that noise…and other things". Then I said: "This CD is awesome!" And the old man went crazy (laughs). (Silva 2008, 42–43)

The notion of a "young" territory is clear here[6], where the young girls negotiate and try to define their identity in relation to the neighbor through their listening habits. Very often ways of listening to music create conflicts, especially between young people and adults, as Dudu, a 14–year-old boy shows:

> [...] At every condominium meeting, they complain about the sound. One day the neighbor called my house saying: "tell that 'little punk' that I called the police." Then I went downstairs to talk with her face to face, and she hadn't even called the police. And she thought I was going to punch her [...], and then she really called the police. [...]. Everything happened because of the sound! (Schmeling 2005, 74)

In this case, the music becomes a differing social element through habits of listening and repertory choice, which creates musical tension provoking disputes and conflict.

To Bozon (2000, 147),

> [...] musical practice constitutes one of the domains in which social differences are ordered in a more classic and striking manner, even if the social agents, more often than in other fields, refuse to admit that the hierarchy of the practice is a social hierarchy. Far from being a unifying activity in terms of all social environments and all classes, music is the place of excellence for differentiation through mutual unawareness; the tastes and styles continuously ignore, scorn, judge, and copy each other.

These testimonies and attitudes of young people show that practices mediated by technology can contribute to a type of "music segregation" (Ribas 2008) between people of different ages and generations.[7] In his study about co-generational musical education—made with students from the Youth and Adult Education (EJA)—Ribas (2008) shows how music appears in the speech of the two groups as a differing social element, embrocating genre, class, ethnic, and generation differences. On this, César, 21 years old, comments:

> Rap is a kind of music that speaks about things. The lyrics, the rhythm… the things that they talk about, are what call attention. This is what I like listening to the most. They talk about everything that is completely true. It is the reality that they talk about, the reality of the world, the life, daily, like what's happening. The dudes talk about gangsters, this stuff. The stuff that is on the streets, the outlaws, what they do, what happens. All of it. The very young people like this rap music, they also like *pagode* now. It's always a lot of *pagode* and rap. (Ribas 2008, 151)

The statements also signal to the dialogical possibilities between different musical preferences. Ribas (2008, 150) shows that there is "a distinct game through a permanent differentiation between what is assumed to be your music (the younger ones) and the music of the others (the older ones)." Thus he warns against the "naturalization of what young people like (young people music) or what old people like (older people/adult music), once almost no homogenization can be supported in the studied context" (2008, 156).

Music as an element of class differentiation appears in the speech of many teenagers, especially in association with repertory and music genres. Marcelo (a black 23 year-old boy, who belongs to the popular classes) likes "the music which is part of the black people's culture" and listens to music which is "very trashy" (a reference to music with poor lyrics and bad language). The genres mentioned by Marcelo (*pagode*, funk, rap) are generally associated to young people from "popular classes" in Brazil.[8] The relationships that youth maintain with music most often represent a demonstration of a cultural identity characterized by at least a double belonging: age and social class (Green 1987).

Müller (2000), in a study with teenagers living on the streets while at the same time attending a school in Porto Alegre, found that students "seemed to find cohesion in rap practices, since as a group they recognized themselves as other members" of the hip hop movement. In this sub-culture "they try out feelings of legitimacy in lives of constant exclusion" while engaging with a discourse that claims social rights and denounces the difficulties of life in the urban periphery (117). Müller highlights that "ethnic issues" in how rap provided "moments when individual self-esteem grew due to group self-valorization, as they identified themselves with the hip hop movement origins" (118).

Media as an Educative Response

As a contributing force for dissemination and empathy toward diverse repertories, technology could be also articulated as an educational tool. Particularly among youth, technology as pedagogy may allow for a greater mix of musical subjectivities, leading to greater familiarity and exchange. Fialho (2003) investigated the properties of media in the musical socialization of hip hop culture through the TV show *Hip Hop Sul.* Using language and codes from hip hop culture the TV show deals with themes such as drugs, violence, health, education, art, literature, and politics. The genesis of the show came from youths who felt "the need to show

not only hip hop, but to show the periphery itself, and the periphery generally" as one of the founders, Seguidor F., articulates:

> We know that in the urban periphery it is not only rap that rules: it's *capoeira*, people dig samba, they like *pagode*, and even a little bit of rock, reggae, it's very mixed you know, all the activities that happen inside the [urban] reality. (Fialho 2003, 69)

While the team considered having *Hip Hop Sul* on the air a "victory conquered with great effort," young people elsewhere use the program to build assertiveness and to form a community that is linked to notions of what it means to be black, to be kept apart from society, and to belong to the contemporary urban realities of large Brazilian cities. For them "showing the periphery" on television, values their own community and contributes to the formation of a collective cultural identity.

The cultural identification and daily life lessons that the program "teaches" through letters that young women prisoners have sent to the program is an example of how the program has played a role in the construction of the hip hop community in Porto Alegre.

> What's up people from *Hip Hop Sul!!!!*. Here are the sisters that are now in prison at the Female Penitentiary of Madre Peletier. We enjoy your program every Saturday. Right now our freedom is restricted [...] But we know everything that's going on about hip hop. Inside Porto Alegre and all around the region. We are disconnected from society, but we are totally connected to *Hip Hop Sul*.[...] *Hip Hop Sul* is giving us a positive message. No to drugs, no to violence, but yes to healthy fun. We also appreciate the opportunity that *Hip Hop Sul* is giving to everybody to show their talent on the workshops going on around the town. This is a great idea to help everybody that is now a bit of a scam, to cool down. Mainly the guys from FEBEM. (Fialho 2003, 168; underlines from original)

> What's up everybody from *Hip Hop* program?
> We, the guys from the system [Modulated Penitentiary of Charqueadas] root for your program. We don't miss a show on Saturday, and we also watch the reruns on Thursdays. But now I'll tell you what made me write to you, most of our time we spend digging rap music, but we've only got 2 tapes.....which were recorded, so through this letter we would like to ask for some support, to send us some rap tapes. For now we'd like to thank you, always rooting for the *Hip Hop Sul* program, because this program is ours and gives a lot of support to everybody outside. (Fialho 2003, 170)

These examples clarify how media has become a powerful vehicle for cultural and political expression, as well as an example of how we may think about music education inside urban realities. The testimonies exemplify the important contribution of this music genre to the identity construction of youth, materializing the educational potential to be explored in more traditional settings, such as schools and community centers.

New musical learning and technology

Technical and conceptual means of musical production and distribution are increasingly evolving. Virtual networks have made new connections possible, producing different types of sociability. The uses that young individuals make of media, and their contribution to youths' own socialization, has been explained by Arnett (1995, 525) in the following way:

> When they seek entertainment or high sensation from media, when they use media materials toward identity formation or for coping, when they participate in a media-based youth subculture, adolescents are also, in a larger sense, participating in activities that are part of their own socialization. That is, media are part of the process by which adolescents acquire—or resist acquiring—the behaviors and beliefs of the social world, the culture, in which they live [...]

As countless qualitative studies have shown, means of communication are providing new ways to experience music, and "more than establish and promote musical meanings and conventions, they seem to be also influencing the way we understand and talk about music" (Del Ben 2000, 102). These transformations represent much of the challenges in music teaching and learning nowadays and they are particularly important when addressing music in urban contexts. For musical educators, the need to understand the productive conditions that electronic technology promotes on musical pedagogical experiences of students has become imperative.

It is also known that contemporary technologies have made possible—and less intrusive to the outside world—phenomena that ask us to consider aesthetic issues and pastoral notions of "what is comfortable to the ear" (Bull 2000, Larson 1995, Malone 2002). For many young people interviewed, consuming music at a loud sound level is shown as something "natural":

> *Camila*: I like it when it feels like shaking…
> *Scheik*: Yes! The bass!
> *PQNO*: When I'm home, I put it loud! The neighbors curse me, but I just put it louder!
> *Scheik*: I find it nice when there's a bass, a strong beat. I like to feel like this on my chest [hits the chest with a closed fist].
> *PQNO*: I like it when I put it loud in the car and there's just "tum-tum-tum".
> *Scheik*: The bass, dude!
> *PQNO*: I don't know "tum-tum-tum!" (Laughter). (Silva 2008, 44–45)

The musical appropriation that makes the body "shake" is not restricted to the individual experience. Playing loud music opens to everybody, one's own habits of listening and one's musical preferences, allowing "your sound" to reach out to other people.

On the other hand, singing with "loud sounds" permits the youth "to dive into the world of artists, singers and consequently their world" (Schmeling 2005, 83). Paula, one of the young girls interviewed, explains that with the high volume "it is easier to understand the songs," one can get more excited and sing along without worrying. Therefore, the most available and powerful means of communication have a pedagogical role, helping youth build "narratives of the self" and "a personal and cultural identity" made by contrasts that make sense to them (young people) and to others (usually adults) while being "significantly 'different' from the other" (Wildermuth and Dalsgaard 2006, 21). The question remains of how schooling can enter or address such realities.

Most of the young people need music not only as background music, but as an element of daily experience; the two cannot be separated. School life, as well as entertainment, without a musical background becomes an improbable proposition. If before, music "distracted" students from school tasks, now it seems to be turned into the opposite: the mood and ability to concentrate are favored by the sound that accompanies the task, as it appears in the statement by Dudu:

> Today I went to the principal and talked to the coordinator: 'with all due respect, I'm going to disrespect you, but I'm going to inform you that despite the use of the walkman being prohibited at school, I'll keep using it'. I told her: 'I'm telling you that I'm going to keep listening to it. Because since I was a child they say that it is prohibited…but when it is time to do a task or homework...with all that noise around you, you just put on your headphones, close yourself off into your own world and do your thing. (Schmeling 2005, 68)

Dudu's statement is representative of contemporary practices of listening to music, particularly significant in urban centers. The omnipresence of the portable music device and their headphones, in the most diverse—and deprived—situations indicates the decisive way music is present in the daily routines of youth.

In fact, portable music players are part of the urban clothing today. Due to the portability of equipment, listening to music has increased and transgressed usual patterns; which becomes particularly clear in prohibited places, such as the classroom. Dudu defines his relationship to music listening as a need and a companion. In other words, portable music users have a continuous sound track through which they control their time cognitively and emotionally (Bull 2000, DeNora 2000). This kind of listening, however, will more than likely be considered impure and inappropriate by many music teachers.

It is clear that school systems do not know how to deal with portable music yet. This is significant in light of the common perception that these individualized ways of listening produce negative effects—such as instability, superficiality, submission to immediate authority, and heritage denial—particularly when placed against traditional categories of school culture. Many teachers cannot see the positive aspects of these experiences, including the acquisition of cognitive and emotional competences, as well as the creation of new musical sociability.

Ramos' study (2010) on youth portable listening and music learning shows that it is important for music educators to find the educational value of this relation, taking into account Williams' (2007, 15) assumption that "listening alone does not comprise a complete music education and should be accompanied by other practical and theoretical studies." In short, as educators in urban or other environs, it is necessary to take into consideration the perceptive changes promoted by technologies that connect people and make their socialization possible (Bull 2000).

Conclusion

This article has dealt with some singularities of learning mediated by new technologies, gathered from case studies undertaken with young people in one urban context. Key to the article are inquiries regarding specific forms of daily musical-pedagogical practices. In other words, in what ways do urban youth interact with music every day and what role does music play as a mediator in their daily lives?

Multiple uses of media play an important role in the daily lives of urban youth, facilitating, for example, the selective appropriation of a musical repertory or the emotional involvement in "the composition of their musical identities" (DeNora 2000). What is clear from this analysis is that young individuals can and most often are: 1) highly selective and critical, and 2) capable of analyzing the musical offerings from the means of communication—or of proposing new contents, as in the case of the *Hip Hop Sul* program. Therefore, it is appropriate to say that young people do use and can use media in a conscious way. This is in consonance with Thompson's (1998) proposition that the reception of media products is not given in a passive way, but through an "active and creative" process. Most importantly, it contradicts general notions of passive disconnectedness leveled toward urban youth. Media can work as a reference and orientation to the expansion of youth cognitive

experiences with music and this type of production of musical knowledge is potentially available to all. As such, youth seem to be better prepared to use available technologies, while expressing a desire for autonomy in relation to teachers/adults. All this calls for a significant expansion and revision of urban curriculum and pedagogy.

This conglomerate of research also suggests a high level of "media musicalization"—that is, the ability to think over the role of music and of learning music through means of communication. The models that media offer are determining to the way music is noticed and experienced as a social practice. Therefore, this article reinforces musical education with and in media as most significant for the contemporary reflection of urban youth and music. A notion that should not be neglected by music educators—especially as urban youth live their musical socialization simultaneously in family, school, work, and with friends (peer-group).

As we see it, the musical experiences of the young people who collaborated with the research undertook in Porto Alegre are full of identities built from their musical socializations with media. Furthermore, Wildermuth and Dalsgaard (2006, 37) believe that,

> the media are a central resource in young people's understanding of the particular spheres of modern and urbanized realities and of the relations between these spheres, something which they are not able to come to terms with on the basis of direct experience alone.

By dealing with case studies alone, the results presented cannot explain other settings. However, it is likely that many issues surrounding young people and music, presented here from a Brazilian perspective, can find resonance in other contexts.

In many countries, musical educators have and continue to discuss the aptness of the media field as a music-pedagogical field. In Brazil, this theme has achieved great visibility, none the least in academic discussions. It is expected that more systematic attempts of presenting musical education for/with media become part of musical policies and curricula in public education. A better understanding of the relationships among media, youth and musical education, contextualized within the local urban space, may help undertake this task.

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Notes

[1] Generally when we talk about media, we are talking about technical devices with apparatus to store, reproduce or transmit contents or information. However, it is necessary to remind that each media has specific places where it is more used and that its technical making also determines the ways of reception and to which social needs it responds. There are media that are easy to carry, such as radio, MP3s and iPods; there are more static media, such as television; purely hearing media that make possible other forms of reception from audiovisual; among others.

[2] Porto Alegre, the capital of Rio Grande do Sul State, is a city with about 1.5 million inhabitants (around three million including the neighboring municipalities that constitute the metropolitan area).

[3] What is here presented is based on qualitative case studies undertaken at the music program of the Federal University of Rio Grande do Sul, Brazil; they are linked to the 'Musical Education Everyday' Study and Research Group.

[4] It is important to note that contrary to the mainstream conceptualization in North America, cities in Brazil present a reversed or mirrored image of the geographical distribution of economic disparities. Thus, while in the United States, for example, the 'inner-city' is historically categorized as impoverished, and socially and economically segregated, these patterns are seen in the 'peripheries' of Brazilian cities—as is the case throughout Latin American and cities in Europe or Africa. Thus the 'suburb' is often a place of social and economic inequality in this context while the 'inner-city' is one of affluence.

[5] Herschmann (1996) presents this phenomenon when he discusses the displacement of the social imaginary of a good humored Brazil, with *samba* and carnival, for the establishment of another one in which musical cultures such as funk and hip hop have emerged.

[6] In Brazilian sociological literature there are two sides in the debate about the concept of territory: "one that favors the material dimension, above all in the sense of value and power relative to territory; and the other that values culturally symbolic aspects that imply the representation of cultural identity, which goes beyond the topographic position" (Costa and Menezes 2009, 204). In this article I share the views of Costa and Menezes (2009) considering that territory is outlined through a relational character: "Dealing with territory as a relational field means considering it a field of forces, of power relationships spatially outlined in a specific context. From this standpoint, the de-geographization and socialization of the debate it avoided, which may annul the space that is experienced and full of social relationships" (204).

The use of the concept of territory in musical education would introduce a symbolic dimension of space. The classroom would be seen as a space in which the musical teaching-learning process materializes that requires paradigmatic ruptures, dealing with uncertainties and the unforeseen. This would require effort from teachers to set up partnerships and exchange information with students, which would lead to a decentralization of power in the classroom.

[7] The conflict and antagonism present in the musical field are being treated by music sociology and by musical education sociology, above all, through the work of Bourdieu, especially in his classic *La Distinction*: *critique social du jugement* (1979). In this work, Bourdieu establishes the bases for a sociology of aesthetic taste grounded on the notion of the social field. The interpretation of musical phenomena based on this perspective allows a sociological analysis of the musical field along with the comprehension of the "social and cultural constitution of hierarchies" and the "processes of identity that mark musical practice and its reverse in schools and other institutions" (Lucas 2000, 145).

[8] Popular classes have become a quite frequent parlance in Brazil that qualifies, in a politically correct manner, a quite significant micro-variance in terms of economic and class differentiation. Thus it brings together the poor, the marginally poor, the working class, as well as the lower-middle class into a group that carries with it, socio-cultural as well as economic and racialized markers.

About the Author

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