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When the Mbira'ká Sings:

Plural Knowledge of "WOMEN'S VOICES" in Music Therapy[1]

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Abstract

This study presents a reflection on my journey supported by Social and Community Music Therapy in women's circles. Based on the musicality and care that comes from affectionate gestures, poetic-ancestral indigenous singing, and words felt and sung collectively, I discuss important aspects of my practice, whose meaning and relevance seek references that aim to deconstruct stereotypes imposed on original sound-musical knowledge. This writing is qualitative in nature and is based on research into intangible culture that is transmitted from generation to generation through oral tradition and memory, based on informational literature and related texts. Reflections and proposals are presented for music therapy experiences carried out in women's circles, which particularly consider cultural diversity and promote the validation of community knowledge.

Keywords: music therapy for women; indigenous narratives; cosmo-sonic; interculturality

Editorial Comment

We resonate with the questions Silviane brings us, written in the first person: How can I create spaces of care based on non-hegemonic practices? How can I be a mental health

[1] Under the gaze of patriarchal society, Conceição Evaristo (2017) echoes silent voices, representing the collective ["Vozes-mulheres" (Women's Voices) – Poems of Remembrance and Other Movements]. As if all the *women's voices* returning to the river cove, in private reunions, were projected at the same time, reverberating each other, mutually empowering each other, in color, pain, memory, and hope.

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professional without taking into account issues of race, gender, and social class? How do music therapy programs (undergraduate and graduate) recognize the subjectivities of Black, Indigenous, and marginalized people? What is it like to be a student and develop a professional career when you do not feel represented in training and work spaces? Are we open to other knowledge, from other cultures, or are we trapped in a language that does not allow us to propose or imagine new possibilities for connecting people with each other and with their environment? We believe that, with these questions, the author challenges many of the positions of privilege that we take for granted on a daily basis. She encourages us to reflect not only with our analytical tools, but also by making room for ancestral, mythical, and poetic knowledge and experiences.

Introduction

By examining the human experience reflectively, observing things as they manifest themselves, indigenous children learn from an early age to put their hearts into the pulse of the earth. And here, I seek the careful and affectionate gaze of sensitive, living bodies, bathed in affection and emotions that grow stronger, longing for a world less susceptible to "synthetic knowledge" (Santos, 2020), expressing life being made in musical counterpoints.

Just as music provokes sensations and awakens the most diverse reactions, the voice has the power to transport us to places never before imagined, while its expression says a lot about where it comes from and who uses it. The voice is inserted in a universe of infinite probabilities of the mythical-poetic-musical orality of different cultures. It is not isolated from its context (Pucci, 2012).

In the field of music therapy, some groups have broadened practical perspectives beyond the so-called "traditional" field. One example is the "Coletivo MT" (MT Collective), which works with women in situations of violence on the outskirts of São Paulo. There are also projects such as "Chama Trio – Working group and research in social and community music therapy" and "Integra Som" (Integrate Sound), in public institutions and cultural spaces. It is also worth mentioning the collective to which I belong, "Musicoteraprets – MG," which aims to raise awareness and broaden the racial agenda within the field of music therapy. These works, as well as other practices guided by a markedly political perspective, point us toward possible paths for the construction of a powerful field of action in music therapy that is positioned and committed to social change.

In this sense, an ethnomusicological approach is also necessary so that we can address the voice within contexts that blend gestures, spirituality (shamanism), language, history, and culture, among other aspects (Pucci, 2012). When we talk about indigenous voices, we observe that there are several rudiments in them that are little known and, in most cases, unsupported or minimized, as we also ignore their cultural universes. This voice requires a different kind of listening.

Thus, expressing indigenous sociocosmology in musical practices, based on a set of performative and sound-musical categories, allows me to reflect on the presence of these women in the circle and their musical performances, which bring new meanings reincorporated into the daily routine of music therapy sessions. It is in the encounter between sound and cosmic conception that what Stein (2009) called cosmo-sonic manifests itself: an intertwining of spoken, sung, danced, and played voices that sustain the communication of indigenous peoples with the deities, with nature, with health, with strengthening, and with wisdom. These are ancestral practices, based on words and songs, dance and ritual, which produce present bodies, bodies that prevent disease, that strengthen themselves physically and spiritually, and that, through the sound movement of rituals, ensure not only the continuity of human life, but also the survival of the Earth

itself.

So, how can we create spaces of care based on practices that are not hegemonic? How can I be a mental health professional without constantly questioning whether what I do is really music therapy, given that my practices do not fit into such restricted territories, which ignore issues of race, gender, and social class? Do music therapy courses (undergraduate and graduate) recognize the subjectivities of Black, Indigenous, and peripheral people? How representative are these groups in these spaces? Which Black and Indigenous authors are included in the bibliographies at colleges and universities? What is it like to be a student and professional in the care sector without seeing yourself represented in the spaces where you train and work, which seem to reflect neither you nor the people you serve? Would it be possible for the political gesture present in this scenario to open up to other knowledge, from other cultures, or are we stuck in a language and expression of thought that does not allow us to propose or envision new possibilities?

From these perspectives, I reflect here on the *voices of women* who participate in community music therapy experiences, in sound and emotional exchanges mediated by music, anchored by our stories and our ancestral memories.

Music Therapy Territory: Belonging and Musicality

Milton Santos considers that every space always involves a social construction and, thus, is never just a physical delimitation, but rather a "territory" (Santos, 1994). In this sense, territory refers to life as it occurs within places that are configured as social, political, economic, and cultural and that demarcate sensitive, real, and unique human possibilities. As Santos states, "the value of the individual depends on the place where they are, and thus the equality of citizens presupposes, for all, similar accessibility to goods and services, without which life will not be lived with the minimum dignity that is required" (Santos, 2003, p. 144). Music and its elements can be seen as one of the contributions to what Santos calls the psychosphere, that is, "the realm of ideas, beliefs, passions, and the place where meaning is produced, stimulating the imagination" (Santos, 1994, pp. 204-205).

As a woman of Terena origin, I celebrate the power of the word that gives substance to *Poké'exa ûti: poké'exa*, which means land, and *ûti*, which means "us, ours." Thus, territory is "our territory," inseparable from our cultural identity. Here, the meanings of "land" and "territory" are not limited to a geographical space: they are woven from physical, natural, and spiritual dimensions. They are inhabited by the *Poké'e*, a place of planting and dwelling; a space for sociability; a mythical territory of birth and return after death; a place of shamanic initiation, sustainability, and transmission of knowledge. The territory is also a space of resistance, cultural manifestations, social and natural relations, where relatives live in harmony with lakes, mountains, swamps, streams, forests, and animals. It is almost always a place of vital importance and cultural utility, where life is renewed and collective memory is strengthened (Zoia & Peripolli, 2010). The authors examine forms of resistance based on the construction of territorial strategies by subaltern social groups, understood as actions and processes of decolonial resistance. For them, resistance does not mean closing oneself off in a territory or trying to protect it at all costs. On the contrary, "resisting involves activating and accessing multiple territories" and establishes becoming as an expression of the strength of resistance to the same extent that struggle and desertion are movements of resistance to a situation (Zoia & Peripolli, 2010, p.19;21).

Godoy (2011), in turn, introduces the concept of *okára*, which can be understood as the socialization environment of Guarani Kaiowá families. The term "okára" refers to the space that extends from the door of the house toward the horizon, that is, to the outside.[2]

[2] The ethnic groups mentioned in this work are not the result of predetermined preferences or

> "Oka" is a prefix that means, for the Kaiowá, from the door of the house to the limit of the daily circulation of the members of the household. It could be a kind of courtyard of the house, which at some point goes beyond the internal family hearth of a traditional or current Guarani or Kaiowá. It is the outside of the house (ó – ga) itself, in this case where a space larger than the family hearth begins. [...] It shapes the behavior of the individual based on a whole theory passed down by the head of the household. Or even between the house and supernatural beings. The Guarani individual has the responsibility to manage this space well. It is in this sense that the children of a kinship group socialize with each other, create memories and stories in the "okára" of their kinship group. (Godoy, 2011, p. 15)

Music therapy, as an intervention process that seeks to contribute to the promotion of health, well-being, and citizenship, uses musical experiences and the relationships that develop through them. Here, music is understood as a reflection of the social, economic, political, and cultural context (Scliar, 2007); it constructs subjectivities and is traversed by power structures:

> Every device implies a process of subjectivation, without which the device cannot function as a device of government, but is reduced to a mere exercise of violence. Foucault thus showed how, in a disciplinary society, devices aim, through a series of practices and discourses of knowledge and exercises, to create docile but free bodies that assume their identity and freedom as subjects in the very process of subjection. (Agamben, 2009, p. 46)

Throughout my journey supported by Social and Community Music Therapy, more precisely in musical circles for women, I realized that singing comes from the affective word, the poetic word, the felt and intoned word. Gestural harmony, accompanied by hands, often brought to the face to wipe away a fleeting tear or hide what remains there, in an embarrassment that mixes so many whispered, choked-up feelings. In a circle, women become a bridge of sound. Each singing voice, each word-silence, is an embrace. It is a circular movement that permeates the field with presences, memories, dreams. It spins like a cosmic dance, summoned by Kopenawa and Albert (2015, p.96), to suspend the sky, dilate time, create a time outside of time. Where everyone can dance and sing life as a healing ritual. It is music that welcomes, that embraces, that revives. It is a circle that heals and weaves female solidarity: circles of care, courage, listening, resonance, rebirth, as organized below.

Kâmo Emó´Um[3]: Listen to My Voice

Music therapy circles dedicated to women are collective gatherings for exchange, listening,

choices, but of a fluid movement of encounters and listening. They are presences that announce themselves in oral tradition, in shared stories, in songs and memories that span generations. As Ailton Krenak reminds us, "the word is a river that flows" (2022), it is not confined to books or academic boundaries, but offers itself in a flow, carrying stories, meanings, and lives. Thus, this work is constructed less from a formal inventory and more from the word that allows itself to be heard, from the trace that remains and insists on summoning us to memory.

[3] Audio of the song *"Kâmo emó´um" ("Listen to my voice"),* the name I chose to rename the project I am part of, which brings together women from the Federal District and territories. "Listen to my voice" is part of the melody that inspires the welcome song, composed by three women participating in this music therapy circle. Women, mothers, and grandmothers of neurodivergent children of various ages. The song, almost a mantra, resonates repeatedly with a visceral need in the hope of perceiving the female voice reverberating through that cosmo-sonic territory. On 08/23/2024.
https://drive.google.com/file/d/1sQOpQIFBl6CQHkFDrcEIgLErQO4Mnmne/view?usp=sharing

and empowerment, which use collective music-making as a tool for health promotion. The main objective of this activity is to offer participants the opportunity for a collective musical experience, capable of promoting the expression of feelings and emotions through music, and stimulating self-knowledge and knowledge about all women[4], from the first voice that begins the stories, which *opens the door* for the voices that will follow, to the voice that falls silent.

There is a direct connection of similarity among the women, and among the themes that connect them are a paternal absence, a relationship of domination and oppression by the mother, the social issue of poverty, with its particularities, and finally, racism, which is undoubtedly a thread that connects their narratives. The writer and poet Carolina Maria de Jesus (1986) narrates a paternal absence in her life and points out her dissatisfaction at not knowing her father, as well as her dissatisfaction with the fact that each of her siblings has a different father. The way in which Black, Indigenous, and peripheral women weave their criticism makes me think about the central role they play in the formation of society as a whole: the repetition of phrases such as “I learned this from my mother” or “I learned this from my grandmother” highlights this centrality.

> Does every child have to have a father? My mother’s father was Benedito José da Silva. The master’s surname. He was a tall, calm black man. Resigned to his condition as a soldier of slavery. He couldn’t read, but he was pleasant to talk to. He was the most handsome black man I have ever seen. I thought it was beautiful to hear my mother say, “Daddy!” and my grandfather reply, “What is it, my daughter?” I envied my mother for having known both her father and mother. (Jesus, 1986, p.13)

Thus, I find my *ixé ygara* practice *returning to* `y’kûá[5], rowing against the geopolitics of knowledge, which imposes the superiority of the European model on the world (Pereira, 2017). The persistence of the English term *setting* seems to fail to reach these very particular spaces, never static, softened by multiple trajectories and histories lived by bodies and women’s voices simply forgotten in generic conceptual definitions. To this end, I use the word *circle* as an original experience in its primordial mode of relating and perceiving itself in sensitivity and welcoming pluralities. If the roda carries within itself the design of an embrace, in organizing this very particular territory, I choose warm, cozy, handmade, and easy-to-handle instruments and objects, such as wooden rattles and drums, maracas, caxixis, coconut shells of various sizes, rain sticks, guitars, and bags of various seeds. Wooden floors for bare feet. A mirror, and songs like *“Moeutchima pá tchoru No’e”* by Djuena Tikuna. Plus teas: hibiscus, red flowers, ginger, or mint. Tea is a gateway to opening up feelings, big and small, that remain stifled, bottled up, and silenced in the chest... Tea is ancestral and has the warmth, taste, and smell of stories that struggle to escape.

The activity in the circle develops from collective experiences of musical improvisation, games, play, and musical dynamics, in addition to singing, composition, listening, and

[4] Women’s circle held at the Reference, Research, and Extension Center for Music Therapy in the Federal District, on February 23, 2023. https://www.instagram.com/sillmvalle?igsh=MXRwZG9hcjVncHBrdA==&utm_source=qr

[5] The voice created by the author, a Brazilian woman of indigenous origin, recounts, poem by poem, the experiences of thousands of Brazilians whose indigenous identity and ancestry were affected by Westernization, but who are now making a new journey, a return journey, like a canoe returning to the cove. This thread reconnects, sewing together the diaspora and the return of each woman present in the circle, in a revival that, from the inside out, follows the cycle of the world.

musical contemplation.[6] In the welcoming physical space, which I call *our territory,* sobriety reigns as a friendly presence: Each voice expands, and the circle becomes a collective path, where joint movement, shared creation, and care intertwine like roots that sustain an entire forest. Silence becomes fertile space, and attention can open up entirely to songs, rhythms, and gestures. Here, simplicity is care, it is respect for the power of each sound and each presence, as Ribeiro (1994) reminds us:

> [The welcoming place longs for] sober decoration, with few visual stimuli, so that the sound stimuli deserve attention. Avoiding elements that are shocking or cause friction from a cultural, moral, or religious point of view contributes to the successful development of the planned action. Open places that provide contact with nature can also be an interesting option, as long as they do not undermine the group's freedom of expression. (Ribeiro, 1994. p. 99)

Geni Nuñes (2023) observes that one of the effects of coloniality is the silencing of the names of the violence it engenders, exposing only precarious bodies and thus dictating the terms with which historical narratives are constructed. Our society still silences these issues and refuses to recognize and repair the data on racism because this would be an affront to white subjectivity, "which prefers to think that it is simply deserving of the colonial heritage" (Nuñes, 2023. p.8).

> If, from a clinical point of view, we understand that listening to a person's life story is important in order to better address their psychological suffering, why do we sometimes fail to extend this care to the psychosocial trajectory on which our country was built? Thinking about coloniality implies recognizing that colonization did not only affect the geographical territory, but also our body-territory, in the way we conceive ourselves as subjects in the world, in how we relate to ourselves, to other humans, and to all other forms of existence. (Nuñes, 2023, p.8)

In other words, instead of contributing to the recognition and reparation of the many erasures of their history and ancestry, various branches of our clinic end up individualizing and blaming women for all their precariousness, as if the collective past and present were not to blame for everything that is seen as merit, success, failure, security, threat, health, and death. In this sense, thinking about coloniality requires us to recognize that colonization did not only affect us geographically, but also our body-territory, our way of understanding ourselves as *Nhande-Aysú* women in the world, in nature, and in our relationships with our relatives (Nuñes, 2023).

Audre Lorde, in *Sister Outsider* (2019), reacts to racism with vociferous, loud, noisy anger: "[...] anger at exclusion, at unquestioned privilege, at racial distortions, at silence, at mistreatment, at stereotypes, at defensiveness, at misjudgment, at betrayal, and at co-optation" (p.157), feeding on learning to use this anger with precision in order to make it a powerful source of energy for change, "a radical alteration in the assumptions upon which our lives are built" (p. 161).

From this perspective, the inclusion of this theme allows this anger to arise within other spaces, within the music therapy territory itself: "Rejecting black women's anger with excuses and pretexts of intimidation is not empowering anyone—it is just another way of preserving racial blindness, the power of uncontested privilege" (Lorde, 2019, p. 168).

[6] Lia Rejane Mendes Barcellos' contributions to music therapy are expressed in different techniques, recorded at different moments in her career. In "Music as a metaphor in music therapy" (2009), she reaffirms music as a language full of its own meanings. Forms of expression and care that are articulated with the patient's lived experience, combined with the development of music therapy circles, understood here as circular spaces where women can sing, dance, and reconnect with their voices and bodies in collective dialogue.

Djamila Ribeiro (2017) reminds us that speaking is often confused with representing: on screens, on social media, in digital echoes. But the place of speech is more than words: it is a body that pulsates, it is a gesture that becomes sound, it is breath that crosses space.

When women's voices come together in a circle, they sing together without needing a script: every song, every word, every silence is complicit in the same intention. The intention to undo oppression, to open clearings, to tear down invisible walls that insist on imprisoning bodies and stories. Each voice traverses scenarios, occupies spaces, welcomes other voices, and allows itself to be welcomed. It is as if the world, for a moment, bends to the music of the female body and speech, music that liberates and invites other voices to dance together.

The concept of place of speech, proposed by Ribeiro (2017), can be taken as a trigger for thinking about the embodied gesture of women's voices and the writing of everyday life. These *black Kuña women's voices,* when placed in a circle, as they are here, can be seen as accomplices in the same intention: to unveil the matrices of domination, undo oppressions, and open spaces for the various voices, coming from other women or from within themselves, to cross scenarios, occupy, and welcome spaces.

> We are talking about a place of speech as a social place. What is the social place that a particular group occupies within this matrix of domination? (...) We share experiences as a group, and that is what interests us: We speak from a social place, a place of vulnerability, where we do not have access to certain spaces, and because we do not have access to these spaces, our voices end up not being heard, because they are not present in that space. So, it is more an analysis of the social place we occupy than an individual issue. It is not an individual issue. (Ribeiro, 2017)

These voices, like autobiographical performances, make it possible to understand the return to certain memories of these women, acting as episodes experienced in the past. I understand that, by revisiting the episodes of racism suffered in childhood, and aware of the trauma that this violence generates, they produce a kind of reckoning. This reckoning is only possible when the pain experienced is named, as bell hooks observes in the book *Teaching to Transgress: Education as the Practice of Freedom* (2017):

> It is not easy to name our pain, to theorize from that place. I am grateful to the many women who dare to create theory from the place of pain and struggle, who courageously expose their wounds to offer us their experience as a master guide, as a means to face new theoretical journeys. (hooks, 2017, p. 103)

The poem by Conceição Evaristo, which gives this work its name, gathers all the other voices that have not been heard...*Silent*, *stifled* voices that sing about women who have experienced diaspora, who left their territories with their families for reasons of survival, who experienced moments of denial of their own identity, but who at some point reverberated, recognizing an indigenous body that makes a tent in this antagonism between what was left behind and the present. Voices like that of my mother-nhande-aysú-amor, since this is part of my story, but it is also that of many other indigenous women and girls. Like the rescue of yesterday, the sensitization of today, and the effective action of now, the future is outlined in the voices of those who will come. It is from the perspective of the kuñatai voice, ancestral hope, that the sound of *life-freedom* will be heard[7].

[7] Quintino da Silva, shaman of the Terena village of Cachoeirinha (Mato Grosso do Sul, in the Pantanal region), is a profound expression of the spirituality and connection with nature of his people. In his practice as a shaman, he sang songs that not only healed, but also taught and preserved the Terena language and culture. An example of this chant is *Avo malinga ya: "Avo*

For Steffen (2011), the patient's subjectivity is verified more intensely in improvisation, which is free and spontaneous singing. The author states that collective singing allows people to share the space and time of the song in the same tone, tempo, and rhythm, thus connecting them in all dimensions. For the author, the interpersonal relationship fostered by singing reveals and develops issues such as autonomy, initiative, security, cooperation, responsibility, communication, concentration, decision-making ability, self-esteem, organization, submission, authoritarianism, among others. As for intrapersonal relationships, singing develops emotional expression, relieves tension, and leads to reflection on feelings and emotions, among other things.

Being in a group with other women is an act of resistance and subversion against patriarchal, conservative, and individualistic logic, extending the effects of this group beyond itself. Listening to the women's voices in the circle, carried by bodies that express fears of belonging and not belonging, of each woman's personal re-existence, I choose to sing *"Mborai Marae,"* a Guarani song, at the end of this music therapy session:

> She chooses the blue cushion, rests it on one of her thighs, and insists on the small drum: "The leather is loose, Sil, I already told you. You need to put it in the sun!" Knowing that I have a poor memory, she just smiles and shakes her head, while the other women sing the welcome song together. "There's tea! Hibiscus and red flowers!"
>
> She speaks first. She cries before recounting again and again and again about her father, in cutting, indigestible details, expressed with a rawness that brings her helpless face down to the floor in guilt and anger. "Guilt for being a mother. Guilt for being a daughter... for being a woman," she mutters in a whisper. "NO!" they say, "You mustn't go after him. 'FATHER?' What father? Is that a father? He beat you, raped you, kicked you out of the house, you went hungry. Your mother got cancer because of him and died! Is it your fault? He's a man. Fuck him."
>
> In the icy silence, like tea forgotten in a mug, someone plays Geraldo Vandré "... What to expect, who knows..." What a long note, I thought; a long fermata, it seems. And that was it. The song stopped again. She sighed and remembered the Mamonas Assassinas movie at the cinema: "I always thought Dinho was gorgeous. I wanted to dance with him at my fifteenth birthday party. What a tragic death! Come on, Sil, play Gay Robocop!" I play it. They get up and look at themselves in the big mirror in the ballet room. They shake their hips and laugh and fall on the floor. I laugh too, a lot. And we hug each other, like a circle. A circle-TERRITORY that fits a whole world. A feminine world. Forty minutes a week of World.
>
> I sing Mborai Marae with them. Echoes of women's voices yearning for time-life-freedom. "(...) And how long?" she asked and laughed. I let the "*how long*" burn until it dug deep inside. I thought of my mothers, the real one and the one who didn't know how to answer; I thought of my grandmother, who died trying to answer; I thought of my great-grandmother, whom I never even met. "40 minutes," I said. (Personal account, 2023)

In the dance of female voices, the circle forms like a sacred circle, where each woman is both center and periphery, where sound and silence meet in harmony. Music therapy, in

malinga ya, avo malinga ya/Nonjoti unati ya xeti ya, ininjoponeatikomo ukeaku /Ihâroti ya indóponeamo, uhá kali kíxoku énomo ya ho'openo/Manirapomo itúkeovo hó'openo óvoku iyea kurûte/Itukoamo pêno ôko ya indopóneati úkeaku ya ihâroti," a song of spiritual invocation, a request for guidance and protection, and a way to keep alive the connection with ancestors and the earth. The repetition of the phrase "*Avo malinga ya"* reinforces the intention to call and establish this sacred connection. Obviously, I have no written records: the memory that sings comes from the WOMAN'S VOICE of my *aiya.*

this space, becomes the thread that weaves stories, heals wounds, and strengthens the collective soul. As the research by Pinho, Rosário, and Pedrosa (2022) reminds us, music therapy with women reveals itself as a space for active listening, where individual experiences merge into a symphony of shared experiences.

The circle is not just a physical movement; it is a symbolic gesture of resistance and empowerment. Like children's songs, which in their simplicity carry deep cultural and emotional meanings, this gathering is based on the appreciation of oral tradition, improvisation, and genuine expression.

Each gathering is a celebration of life, an affirmation of the freedom to be a woman in her entirety. It is in the collective embrace that we find strength, and in shared song that our stories, our pains, and our joys resonate. As Arndt (2020) aptly puts it, social and community music therapy is a space for sharing, where music acts as a mediator of encounters that promote the creation of collective meanings and strengthen social bonds.

In the indigenous context, this practice echoes the ancestral wisdom that life is expressed in a circle. Each circle is a microcosm of care, where bodies, voices, and gestures intertwine like roots that meet underground, sustaining the growth and continuity of the group. Each sound carries stories, protection, and freedom, making music a bridge between generations, knowledge, and territories. Thus, the act of singing and playing together is therefore an act of resistance, an affirmation of life and freedom, occupying space with dignity and respect for the collective. It is also a gesture of healing and strengthening, as each note, each silence, and each shared breath dissolves fragments of pain and builds a fertile ground for the meeting of forces and affections, as in the inspiration "Tchautchi'arü'ngui," a song by Djuena Tikuna.

In the circle, music is not only heard, but felt. It circulates through bodies, crosses glances, touches hands and feet, and transforms into living memory, woven by the collective, which reverberates beyond the physical territory. It is a song that protects, educates, and transforms; it is a voice that echoes ancestors, sustains the present, and opens the way to the future.

Every movement, every improvisation, every gesture of listening becomes a ritual of existence: a reaffirmation that life, freedom, and care are inseparable. In the circle, women sing, dance, listen, and meet, remembering that true strength lies in the intertwining of bodies, voices, and stories, in what is built together, in the circle, in a circle, as life itself expresses itself.

This is how the women's circle weaves its song-poetry, which is both a memory of the past of knowledge and struggles, but also a hope for better days.

A-guatá around the world.

About the Author

Silviane Valle is a woman of indigenous origin, teacher of art and children's music, art-educator (IdA-UnB), clinical music therapist representative of the Coletivo Musicoteraprets (UFMG); Promotes artistic, educational and therapeutic experiences mediated by music, with a focus on work with women, childhoods and plural youth; Master in public policies for children and youth (CEAM-UnB). Research on Mental Health Education for the Black and Indigenous Population: racialized practices; music and mental health; non-hegemonic and decolonial care practices; music therapy; race and mental health and Music therapy for indigenous children. Study the indigenous childhoods of the Central-West and their musicalities in the research team of the project "Technologies for the promotion of healthy parenting and combating violence in early childhood" (CNPq 466/2023). The student researcher of the Observatório dos Vovos Originários and their infâncias – OPOInfâncias da Universidade de Brasília, in investigations on the problematic of oppressions, violence

and violations practiced against the povos originários and their childhoods.

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