

Music Education and Didactic Materials



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FOREWORD

We proudly present the Proceedings for the First International Symposium of Music Education and Didactic Materials (Santiago de Compostela, Spain). This Symposium stems from the need to disseminate educational research related to materials used in music education undertaken by the IARTEM (International Association for Research on Textbooks and Educational Media) Music Group and the STELLAE Research Group (University of Santiago de Compostela). This Symposium offered a platform for debate to all teachers and researchers interested in this theme. We had support from the *SEM-EE* (Spanish society for music education), *MusiCrearte*, and other international institutions such as *MERYC-EU* (European Network for Music Educators and Researchers of Young Children), The Research Center on Didactic Publications of the Federal University of Paraná (NPPD/UFPR) and the *Early Childhood Music Education and Musical Childhoods Mediterranean Forum*.

All participants in the Symposium have contributed to creating a network that, in addition to other actions, allows comparative studies between countries that highlight differences and similarities at IARTEM researcher Conferences. The papers delving into issues regarding didactic materials in music education have been received from countries such as Spain, Brazil, Portugal, England, Egypt or Italy among others, involving childhood, primary, secondary and university spaces. Moreover, these proceedings include research about percussion, violin and trumpet performances; about curriculum, textbooks and methods. The diversity of studies presented provides a view of the current state of music education and didactic materials (arts, poetry, foreign language, vocal and kinetic languages, multicultural issues, peer tutoring, etc.). Finally, it is possible to find examples of practices in real situations and their contributions to didactic materials as a format used to transmit knowledge (music-books, performances, experiences). In addition, for the first time Spain had a considerable representation from many areas: Valladolid, Cádiz, Cantabria, Catalonia, Balearic Islands, Madrid, Murcia, the Basque Country, Zaragoza and Galicia, which was the host. The number of participants exceeded a hundred. More than 60 percent from university higher education and the others from primary and early childhood musical education. This training activity qualified for teacher certification by the Spanish state, and governmental support was provided by the Regional Ministry of Education.

The ME&DM International Symposium aims to become a framework for educational transfer promoting knowledge and new collaboration between groups and/or

individuals from different educational levels and socio-cultural music contexts. We seek to establish synergies and enrich the work undertaken in the teaching and learning of music in different educational contexts. The proposals received are of high quality, and theoretically correspond to the real school and practice, insofar as the issues raised by teaching materials in the classrooms. The topics covered a broad spectrum of music, music education and didactic materials in different ways.

Finally, we are grateful for the collaboration of teachers, families and children of A Galiña Azul de San Roque Preschool and CEIP Ramón Cabanillas Primary School in Santiago de Compostela and the Animas Church for lending us the pipe organ, as well as to the University of Santiago de Compostela for the facilities. In addition, our thanks to the volunteers of traditional Galician music coordinated by Sara Domínguez Lloria and also to the University Chorus Schola Cantorum directed by Xavier Álvarez Iglesias.

Education professionals concerned with research in music education and didactic materials are invited to take part by attending, contributing, promoting and presenting produced educational knowledge at the second Symposium in Brazil.

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1. DIDACTIC MATERIALS IN MUSIC EDUCATION: AN INTERNATIONAL VIEW

WHAT IS THE FUTURE OF TECHNOLOGY IN MUSIC EDUCATION?

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Abstract. Present-day lives are lived *in* technology, not just *with* technology. Where is your mobile phone now? – and we still call it a phone, but it has many more functions that have become interwoven in our daily lives. Children have experience of digital technologies in their everyday lives at home and this is changing the ways that they can engage with music and make music in their own playful ways. In this presentation I will suggest that the new digital age calls for a new model of music education. I will acknowledge the anxieties and concerns that may surround the introduction of new technologies in music education, and suggest that digital technologies challenge us to return to and re-think the fundamental questions of music education.

It is now very commonplace to say that children are growing up in a digital world where mobile phones, the internet and many other forms of digital device are part of everyday life. But what does that really mean in reality and what does that mean for music education? I will start this paper by describing two small events that I observed in my own everyday life at home with my grandchildren. These are short, unremarkable events that would have passed me by with very little thought had I not at the same time been thinking about this topic of technology in music education.

Keywords: Technology, music education, practice

Two everyday events

In the first event my grandson of 7 years recorded a short phrase of singing with his Nintendo DS game and then replayed it to me with many transformations of pitch, tempo, and timbre. This gaming device has simple controls with visualisations which enabled

him to make these transformations. Many of the new versions sounded very funny. He asked me to listen to these transformations and we both laughed. In the second event my granddaughter, also 7 years old, was searching for some music on YouTube that would be suitable to dance to. She selected some music, created a dance and asked her twin brother to video-record it. She next sent the video clip to her best friend and an hour later received a video clip of her friend's created dance in return.

In both these small events the technology enabled the children to expand the possibilities of what they could do. The children were able to do these things independently, making their own choices and could shift musical roles rapidly – from performer, listener, evaluator and improviser. They could also create small sociable musical occasions when their creations were being shared and enjoyed among family and friends. One of the commonest criticisms of children using digital devices is that they encourage passive, somewhat mindless behaviours and are asocial. Yet in these two events the devices enabled the children to be actively musical, singing and dancing, and to share their music/dance-making with others.

These two events illustrate some key points that I will propose about technology integration in everyday life that I think hold clues as to the future of technology in music education. But before I go on to discuss these ideas, I should describe my position and perspective because this colours what I say and suggest. I am a music educator first and foremost, interested in the music education of mainly younger children but I have taught children of all ages. I am not a technology specialist, but I am very interested in children's 'everyday' music outside of school and increasingly interested in how technology is interwoven into the musical experiences of present-day young children, changing both the nature of music and how children engage with and experience music. I was a member of a European funded technology in music education project, and from this experience I can share some of the things we learned. Interestingly, the project mostly revealed to me the directions that are not the most useful and practical for integration into educational practice. I should add that I have no commercial interests in technology. But I have some concerns about how educators may be leaving the decisions about technology-based developments in education to those who do have a commercial motive. So it is important to stress I am neither a technology enthusiast nor doubter, and not someone with any kind of vested interests. But I do want to explore, question, understand and consider the issues.

So let us go back to Ted and Alice and consider again what the technology enabled them to do. First the equipment was at hand. It was just there, as part of their home lives. For children, their lives are lived in technology not with technology. These devices were ready to pick up, to use, as part of their normal environment. Where is your mobile phone? Is it not with you every day, close at hand? The children used these devices with ease for a purpose they had in mind. The technology could do some things better, more quickly and efficiently (record, replay, search for music, video-record) and some new things (change the sound of Ted's singing, send and receive video clips, connect with networked resources and people). The technology devices expanded their ability to create, listen and evaluate, make musical decisions, change roles rapidly and overall to be independent and in control. As a grandparent who is also an educator, I could reflect

on my role. The devices positioned me in the role of observer, listener and responder. I had little idea where the activities were leading, and needed to make quick appraisals on the basis of what I could see and hear. I needed to decide whether to intervene, to stop, redirect or add to the activity in some way. As an educator I couldn't resist talking with both children about what they were doing, putting musical ideas into words in order to assist their understanding and learning.

Theoretical perspective

Taking a perspective from Vygotskian, cultural-historical theory (see also, Stephen & Edwards, 2018), the technology devices, as objects, are never neutral, they are always embedded in a system of meanings, values, ethics and power that have shaped their development over time and activate how they are used. The achievement of these musical activities was only made possible through using these technological tools. The 'tools' transform both what the children can achieve but also how they come to know and understand those musical activities. These tools are not just physical objects they are also conceptual in that they embody certain forms of musical thinking and being musical.

Alice and Ted's learning (learning that was informal and home-based) was taking place across the physical, digital and virtual life spaces within their home, with an on-line community of friends, and on to wider cultural music worlds in Alice's YouTube searching. To make sharp distinctions between formal and informal learning now seems unnecessary. The boundaries between traditional learning spaces are dissolving and these two children have new opportunities for creating their own musical worlds and music learning identities. But as this 'digital generation' becomes immersed in these everyday, informal, networked ways of 'doing music', questions, challenges and issues are raised about how to best harness the affordances of digital media technologies for music education.

As my two very simple examples of informal learning outside school show us, children of all ages are bringing this technology-enabled learning and technology-use derived concepts with them into the classroom. It is present in their musical knowledge, imaginations and identities, whether we acknowledge it, or not. It is unavoidable. If educational practice ignores this whole dimension of children's musical lives it is conveying strong messages to children about musical values and about musical purposes. My aim is to explore the opportunities, challenges and responsibilities this presents to us – or at least, to hope to start some conversations for I do not pretend to have answers. I can only suggest some issues we might consider.

Taking a historical view

To take a long historical view can be helpful. In traditional agricultural societies, historically and in other countries of the world, most of what needs to be learned is learned in the family and locally by participating in practical activities and through model and copy processes. The child is expected to reproduce the same ways of doing the traditional

activities that change very little over time. There are many musical traditions which are also learned through this method of direct transmission so that the age-old ways of playing, singing and dancing are reproduced over centuries. With the industrial revolution, learning shifted to knowledge that was needed by all citizens, provided in universal schooling. This factory learning may move children on beyond the knowledge of their families and local societies and is based on knowledge a society considers all children should know. It seems to me that many of the methods that characterise music education – Kodaly, Orff and so on, originated hand-in-hand with the rise of school-based learning. How successful these kinds of institutionalised music education methods have been is open to debate. With the digital revolution learning needs to change again. But learning is still tightly associated with schooling, its pedagogies and theories of teaching. Many music educators decide on their approach by looking back to their own childhood education, rather than asking important questions about what children need now for their own futures. Music education in westernised schooling is tied to traditional pedagogies and is slow to change. The current digital age is having a profound effect on the way that people, especially children and young people, access knowledge, interact, create, collaborate and learn. Clearly these new modes of learning need to influence education, if learning and teaching is to take place in a contemporary and relevant way that reflects real-life and authentic practice. This has major implications and introduces challenges to traditional practices in schools colleges and tertiary education institutions. The future of technology in education is not about simply adding a bit of technology to already existing pedagogies (or, as I learned from one piano teacher, allowing play with an app as a reward at the end of the lesson). It asks us to return to the fundamental purposes and principles of pedagogy and epistemologies of music education and rethink and reformulate them for an information age.

Applications in practice: Some challenges

I do realise that to state these propositions in theory is much easier than to convert them into the realities of practice. So let me try to get back to the challenges that arise, as I see them, in applications to practice that draw on the potentials of digital technologies. And please let me stress again, that these are challenges only as I see them that are intended to open debate.

The first, obvious challenge is anxiety. Children's use of technology devices has aroused concern about the possible negative effects of too much screen-based activity. Gathering accurate information about the reality of children's screen activity is difficult because it is home-based and usually relies on parental reporting which is not always reliable. I recently carried out a series of interviews with 4 – 6-year-olds in a school that serves an area of low-income families to enquire about their activity with touchscreen technologies. The teachers in the school were negative about the families, and told me that I would find the children were 'all stuck on their video games' all evening. What I discovered from talking with and listening to the children was far from this. The children all told me there were rules and restrictions in their family for screen time. Moreover,

given the expense, few had equipment of their own, and sharing time was restricted. I do not suggest the concern about children's screen use is unfounded, more that we need to gather accurate information before jumping to negative assumptions.

The anxiety tends to result in black and white opinions. On one side of the fence, technology is a bad influence, and children should be living lives close to nature, innocent and pure. We can also see this in approaches to music education which advise a diet of 'good music' for children based on folk tunes and classical music. On the other side of the fence, technology is the bright future and children are 'tech savvy', 'digital natives' (Prensky, 2001) who are developing facility with technology that the dull adults around them cannot hope to match. Both opinions are reactionary and tend to be based on anecdote and emotion, rather than factual information. However, the anxiety rubs off onto educators who may worry that they will be criticised if they use tablets or smartphones in their teaching. Moreover technology devices can carry high status among children and are highly attractive. Educators may worry that the objects themselves distract from the music learning activities and that playing with the equipment becomes an attractive alternative.

The European Union project based on MIROR technology that I was involved in raised some issues that were perhaps predictable, but they are still worth repeating here. This project required complex set-ups and programmes that, in honesty, I never really understood how to use. I had to rely on a technician. For certain, the software had exciting 'cutting-edge' potential, but this was off-set by the complexity and impracticality of its use. Therefore the small-scale integration of everyday, low-cost, technologies and their less advanced facilities that we, and the children, have learnt to use with ease, are, in my view, the way forward (a view shared by Purves, 2012).

The MIROR project focussed on individual or pairs of children using the equipment and it was not well suited to use with groups of children. Digital devices individualize learning and this is a key, valuable characteristic. We explored approaches with the MIROR technology that could involve larger numbers of children by creating visualisations and projecting these through an interactive whiteboard but they were never very satisfactory. However, the shift in roles of learner and educator is one of the key characteristics of pedagogies involving digital devices. Rather than the 'push' of linear, predetermined, adult-guided curricula delivered uniformly to larger groups of children, the learning becomes multi-directional, child-centred and evolves through dialogue between children, adults and maybe also includes online communities of other young people and adult musicians. With the multi-directionality can be a downside in that the activity may skim from one thing to the next, fast-paced but possibly also superficial. We also found this with the MIROR project that the children would rapidly explore the possibilities of the equipment, and as adults, we might need to intervene to encourage focus and purposeful direction. The adult role and the nature of pedagogy clearly needs to adapt. What we certainly found with the MIROR project was that the adult role as mediator became crucial and that this adult role, just as I described in Alice and Ted's small activities, requires quick thinking and in-the-moment planning. For certain the technology cannot 'become the teacher' nor can the adult try to retrieve a level of didactic control in

the learning activities that they may be most familiar with in practice. The educator role becomes complex, involving more choices and decisions, requiring more flexibility and adaptation and thus becomes highly skilful.

There may be some online programmes that seek to attract educators (and create profits through purchase) because they promise to relieve some or all of the educator role: they can become the teacher. But in my view, these are not the desirable directions for the future of technology in music education. For sure, there may be a useful place for some skill learning apps. There are plenty of game apps already available for learning to read notation, or to track voice pitch that could provide useful practice with incremental learning demands and simple rewards. But these are likely to form only one component of a music learning environment in which digital learning resources are integrated.

There are more challenges. Introducing technological devices dissolves many of the boundaries between real world/real life musical activity and what happens inside the music lesson. This may be a good thing in that it can create musical activity that is more authentic in the children's eyes, and more meaningful in terms of their present-day musical worlds. But this too introduces new ambiguities, tensions and more decisions to be made, particularly around what counts as valuable content in music learning. The teacher, often educated in classical music, lacks knowledge about wider genres and styles and may feel disempowered.

Application to practice: Music listening as an example

To conclude this paper, and to keep the discussion grounded as much as possible in applications to practice, I discuss one aspect in particular, that is the nature of music listening. Let us first take the historical view for this helps us to see the latest developments in perspective. The conditions for listening have changed rapidly over the last few decades. In my lifetime, the radio dominated my 1950s childhood and the only choice was to change the channel. Even then, as I think about, I did not touch the radio, it definitely belonged to my parents and played their music. The radio gave way to vinyl records and then cassettes. My own children in the 1980s could use the family vinyl record and cassette players independently, but only to play their own limited collections of records and cassettes.

Now, most recently, we have mp3s, and unlimited online resources on YouTube, Spotify and so on. Let me bring Ted back into the discussion. Ted learns acoustic guitar with a teacher who is also a rock musician. In his lessons Ted often asks his teacher to look up video clips on his mobile phone of pop songs that he likes. His teacher listens and quickly works out parts that Ted might be able to play along to the songs: a simple riff, a chord or two or a snatch of melody. Ted is not a very advanced player. The teacher needs to use his own sophisticated aural skills, his knowledge of musical styles, guitar technique and his understanding of Ted's current ability levels to quickly work out, on the spot, what Ted might be able to play. Then he needs to model and teach him that chord, riff or melody pattern. Again, it is quite clear that the integration of technology-enabled learning does replace the need for skilful, thoughtful, flexible educators. When he is at home, Ted plays the YouTube

clips loudly through the home TV set-up – he manages this equipment himself - and enjoys practising his guitar by singing and playing along, immersed in the visual and aural experience of the whole music.

Listening today is as much a visual and embodied experience as an aural one. Listeners may at the same time be doing other things such as trying to sing along, play along or dance and sing along. Older children might be communicating online with other children also learning to sing or play. Equally children may look up clips where musicians explain how to play songs with different instruments. This type of listening and using online resources can be incorporated into music lessons. Blended learning, informal learning, collaborative online learning and playing by ear are transformative forms of music learning that are enabled by the presence of technology devices with internet links in everyday life (see also, Ruthmann & Hebert). These are the kinds of processes, in my view, that suggest to us the future of technology in music education.

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SUGGESTED GUIDELINES AIDED BY VISUAL MATERIALS FOR TEACHING EGYPTIAN FOLK SONGS WITH EURHYTHMY

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Abstract. This paper aims to suggest guidelines for non-Waldorf elementary music educators in how to apply eurhythmmy to teaching Egyptian folk songs aided by visual materials. Accordingly, Egyptian music educators could easily imagine inspired spatial formations and exercises with Steiner's methodology to better express the chosen sample. In addition, the usage of visual materials will help facilitate the imagination, flexibility, planning, and adaptation of this kind of music lesson. A eurhythmmy lesson sequence (entrance- main lesson- exit) is presented aided by visual materials such as diagrams and animated forms for original choreographies extracted from 3 different Egyptian folk songs (rhythm-melody- formation); the findings were similar to previous research by the author analysing how eurhythmmy gestures and movements bettered children's singing of Egyptian folk songs and cultural awareness. The implication of the theoretical framework focused not only on visual design, but also on increasing deep local knowledge into visual guidelines for educational design contexts.

The researcher expects to apply the approach on Egyptian music educators to measure its effectiveness on their strategies for teaching Egyptian folk songs; in addition, it could represent a step toward contributing to clearer indications for eurhythmmy and music education associations, and to sustainability for Egyptian folk songs and eurhythmmy teaching. The purpose is to transfer the method for teaching folk songs using Eurhythmmy lessons through suggested guidelines aided by visual materials to non-Waldorf music educators.

Keywords. Suggested Guidelines, Visual Materials, Choreography, Egyptian Folk Song, Eurhythmmy.

1. Introduction

Within a global society, students need to develop an understanding of their own heritage (Fung, 1995, pp. 36 - 40). Conscious awareness of the culture is provided by artistic work, which helps children learn to concentrate and pay attention to detail. Egyptian public schools show little interest in teaching music in art classes, thus there is a lack of interest in teaching our varied folk songs. Therefore, the researcher suggests using eurhythmics in teaching folk songs; an effective and inexpensive way to apply movement in the field of music education. This study focused on tackling this problem through developing guidelines that enables non-Waldorf music educators to teach children Egyptian folk songs by integrating Steiner's educational methodology. This paper raises the question of how these suggested guidelines can be used with visual materials; to help music educators easily imagine inspired spatial formations in teaching folk songs.

Eurhythmics stems from Steiner's spiritual philosophy "Anthroposophy" transformed into movement. At its essence, eurhythmics draws on the creative forces which shape all existence and are active in the human being. Steiner and Waldorf educators developed the concept of "eurhythmics" for the specific purpose of teaching children to integrate the sounds of speech, poetry, and music through movement, gesture, and color. By developing the three aspect of a child – thinking, feeling, and willing as a whole – thinking, imagination and creativity are stimulated (Preja, Grosu & Grosu, 2014). The eurhythmics approach and the way it is taught is determined by the child's age, development and grade level (Ogletree, 1997, p. 3). Steiner core curriculum integrates visual, musical, and tactile arts in all subject areas from preschool through high school. Students identify, connect and experience their own cultural kinship through practice, choreography, performance and appreciation. They also experience kinship with ancient and present civilizations, indigenous cultures and other communities throughout the world (Steiner Education Australia, 2015). This education system is more teacher dependent than traditional schooling, and it puts pressure on educators to ensure adherence to Waldorf education guidelines and adaptation of methods to fit student needs.

It is the aim of this paper to build suggested eurhythmics lesson guidelines aided by visual materials for helping non-Waldorf music educators to interact with choreographies and arm gestures, thus, making it easier to imagine the purpose of eurhythmics lesson arrangement, training, and innovative formations.

Visual instructional materials include graphics, photographs, concept maps, Power-Point presentations, films, computer and television images (Düzgün, 2000). As seen, the many different forms of visual materials may be used for instruction, to enhance teacher and student performance (Greenberg, Raphael, Keller & Tobias, 1998), and are easier learning than texts (Bouchlaghem, Wilson, Beacham & Sher, 2002). The author used animation programs to analyze the spacing of movements integrated with the rest of musical elements and knowledge put in educational forms. Therefore, the elementary music educator devises their own style with continuous practice, smoothly designed music eurhythmics lessons and formations involving folk songs.

This research is based on a previous study by the author that applied eurhythmics classes with 4th grade children in a non-Waldorf /Steiner Egyptian public school, by drawing

spatial formations inspired by Steiner as a didactic material in teaching 3 Egyptian folk songs, and correlated with their geographic curriculum. The researcher transformed these eurhythmmy lessons and formations into an animation program for the non-Waldorf music educators.

According to the second Cairo Conference of Arabic Music 1969, two methods were found in classifying Egyptian folk songs (Khorshid, 2000). First, Geographical classification by the regions where the songs were collected (Northern coasts- Delta rural areas- Upper Egypt- Nubia- Bedouin- Suez Canal area). Second, the social function performed at certain events or so-called songs life cycle (cradle - children's games - love and joys - work - Pilgrims). The researcher chose to work according to the geographical classification, where 3 selected pieces represented 3 different environments (Upper Egypt - Rural - Coastal). Thus, she combined the advantages of Steiner education methodology and the benefits of promoting awareness of their cultural and musical values, beliefs and perceptions.

2. Aims

This research aims to suggest a guideline for non-Waldorf music educators in teaching music using Eurhythmmy in the hopes of encouraging them to use interesting educational movements in teaching folk songs. In addition, visual materials are used as a clarification for original exercises and choreographies. Thus, it represents a guide for music educators to facilitate the conception of spatial formation when creating and implementing this style of eurhythmmy lessons.

3. Methodology

The current paper supports the trend of previous research by the author in teaching 3 samples of Egyptian folk songs using Eurhythmmy. The author clarifies the classroom and music preparation, followed by a sample eurhythmmy lesson aided by visual materials such as diagrams and animated forms for original choreographies.

The space should be equipped to execute eurhythmmy choreography. As Classroom management refers to “the actions that teachers take to create an environment that supports and facilitates both academic and social-emotional learning” (Evertson & Weinstein, 2006, p. 4), guidelines and suggestions for classroom management often refer to an orderly learning environment (Parker, 2014). Therefore, in this guide the educator should be oriented to better manage the classroom for group lessons by seeking fluency in the music and movement content, and providing large empty space as well as all needed materials. It is vital to adapt folk song samples to be performed by traditional instruments, school percussion, and recorded national music so as to vary the children's practice.

Eurhythmmy materials begin with the human body, the space around the body, the imaginative picture, form principles underpinning existence and the subtle reading of soul movement in response to speech and music (Steiner Education Australia, 2015, p. 9). Therefore, our guide tries to translate this complexity into simple didactic steps as much as possible.

The strategy for picking music content was related to the Egyptian school curriculum of local geography. Therefore, the researcher integrated educational eurhythmmy choreographs in teaching Egyptian folk songs with its various social regional cultures.

For teachers to interact effectively with the guide, it is important that they understand its overall structure. Each session contains certain mandatory main sections: entrance, main lesson and exit. Each section relates to a certain spatial formation aided by proper visual tools, Figure 1.

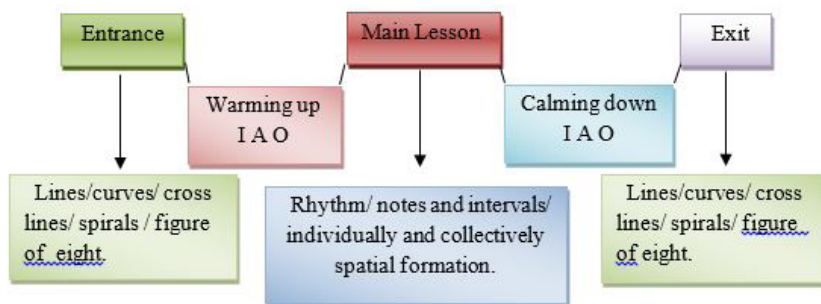


Figure.1 Illustrating the outline structure of each session.

Implementation of each song should take from 4-7 sessions. The learning process of each song covers three integrated aspects:

- Initial sessions focus on learning the rhythmic structure of the choreography.
- Middle sessions focus on the notes and interval gestures.
- The final sessions focus on the spatial formation.

In the entrance and exit sections, the content could be rhythmic or melodic. Each lesson begins with a specific entrance, varying between children activities: clapping & stamping, performing gestures, creating certain spatial forms (spiral/ curves/ figure eight) and ending usually with a circle formation.

In I A O section, according to Steiner's aesthetics, 'I' ('ee'): represents limbs (hands and feet), specialized in Physical processes. 'A' ('ah'): represents the upper region (head and neck), specialized in cognitive processes. 'O' ('oh'): represents Chest area (chest and heart), specializes in emotional processes (Usher, 2006, p.130). Children are going to practice collectively and individually on straight lines, angles, and round shapes representing I A O, accompanied by Egyptian music in proper tempo. Everything is used in order to convey several concepts via contrast such as "Happiness vs. Sadness".



Figure.2 Clarifying Happiness and Sadness with IAO.

The main lesson section, explains more details on the musical content of the chosen song, such as:

- The rhythm: notice the most difficult rhythmic pattern in the folk song and adapt it into a simple various movement with leg and hand exercises using school instruments.
- The melody: it is better to choose simple folk songs with repetitive phrases, so that they are easy to memorize, especially if children have not heard them before. Play on a tradition instrument or adapt (making the notes in diatonic format not microtones) the melody if needed so that educators can play it on western instruments as well.
- The spatial formation and gestures are based on the structure of the melody. In addition, they are inspired by the meaning of one word in the lyrics that indicates a rose shape as explained in figure 4. Rhythm is expressed the with legs, and melody with arm gestures in a collective formation.



Figure.3. Clarifying note adaptation for the song “Ah Ya Lally”

4. Findings

This paper explored a theoretical framework for educational design comprising instructions with visual materials that led to a partial increase in music educators’ information

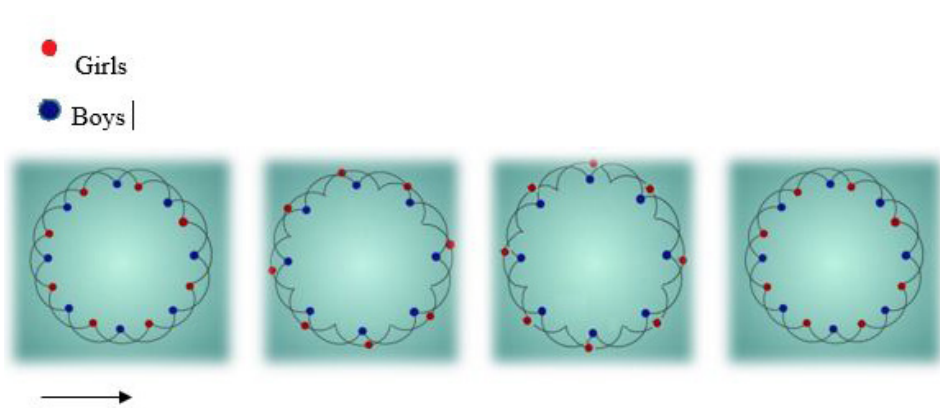


Figure.4. Animated visual aid for the directions of spatial formation of the opening two phrases, “Ah Ya Fulli”.

and imagination regarding eurhythm lessons for Egyptian folk songs and their choreographies. The clearer the overall guidelines, the easier non-specialized music educators in eurhythm can work out their own designs. The author expects to apply this approach on Egyptian music educators to measure effectiveness on their strategies for teaching folk songs. This could also be a step towards giving clear indications for eurhythm and music education associations.

5. Final Remarks

There have been several general research studies regarding the effectiveness of teaching methods and visual materials. Here the researcher has used visual materials to improve teacher education skills, and Luc Nijs (2017) considered that making such connections was vital to the development of movement-based music educational technologies. Teacher education programs are great opportunities to develop professional skills required for future workplaces (Biasutti, 2010; EL-Deghaidy, 2010; Seddon & Biasutti, 2009). Thus, it is believed that instruction with visual materials, which draw the attention of preservice teachers, may be useful in rectifying deficient information and misconceptions (Bozdogan, 2011). Yang and Welch, (2016) thought that a sensible coordination of folk song materials and formal education practice could be the key for effective learning that motivates all music participants. The experience described here achieved similar results by applying eurhythm to teaching Egyptian folk songs. Teaching folk songs with eurhythm has directly affected physical, mental and social development. Kazim Bieber (2016) attained the same results with folk dance instruction. Sensitive educators will understand specific music needs and will lead their students with appropriate respect for the tradition under study (Anthony J. Palmer, 1992) and this was also the purpose of the current guideline paper. Despite finding that Waldorf education has beneficial educational outcomes, we came across negative aspects. There seemed to be a lack of performance requirements and

assessment (Rawson, 2016). It was usually teacher-based, and students rarely received feedback on their performance in class (Lei Wang, et al., 2017). Accordingly, if children were to be stuck with an ineffective teacher, it would impact them over an eight-year period, rather than the one year of traditional school. The Waldorf experience is very often void of technology until high school (Zepeda, 2018). The lack of technology in classrooms can be viewed as an advantage or disadvantage depending on the person you ask or the student in question (Zepeda, 2018). Therefore, the current research tries to overcome these negative aspects by helping teachers with a visual aid guide to better imagine and organize their class; also, making this experience not so long and devoted for only one teacher, but rather session oriented via learning.

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DIDACTIC MATERIALS FOR MUSIC EDUCATION: A BRAZILIAN PANORAMA AND SOME CHALLENGES

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Abstract. This paper is based on a roundtable presented at the ME & DM Symposium - Santiago de Compostela and intends to bring a short introduction on the Brazilian current status of textbooks for Music Education. The use of textbooks to teach music started in Brazil in the colonial times, that is, in mid XVI century, but it was only during the second half of the XIX century that music became an official government concern and, after several changes on the orientations, culminated in a 2012 mandatory subject for all school levels. Nowadays music should be taught in every school level and, as a consequence, there is a big editorial production that distributes art textbooks (which include music subjects) to all Brazilian public schools, from pre-school to secondary school. Research on music textbooks is still beginning in Brazil. The pioneer works of Souza (1997) are still rare printed references on this field, although some recent studies are being made, especially in graduate programs. The methodology used for the research presented in this paper is based on two main directions. A bibliographic review was conducted in the level of “state of knowledge”, including thesis and dissertations. A second direction went to textbook analysis, with a particular overview on textbooks distributed through governmental selection. The first results enable to state that there is a gap of studies on Brazilian music textbooks, which results in a quite poor panorama. On the other hand, it is possible to point that the art/music textbooks improved significantly in the last years, both in quantitative and qualitative matters. It is also important to highlight the role of the ME&DM Symposium for the exchange of experiences and panoramas between different cultures.

Keywords. Didactic materials; Music Education; Brazilian Panorama.

1. Introduction and historical approaches

This paper is the result of the roundtable discussion “Didactic materials in music education: An international view” presented during the ME & DM Symposium, which was held in Santiago de Compostela in January 2019. The symposium was the result of a recent IARTEM’s research group called “IARTEM’s research network on music & art textbooks” that was launched in 2017, whose members are Rosa Maria Vicente Álvarez from Spain, Xavier Levoín from France and Guilherme Romanelli from Brazil.

Considering the wide universe of study concerning music didactic materials, the main theme of this research is an overview specifically on Brazilian music textbooks. The scientific works are partial results from the researches conducted by the Research Center on Didactic Publications, NPPD, of the Federal University of Paraná, UFPR, located in Curitiba, Brazil.

Some of the ideas here presented are part of previous researches that were presented in Berlin (Romanelli, 2015), in Pereira, Colombia (Teuber, Schlichta, Ribeiro and Romanelli, 2016), in Lisbon in the 2017 IARTEM’s conference and in Buenos Aires in IARTEM’s regional conference, in 2018.

To better understand the actual role of textbooks in Brazilian Music Education it is suitable to present a short historical panorama. Formal Music Education started in Brazil with the Jesuit’s educational projects and had timid presence during most part of colonial and empire times (between 1549 and 1889). It was in the 1930s that a significant national program of Music Education took place and demanded a quite important production of textbooks for students and their music teachers. This Music Education model was called “Orpheum Chant” and was conducted by Heitor Villa-Lobos, a Brazilian composer. Villa-Lobos wrote himself several music textbooks that supported his program and were distributed by the federal government to the whole country. However, music slowly lost its status as a school subject until it was finally removed from the official curriculum in 1971. The time lapse when music was no longer an official school subject can’t be understood as a complete absence of music in schools, since this form of art was practiced in many other ways and certainly figured as a solid cultural trait (Romanelli, 2009). Most of the music practices that took place in schools weren’t related specifically to Music Education but subordinated to other school subjects and practices, particularly in pre-school and elementary school. In these contexts, for instance, teachers used music in literacy activities.

In 2012 it became again mandatory to offer Music Classes in Brazilian schools, a situation that was confirmed by a federal law in 2016. This new status was taken into consideration for the public purchase of textbooks conducted by the Brazilian Ministry of Education through the National Textbook Program - PNLD. The multimillion PNLD program (approximately 350 million euros/year) offers free textbooks to all public schools, to all grades and all school subjects. Art was included in the 2015 edition of the PNLD program and has stimulated researches since then.

The particularity of music in Brazilian curriculum doesn’t consider it as a specific school subject, but as part of Art subject, which includes Visual Arts, Dance, Music and Drama. For that reason, the music textbooks mentioned in this paper always will figure as Art/Music textbooks.

2. Aims and theoretical background

The idea of bringing a state of knowledge about a certain issue is always seductive and challenging. Particularly in the case of Brazilian music textbooks the task is defying, due to the shortage of textbook depository and the yet insufficient research in this specific field. However, the complexity of textbooks as research objects (Batista, 1999) brings the first challenge of defining it. Sacristán (2012) understands that textbooks maintain their book status, but without the same leisure reputation. Since the textbook is related to academic tasks, it is supposed to contain information and exercises that should be evaluated in exams. Those characteristics place it as a bibliographic object of inferior rank that is unavoidable to “survive” through school life. For Choppin (2000), the textbook is a printed work made to teach, but always subordinated to explicit or implicit intentions and related to a particular historical moment. In the specificity of Music Education, Jusamara Souza (1997) states that music textbooks are books that intend to carry to the students’ theories and practices of music in a systematic way. The variety of contexts in which music is taught and learned makes it difficult to define a specific textbook format. The main types of places where Music Education happens are schools, conservatories, and cultural communities as churches and associations. For each one of those environments there are specific music didactic material demands, including textbooks.

In order to study music textbooks, it is also important to consider their multi-status according to Choppin (2000, 2004), assuming that the books have a curricular function, a methodological function, an ideological orientation, and can serve as an information/research tool to students (documental function). Those four aspects of the textbooks need to be addressed when a careful analysis is done, as a form of respecting the aspects of context of any textbook.

In the particular case of the PNLD art/music textbooks, due to the very large sums of money that circulate in this public textbooks program, it is necessary to recognize the complex economic issues related to textbook production, evaluation and distribution (Apple, 1995). That means that editorial decisions are heavily subordinated to financial matters, which, in the particularity of art/music textbooks influences aspects as the quality of paper, the richness of printed images and the availability of phonograms. It is important to highlight that those two last issues are frequently protected by copyright. The study of textbooks is frequently an adventure through an unknown world, due to the “transparency” of this typical object from school culture (Garcia, 2013). For music textbooks this condition is also true, as the books are the least remembered aspect of music classes.

One of the first research projects with Brazilian music textbooks I had the opportunity to advise was conducted by Vivian Barbosa (Barbosa; Romanelli, 2013), and the first challenge was to choose a model of analysis for music textbooks. Claire Roch-Fijalcow (2006) was chosen as a reference author because of the content analysis model. However, due to the plurality of the books, this analysis model needed to be adapted and still orientate further research done by the NPPD group.

3. Methodology

The methodology that orientated this research has two main approaches. First, a bibliographical survey was made in order to track all researches made in Brazilian music textbooks. This task was not very extensive since there are not many researches in this field. The only printed book about music textbooks analysis, organized by Jusamara Souza (1997) was a good starting point. Some few articles in journals as well as thesis and dissertations gave the resources to sketch the panorama here presented.

The second approach was the textbook analysis itself. The research delimitation concentrated the works on textbooks that are used in music classes in regular schools, with a particular emphasis on the PNLD program textbooks. Conservatory textbooks as well as other Music Education textbooks that have no relation to regular school weren't studied at this stage of the research (e.g. musical instrument manuals).

Six book collections (with around four textbooks for each collection) were studied. The research sample was constituted of textbooks written in the last ten years and represents an actual Brazilian panorama.

4. Findings

In general, it is possible to state that the studied textbooks reveal the inertia of a conservatorial tradition. This doesn't detract the importance of this tradition, but it indicates that some forms of Music Education are still very present even though they are not quite adequate for the reality of the 21st century School. Contents related to music theory, musical notation and Eurocentric musical models are still in evidence. This perspective doesn't contribute to the multicultural reality that marks Brazilian schools. It is possible to observe a strong heritage from musicology that is marked by an encyclopedic tradition.

On the other hand, there is no doubt that the purchase of millions of textbooks by the Brazilian government stimulated publishers to produce art/music textbooks. Some of the biggest editorial groups from Brazil and Europe have published several different art/music textbooks recently. This "market boom" augmented the diversity of books and it is plausible to state that there has been a serious improvement on the general quality of art/music textbooks in the last years. This quality increase is visible in all aspects of the books: design quality, diversity of repertoire (multicultural and from different periods of history) and variety of musical practices.

Above all aspects of the studied art/music textbooks that called attention, the most significant was the connection between different arts, such as visual arts, dance, drama and music, which brought very interesting narratives. Those links are, of course, the result of the public notices that demanded multi-arts textbooks. But the educational results from these efforts are compelling. What was originally a problem due to editorial demands became an occasion to produce original works as "multi-subject" Art textbooks. For students there is a gain in the comprehension that Art is a single field of knowledge that was artificially and historically segmented into specific areas. For instance, music

and dance have been a single form of knowledge since the beginning of humankind (Mithen, 2006) and are still united in many traditional cultures from Africa and Asia.

Findings published by Consuelo Schlichta, Guilherme Romanelli and Mauren Teuber (2018), show that many textbooks are overwhelmed with educational demands that surpass the role of the textbook. That means that, due to the demands of the public notices and to the complex multicultural reality of the Brazilian school, many textbooks exaggerate in the amount of information that they bring. This perspective unveils the limits of music textbooks, which should always be seen as just one of the multiple aspects of music classes.

The listening activities proposed in the studied textbooks face the challenge of overcoming the difficulties of data storage. Many textbooks bring CDs and DVDs, but due to storage limits, those resources are still scarce. Some books offer coded links to access the media material through the web. However, many links pose access difficulties after a period of time. To overcome these problems, textbooks suggest official sites from orchestras, bands, and music groups. Yet, this solution limits repertoire to sources that grant free access.

In most part of the studied textbooks all the solutions mentioned above are chosen simultaneously. This is still a main concern for music content in textbooks, since listening to music is an activity that is essential for Music Education, and the costly music copyrights as well as other technical limitations of phonograms pose important barriers.

The study of Brazilian music textbooks unveils some dilemmas, according to the idea that a dilemma is a relatively unsolvable problem that needs to be faced permanently (Novoa, 2012). For instance, we face the challenge of writing a music textbook for a field of knowledge that is essentially pragmatic and based on social practices. What are the limits of transcribing music practices into words? (Teuber, Schlichta, Ribeiro and Romanelli, 2016).

5. Final Remarks/Discussion

The short research here presented shows that a systematic and careful look at music textbooks is still an incipient field of research. That is why we emphasize the importance of such occasions to discuss this theme in an international perspective.

Music textbooks quality have improved significantly since the Brazilian government started purchasing and distributing them to public schools. This is a result of the selection that those books go through in order to be eligible to public purchase. It also unveils the publishers' intention to offer attractive textbooks to the school teachers, since they have the power to choose collectively the art/music textbooks that they will use for every three years.

Maybe the most challenging point that emerges from the particular case of the Brazilian context is the study of textbooks that assemble four different art subjects (visual arts, dance, drama and music), denoting a polyvalent educational concept. This is not only a Brazilian reality, since several countries also choose to offer general 'art' classes that congregate those areas.

New perspectives in the editorial market weren't addressed in this paper, especially the ones related to digital supports and virtual access through the Internet. The roundtable suggested intriguing questions: What are the digital and virtual perspectives of music textbooks? How fast technological changes are going to happen? Will the authors of didactic material follow these changes? And how will school teachers acquaint these new perspectives?

In order to answer these questions, further researches will need to be carried out, and essentially in a collaborative way, since those queries are not related to a single context but concern Music Education all around the globe.

The research here presented as well as the ones presented by my colleagues at the roundtable certainly contributed to drag out the music textbooks from its "transparency" (Garcia, 2013), bringing into evidence a very interesting research issue. It was certainly a great occasion to discuss a theme that brings challenging debates in several different cultural contexts. This allows us to understand that we have similar challenges that can be better overcome when some ideas are discussed and shared. This direction will certainly contribute to better Music Education worldwide.

Finally, this roundtable was an occasion to present the most recent research project of the NPPD – UFPR: an analysis protocol to study music/art textbooks. The content study model is being developed by two different universities (UFPR and UNESPAR), it includes undergraduate and graduate students and counts with the supervision of Professor Nicolás Valcárcel from University of Murcia. The first tested version of this protocol will be presented at the Odense IARTEM conference in September 2019.

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ARTISTIC-EDUCATIVE CONSTELLATIONS: INTERTWINING MUSIC EDUCATION MATERIALS WITH ARTISTIC CREATION AND TRAINING FOR EDUCATORS AND ARTISTS

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Abstract: In this paper we present ideas about didactic materials, conceived by Companhia de Música Teatral (CMT) and aimed at musical acculturation that can be used by parents and caregivers with their children. We also discuss how these materials relate to CMT's creational model of “artistic-educative constellations”.

Keywords: educational support materials; teacher training; artistic-educative constellations; Companhia de Música Teatral

educative domains. Our work follows an organic way of creating, where the nuclear idea can expand, giving birth to new elements.

The figure below maps the creative work of Companhia de Música Teatral, pointing to a very unique identity with respect to a broad relationship between art and education. Thus, it can be verified that, for each project, several types of creations are aggregated, according to aesthetic, thematic and methodological proximity relations with each type of creation presenting different graphisms.

Table 1. Correspondence between colors and formats regarding constellations' objects

Color	Format
Maroon	show/performance
Orange	edition (book, CD, ...)
Purple	Installation
Green	Training
Sulfur green	immersive training
Blue	Workshop
Beige	Conference

There are several projects that include publications (articles, books, documentaries and CDs) (Fig. 1). In some cases, a publication followed the artistic project. For example, *Bebé Babá* — a pioneer project conceived in 2001 and addressed to parents and babies —, originated a book and a documentary reporting the experience. In other cases, it was the other way around: in the case of *Andakibebé* it was the book and the CD, named *Andakibebé*, that provided the musical and visual material for the show which adopted the same name.

In the CMT cosmos of artistic-educative constellations, *Grande Bichofonia* provides an itinerary through several didactic materials. This educational and artistic project was based on *Enciclopédia da Música com Bicho* — a set of 6 books and 6 CDs containing musical stories in several tonalities and meters mainly inspired by Edwin Gordon's music learning theory— provided musical materials for use with children in a classroom and inspired the dramaturgy for a final musical production. This final production was run by educators at the culminating point of a training course. The experience was considered very innovative at the time (2006 and 2008) and was a turning point in the way we approach music educators' teacher training. The publication *Arte de ser Professor – O projecto musical e formativo Grande Bichofonia* (a book plus a DVD) aimed to document and reflect on that unique experience which combined training and artistic experience and seemed to model and grasp behaviors in a much stronger way than the usual transmission of knowledge on music pedagogy.

We concluded that knowing about a certain topic is not enough. Knowledge must be sensed and felt. Training should be experiential, offering different sensations and emotions during learning opportunities. Musically speaking we realized the importance of

an artistic training that offers different experiences related to voice, movement and listening, in a free playground where there is room for emotional and creative expression. On top of this we concluded that to journey a training process towards a specific artistic goal in a positive atmosphere – for example developing and presenting a performance together – challenged participants to take risks and to share their feelings.

In fact, several cues indicated that the project had made a change in teachers' capabilities and self-esteem. Since then, we have been working on ways to improve the training model for educators aiming to achieve deeper transformations both artistically and socially.

This has been related to the publication of educational support materials. To provide an idea of how we have been accomplishing this, we will give a brief account about two other artistic and educational constellations, emphasizing the aspects that relate them with support materials.

The artistic-educative constellation “GermInArte”

The *GermInArte Project*¹ – *Artistic TransFormation for Human and Social Development since Childhood* is an artistic and educative project, whose goals consisted of conceiving quality training practices, as well as qualifying intervention professionals within the scope of the social and human development since early childhood. The project's denomination aims to transmit its distinctive philosophy. The term “TransFormation” appeals to the need for training that is built upon a holistic experience, avoiding mass-produced training, and rather becoming a unique and singular experience.

The *GermInArte* project designed two main training models addressed to music teachers, educators and artists interested in the field of art and music for childhood: a weeklong training (40 hours) called “immersive training” and a short training (3 x 3 hours) called “transitive training”.

These training courses are deeply supported by didactic resources that are included in the publication *Manual para a Construção de Jardins Interiores* (Handbook for the construction of inner gardens), a publication edited by the Calouste Gulbenkian Foundation in 2016. This publication consists of a set of 7 issues and 5 CDs, proposing an eclectic approach in terms of education and aesthetics, comprising proposals connected with:

- Edwin Gordon's music learning theory
- soundscape ideas and active listening (Schaffer, 1991)
- creation of sound resources for accessible execution
- texts with words that sound ‘like music’

¹ Project developed in the framework of Companhia de Música Teatral in cooperation with LAMCI (Laboratory of Música and Communication in Infancy)/CESEM (Sociology and Musical Aesthetics Research Center) and financial support of Calouste Gulbenkian Foundation during the period between from 2015 and to 2018.

It is an educational puzzle offering complementary educational views drawing attention to different perspectives on music pedagogy. The set of publications within the *Manual Para a Construção de Jardins Interiores — BebêPlimPlim, Colos de Música, Colos*



Figure 2. Case with photos from previous courses and materials taken to a SuperSonics transitive training course.

da Terra, Colo dos Bichos, Raps&Rimas, Super-Sonics — offers diversified musical and educational vocabulary, which can be seen as tools for building one's own “inner garden”.

From these publications, three transitive training course modules were created, adopting their names (*Colos de Música, BebêPlimPlim* and *SuperSonics*), which propose a new relationship between didactic materials and demonstrative practice.

*Flying from the fingertips*² is a film that integrates the publication *Ecos de Germinarte* (Rodrigues, Rodrigues & Rodrigues, 2018) and documents the three immersive training initiatives on arts for childhood — *Jardim Interior* (Inner Garden); *Caleidoscópio* (Caleidoscope); *Dabo Domo* (Making a home) — that took place during *GermInArte*.

Stressing the importance of voice, movement and improvisation in the personal development of professionals working with children, these immersive experiences culminate in performances dedicated to infants and toddlers.

Trainees shared their experiences of living the creative processes of artistic residences leading to performances dedicated to infants and toddlers at the Calouste Gulbenkian Foundation's Gardens, in Lisbon. The documentary gives voice to people that have been

² Trailer available through the Vimeo pagewebsite: <https://vimeo.com/cmucateatral>.

through a strong transformative experience and illustrates how an educational philosophy concerning arts for childhood can help to create a better world.

We considered that, by itself, this documentary could be a didactic resource for those interested in adult training and lifelong training. In fact, trainees who participated in those creative processes reported that, more than a formative process, they have been through a strong and meaningful transformative experience. These testimonies might spur deeper thinking about what education and teacher training could be.

The artistic-educative constellation “A Thousand Birds”

The artistic and educational constellation *A Thousand Birds* was created in 2018, when National Geographic joined forces with more than 100 other organizations and millions of people around the world to celebrate 2018 as the “Year of the Bird.” It is a global project on issues that know no boundaries and need to be addressed from an early age: it aims to raise awareness in the educational community of environmental issues, particularly, the role of birds in nature.

It develops extensive musical and artistic experiences throughout the community, seeking to promote dialogue between families and establish educational foundations for long-term results. This constellation developed out of the performance “Orizuro”, whose conceptual, musical and visual material was extended to a wider set of initiatives.

A Thousand Birds Constellation is based on 7 fundamental pillars:

- Short training addressed to educators
- Didactic support materials available online under open access and other portable didactic support materials that are provided to kindergartens/schools
- “Orizuro”, the original piece, a performance with three interpreters that circulates through cultural spaces and is directed to the community in general
- “PaPI³ - Opus 8”, the satellite piece, a solo performance of portable nature that can be presented in kindergartens / schools
- “Inúmera Mão” (Countless Hands), an artistic-educational intervention intended for the whole community (children, educators and families)
- “Conference of the Birds”, a conference-performance that serves as a space for meeting and reflecting with the community

³ The concept and philosophy of PaPI (Portable Play to Play) was developed in multidisciplinary, and intergenerational artistic residences held at the Calouste Gulbenkian Foundation as part of the Opus Tutti project (2011-2014), when a set of small musical-theatre pieces was created looking in order to set standards for good artistic practice for early childhood. They are put on by versatile artists, specifically trained to develop their artistic expression – based on music, dance and theatre – drawing on a very genuine human contact, and bound up in the idea that art and playfulness share common ground. The PaPIs were specially designed to be able to tour easily around a wide variety of cultural venues, theatres, crèches and kindergartens. Seeking to promote interaction between adults and children by giving a first taste of the arts, at the end of each PaPI, parents, teachers, educational assistants and children, are invited to play with the props, exploring their sounds, colours and shapes.



Figure 3. Three scenic objects ornamented by orizurus, previously stationed at schools, making up the Inúmera Mão installation.

A Thousand Birds aims to make everyone in the community aware of the need for protecting the environment. “Listening to the birds” is the motto to gather all contributions, emphasizing listening as a unique opportunity for connecting to music and sharing the collective experience of being musical.

The intervention begins with a short training session covering sonic and visual matters, with educators being invited to continue (in their nurseries / kindergartens / schools) the work with children and families by preparing a scenic object that becomes a “nest” for birds to “be born”.

This scenic object is part of the support materials that are provided to educators and somewhat resembles both a branch and a giant birds’ leg, where smaller birds would feel safe. Each scenic object is ornamented with *orizurus* (i.e. the origami technique whereby multiple folds from a single sheet of paper design a bird) made by children, parents and professionals who are invited to listen to the world around them and then create their own *orizurus* symbolizing the “birds” in their imagination and representing those experiences.

Professionals and parents are thus called to actively contribute to the artistic and educational intervention of the project, opening horizons on the reception of the satellite piece, “PaPI - Opus 8”, a solo performance of portable nature to be presented in nurseries, kindergartens and schools.

Families and educators are also invited to participate in the creation of the “Inúmera Mão” (“Countless Hands”), which is the result of the intervention from the contributions collected in the various nurseries, kindergartens and schools, i.e., the aforementioned scenic objects are put together, giving birth to a collective installation.

The intervention culminates with the presentation of the base piece “Orizuro” (a performance with three interpreters), and the “Conference of the Birds”, a conference-performance that also works as a space for meeting and reflecting with the community.

“Orizuro” is a journey to the world of birds, all birds, the real and the imaginary, the ones from stories, poetry, music, those who sing with us and those who invite us to fly. Three performers take infants and children (and with them adults) to nests where music is born from movement, and trace unexpected paths populated by sounds and images.

The *orizuru* (paper crane) in Japanese traditional culture is a symbol of happiness, and in the second half of the twentieth century, after the Hiroshima bomb, became an icon of peace. The idea of “tuning in” has been present in much of our work, and we have been using the expression “tuning in people, birds and flowers” to refer to the quest of tuning people into what surrounds them through artistic experience. These are the “birds” that “Orizuro” will seek to reveal, or build. We live in a time requiring our urgent attention to the need for preserving the planet. There are many ways to do it. Teaching poetic ways of observing and listening is certainly one that is needed and must be promoted from the moment of our birth.

The holistic relationship between the pillars of the constellation is reinforced by the fact that there are video and audio support materials available online under free access⁴, namely:

- Tiriarunté, an original song
- Rouxinol, a Portuguese traditional song
- Pica-pau, a rhythmic chant
- Paisagem Sonora imaginária, a soundscape
- A tutorial video explaining how to make a “orizurofone” (an instrument made of bicycle bells)
- A tutorial video explaining how to make an *orizuru*

Providing support materials online and under free access has been proving to promote the philosophy of “learning by doing” which is easily shared by people. In this way, musically illiterate people are able to learn without the barriers that often come from music notation. This type of support materials thus paves the way to prepare different educational agents and foster these experiences to reach a broad group of caregivers.

A Thousand Birds Constellation promotes the construction of a “community” involving professionals, educators, children and families in the development of a collective artistic work that reflects an awareness of the importance of environmental education from early childhood and the importance of art to childhood.

⁴ Please refer to <https://vimeo.com/showcase/5829941>

Final note

In short, we have tried to illustrate that a shared educational philosophy on arts for childhood can help create a better world, that teacher training can contribute and that educational materials should be in consonance. Training opportunities should be transformative opportunities built upon feelings, needs and motivations. The most important didactic resources for musicians and teachers are within themselves: in their own capacity to listen, their body, voice, and expressiveness of intentions. Didactic materials can point the way though the journey has to be done by each one — sometimes alone, sometimes in company.

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INTERNATIONAL VIEW OF SPAIN WITH RESPECT TO DIDACTIC MATERIALS AND MUSIC EDUCATION

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Abstract. The definition of didactic music material is one of the fundamental pedagogical questions insofar as school setting and music education. As teachers who use didactic materials, we must ask ourselves questions such as the following: which materials should we use, why do we use them, what strategies are entailed when using one type of didactic materials instead of other resources, is the material better if it is created or modified by others; and many more.

Didactic materials are part of educational practice. As teachers, we select them based on pupil characteristics, didactic purpose and school setting. Accordingly, the material determines methodology and homogenizes the teaching and learning process.

The teaching specialization undergone in Spain over the last 30 years has made it possible for school materials in music education to evolve. The discussion section of this article raises certain questions about the changes that the use of the didactic resources have brought about. The idea parts from the analysis of a sample of didactic music materials in education. Thus, we aimed to determine the technological characteristics, specific tasks and type of musical learning offered by publishers and public administration through educational technology.

In order to delve into the reality surrounding us regarding the material resources available to teachers and their intended use, the following paragraphs present some conclusions from studies spotlighting Spain within the international context:

1. Historical landmarks in music education;
2. Educational laws affecting music education;
3. How and why textbooks and resources are used;

4. State of the art in research on textbooks and resources.

Keywords. Music education, didactic materials, review

Introduction

In recent decades, rethinking the use made of didactic music resources has soared as a result of Educational Technology becoming a main part of educational policies not only in Spain, but also in Europe, Africa and across the ocean in America. In the European context, no one doubts that the Lisbon (2000) strategy has been configuring common European education policy, as well as higher education in the Arts (García, 2016).

The transformation of teaching materials using digital technology has produced important changes at all education levels. The aforementioned changes are reflected in ways of understanding and designing curricula, the role of institutions, teaching practices as well as the skills and approaches involved in the learning process (Peirats & Esnaola, 2015).

- These changes are transferred to the educational sphere at all levels and are reflected in the way of understanding and designing the curriculum. (Peirats & Esnaola, 2015).
- All developed countries are immersed in the change caused by technology and we can no longer do without it.
- Educational technologies by themselves are not positive, and must be accompanied by an optimal pedagogical foundation for their introduction into the classroom (San Martín, 2009).

Furthermore, frenetic activity has been unleashed by school publishing companies to adapt, leading to major format changes, which if accompanied by changes in teaching approach, could improve music education (Aróstegui, Louro & Teixeira, 2015; Tejada, 2016; Fernández & Jorquera, 2017).

1. Historical landmarks of music education: Spain

The hectic activity in recent decades by school publishers has led to major format changes, though not so much in terms of teaching methodology (Jubany, 2010; Pablos, 2015). This view was presented by the Ministry of Education in Spain in January 2016 as reflected in the annual reports prepared by ANELE (from now on: the National Association of Textbook and Teaching material Editors), which is an association comprising more than 90% of Spanish publishers. It was reported that non-university textbooks account for more than half of the turnover obtained by publishers in Spain. In fact, textbooks (digital or otherwise) account for more than a third of the total turnover of the industry and digital publishing is increasing at a surprising rate.

In relation to the perception of the results, the aforementioned report indicated that 81.3% of teachers admitted that they used textbooks in their daily work quite a lot or very much, and 71.9% of parents considered these working tools essential for the education of their children. The publication of textbooks is the largest cultural industry in Europe, even ahead of music and film. In fact, Europe is a world leader in this sector – for example,

Pearson (United Kingdom, the largest in the world) and Planeta (Spain) – and exports extend particularly to Latin America.

Regarding consumer habits, it was indicated that 25.3% of Spaniards who bought books in 2011 only purchased textbooks; in 2017 educational publishing represented 35.73% of total publishing turnover and 27.15% of the copies sold. In a country with low reading rates and low expenditure on books per citizen, educational books represent a necessary entry path for other books to reach the home.

This article has a very bold title, because the authors are restless minds surfing the waves of pedagogy knowledge. We have grown up in different places, but we have all learnt in Western schools immersed in printed textbooks (globalized, separated by disciplines, technified with the aid of CD-ROM or on-line). Nevertheless, the reality is that we currently are not teaching our students in an interconnected and ultratechnological world because publishers do not want to lose their hegemony (Vicente, 2017 and 2018).

It is said that the digitization of curricular contents is a process contextualized in the reality we live in (Peirats, Gallardo, San Martín & Waliño, 2016). It is related to the shortage and obsolescence of other important materials in music education. As a result, the support in technology seems essential (López, 2017) and many authors think it will mark an important didactic change (Tejada, 2018). The incentivisation of the market, institutions and society itself transforms the technical formats used by developing new materials. Nevertheless, we are far from abandoning the traditional didactics used with textbooks (Vicente, 2010, 2017).

Spain has incorporated technological changes since the 1980's, when the public administration became interested in applying educational technologies in schools. A qualitative leap took place at the end of the 1990's, when programs providing the necessary connectivity infrastructure for most schools were implemented. Regional policies in Spain incorporated lines of action aimed at providing digital books in schools and the creation of own digital spaces (Pereiro & Eirín, 2017), as was happening in the rest of Europe as part of the international covenant on education (Educational and Training, framework, 2020). Authors such as Tejada and Pérez (2016) cite the EMOLab as a valuable instrument for sound application and develop of pedagogical change.

At the international level, we should mention "Music – Improving music learning together" whose idea is "gathering, explaining and disseminating a wide range of real-life examples of effective practice, training and strategy – showing ways to inspire and include all children in positive music learning opportunities, whatever the circumstances of the school or setting." (Zeserson, 2014). It develops the idea of cultural education as a musical engine. Another important work was published by Susan Hallan (2010), who explored the evidence relating to the impact of musical skills on language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation. Hallan (2010) suggested that the positive effects of musical engagement with personal and social development only occur if it is an enjoyable and rewarding experience. This has implications for the quality of teaching.

2. Educational laws for music education

At the present time, there are an infinity of education resources available, from traditional didactic materials to the most innovative possibilities. Education is served by educators and pedagogues, but also more than ever by scientists and philosophers. We are in an age when the development of teaching materials is possible anywhere someone has an idea or question to resolve.

Some research proposals have attained practical results while others still remain in the philosophical realm. The teaching setting is what leads educators to choose one resource over another and determines the impact on learners. One of the first reflections involved observing experienced teachers developing games and activities for their school, using wood and stones, pieces of paper and "potatoes with ink" as photocopyers.

New versions of textbooks became pertinent during the initial stages of the most relevant law since 1857 in Spain: the General Law of Education of 1970. The materials available in those days had been acquired in a pre-democratic period. They were textbooks from the Franco era (Spanish dictatorship period), although most teachers taught for the future, even without knowing it. Spain has already gone through four national educational laws since then. Nonetheless, it is necessary to realize that the use of published didactic materials is a relatively recent phenomenon going back only to the 20th century.

The General Law of Education (1970) paved the definitive way towards the popularization of textbooks as we know them today (Decree 2531/1974, of July 20: norm for maintaining them for 4 years). The General Organic Law of the Educational System (LOGSE, 1990) consolidated the use of textbooks (through the development of laws, such as the Royal Decree 388/1992, 15th April). This use had already been glimpsed as a result of the disappearance of books resulting from the Law of 1946, such as *El Parvulito*, the *Enciclopedia Álvarez*, and lined paper notebooks, among others, all of which were born from the Law of 1945 on Primary Education and of 1953 on Secondary Education (all of them from the Franco dictatorship era, 1978).

The Royal decree 1744/1998 of 31st July on the use and supervision of textbooks (still in force) normalized the choice and duration of textbooks in the MEC territory, and reaffirmed the 4-year custom for the rest of autonomous communities, which remains today. Nowadays, though it is the prerogative of each regional government, they continue to follow the above mentioned law. Thus, the so-called "new format of educational material" has remained unchanged for more than 40 years regardless of the applicable educational law. But, the digitization of curricular contents is a process contextualized in the reality in which we live (Peirats, Gallardo, San Martín and Waliño, 2016), and it is related to the scarcity and obsolescence of other important materials in music education. As a result, technological aids become essential (López, 2017).

The State Educational Program has been developed since 2009 as School 2.0, with European funding and following European guidelines. On this subject there is an interesting study by Silvia Martínez Hernández (SCOPEO Observatory, from the University of Salamanca), which provides an overview of the implementation of ICT in Spain since the 1980s.

The most important political change in education in Spain took place in 1990 with the LOGSE. It was followed by others: LOCE (2003), LOE (2006) and LOMCE (2013). At that point, music education was considered a subject in its own right with its own teachers in primary and secondary school. Thence, the number of studies on music education at these stages grew significantly. Consequently, there has been a proliferation of didactic and music materials by educational, literary and cultural publishers. Furthermore, the materials published by education companies have had the largest share of the education market and are, therefore, used by the largest number of schools.

3. How the textbooks and resources are used and why

Analysis of didactic materials related to music has been one of the most profuse lines of study over the last 20 years. Evaluation of didactic materials represents the analysis of the final product. Other research has analysed what teachers do with these materials in the classroom. In order to understand an object it is necessary to name it, define it, understand the problem, and propose a possible solution. The point should be to train reflective teachers, whether they use materials elaborated by others, printed materials, or digital materials.

By musical didactic material, we understand "a didactically structured package of music teaching objects, aimed at facilitating the student's development of music learning experiences around a unit of music knowledge or competency. They may be musical materials for formal and informal education, since there is a proposal or project of curricular development in them." (Vicente, Marín, and Cepeda, 2018). The main aim of our research was to better understand musical and teaching materials available to teachers around the world. Some aims which should be addressed include the following:

- To identify the technological characteristics, the type of tasks offered and the type of musical learning enabled.
- To identify the methodological strategies offered by the musical teaching materials analysed.
- To evaluate and reflect on the educational and technological discourse in digital and music teaching materials, in order to foster debate on the advances of educational technology in the pedagogical and music fields, either printed or digital.

Guides for evaluating didactic materials have been developed and this line of study has been established in Spain since the 1990s,: Zabalza, Rosales, Martínez Bonafé (1991), Prendes, Area; Rodríguez and Vicente (2014; 2015), Oriol, Sustaeta and Pérez (1993), Parcerisa (1996; 2001), Méndez (2001), Vicente, G. (2010), Tejada (2016), among others. Nevertheless, the findings reveal that this task is usually carried out informally, without a basic criterion or consensus among co-workers, because guides for evaluating didactic materials are not used. The most common formulas for choosing educational materials are as follows (Vicente, 2011):

- The opinion of colleagues (34%),
- What others say about them (17%) or

- The possibility of obtaining a copy and reading them (depending on the publisher's commercial agent that approaches the school, 14%).
- 15% of teachers delegate this task to the primary music specialist.

All researchers consider methodology to be fundamental, but it is necessary to have the appropriate materials to put methods and activities into practice.

4. State of art of the research of textbooks and resources

A review of the research literature regarding the various perspectives and lines of research in recent years on textbooks and teaching materials in Music Education.

Spain has recently seen an increased interest in didactic materials for music, as well as a growing interest in their research (Huggett, Gurney & Jumlet, 2016). Nevertheless, these materials often receive little attention from the teachers who use them. The analysis of these resources also brings to light the shortcomings of publisher and audio-visual markets, regardless of educational stage.

The material resources published by large educational publishing companies (Santillana, Edelvives, Anaya, and others) are massively used in most schools. The paradigm underlying most published didactic materials is based on individual technical-professional development, literacy learning and purely musical skills (Vicente, 2017, 2018). Thus, we find ourselves in a situation (if not striking, at least odd) where inexperienced teachers (and even experienced newcomers) have a textbook imposed upon them, which impedes them from applying what they learnt at university and leads to knowledge being forgotten in few years as the habit of using published material creates chronic dependence.

Independent research on music materials elaborated in Galicia provides some insight into this issue. The study by Carol Gillanders (2011) indicated that textbooks were used by 70% of primary school teachers, and Rosa María Vicente (2011) detected that 49% teachers in the preschool stage used printed materials (teaching units and global guides).

We finish as we started, by asking some questions:

Do we normally reflect on the action of evaluating the didactic materials we use? This leads to another meta-reflection: what aspects of materials lead us to choose one over another? The first idea that comes to mind is the tendency to choose resources with which we are familiar, which are easy to use and which, at the same time, are more innovative (Vicente, R. M., 2017).

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2. AN APPROACH TO STUDIES IN DIDACTIC MATERIALS FOR MUSIC EDUCATION IN GALICIA (SPAIN)

WHAT THE OFFICIAL CURRICULUM FOR PRESCHOOL IN GALIZA STATES ABOUT VOICE, SINGING AND SONG. CONSIDERATIONS FOR THE DESIGN OF DIDACTIC MATERIALS

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Abstract: In the study of didactic materials and teaching practices it is necessary to look into the official curricula, such as didactic programs/materials and work schemes, since these documents are the reference for teachers' day-to-day work. The aim of this paper is to determine the weight and value given to "voice"/"vocal education", "singing", and "song" in the last two official curricula for Preschool Education in Galiza, published in 1992 and 2009 (currently in effect). We used a qualitative methodology based on documentary research, selective search, and categorization of references to the three aforementioned concepts. After the analysis, it was found that while a considerable significance is given to "vocal education" and "singing", surprisingly, "singing" is present in the older curriculum but missing in the current one. For its part, "song" appears in both curricula, as the construct with the highest consideration, both quantitatively and qualitatively. In accordance with the curricular analysis, "voice" and "song" are not subject to particular work at preschool, giving more weight to "song". The latter concept is highlighted as an educational resource that facilitates the development of not only music, but also cultural, social, and personal skills. With proper training in these skills, there may (and with a high degree of likelihood) be a positive impact on the holistic development of children. But how are "voice education", "singing" and "songs" dealt with in Galician preschool? Are there any didactic materials for voice and preschool in Galician?

Some final comments are provided in this paper to enlighten curricular considerations, the design of didactic materials, and practitioners' work regarding these three concepts.

Keywords: Preschool education, voice, singing, song, curriculum, didactic materials.

1. Introduction

“A formación vocal na Educación Infantil” (‘Vocal training in Preschool Education’) is the title of the final dissertation for the degree in Psychopedagogy that I presented in 2014 in the University of Santiago de Compostela (Casal, 2014). Its fundamental aim was to understand the teaching practices regarding vocal education of preschool teachers working in Galiza. One of the first steps taken was to ‘plunge’ into the official curriculum, as the reference document for teachers to design musical activities in general, and singing activities in particular. The study of didactic materials and/or teaching practices requires the unavoidable task of looking into the official curricula, since these are the reference for teachers’ day-to-day work (design of didactic programs and materials, work schemes, etc...). Thus, it would be possible to determine the weight given to this topic in the official curriculum.

Comparative studies are one of the main kinds of naturalistic enquiry (Arsenault & Anderson, 1998; Flick, 2004a, 2004b; as cited in Cohen, Manion, & Morrison, 2011). In comparative studies “several cases are compared on the basis of key areas of interest” (p. 222). Drawing on the analysis and comparison of the current curriculum for preschool education in Galiza (published in 2009) and the previous one (published in 1992), it may be possible to shed light on the consideration given to concepts like “voice/voice education”, “singing” and “song”, whether they have changed over time and to what extent. This paper tries to answer the following research questions. The first and second are the central questions: what is the importance (here understood as “presence”) assigned to “voice”/“vocal education”, “singing” and “song” in the two curricula for preschool education in Galiza mentioned above? Are there any differences between these two curricula? We will try to answer the third and fourth questions in the discussion: how are these concepts dealt with in Galician preschools? Are there any didactic materials for voice and preschool in the Galician language?

2. Aim

Especially the first and second questions were materialized in our main aim, that is to discover the weight given to “voice” and “vocal education”, to “singing” and to “song” in the following documents:

- The repealed Galician Curriculum for Preschool Education (Decree 426/1991; in Xunta de Galicia, 1992).
- The current Galician Curriculum for Preschool Education (Decree 330/2009; in Xunta de Galicia, 2009). We also took into account the references to ‘voice’, ‘vocal education’, ‘singing’ and ‘song’ included in the non-normative documents attached to the present curriculum (in Xunta de Galicia, 2009), as well

as in the Order of 25th June 2009, regulating the implementation, development and evaluation of the second cycle of Galician Preschool Education (Official Journal of the 10th of July 2009; in Xunta de Galicia, 2009).

3. Methodology

This is a qualitative research study since the methodology revolves around the study and analysis of documents, that is to say, written texts. Texts are the most common form of qualitative data used in qualitative analysis since words are a simple form of register. The texts under analysis in this paper are two curricula and the excerpts from them regarding the three concepts that are the focus of this study. According to the methodological guidelines for qualitative research included in Martínez (2006), our research follows the discourse analysis method. This method was chosen because to analyse the curricula, we needed to “discover the importance that the spoken or written text has in understanding social life” (p. 68): in this case, educational practices in connection to what is stipulated by the official curriculums.

“Documents once located and examined do not speak for themselves but require careful analysis and interpretation” (Cohen, Manion, & Morrison, 2011, p. 253). According to Scott (1990; as cited in Fitzgerald, 2012), all documents should be assessed according to four criteria: authenticity, credibility, representativeness, and meaning. In this paper the focus is on the last two criteria, which involve content and textual analysis. Content analysis “requires a count of the number of times a particular word/term or image is used” (Robson, 1993; as cited in Fitzgerald, 2012, p. 302): it is a form of quantitative analysis. And textual analysis “concentrates on deriving an understanding from the qualitative significance of the words/terms and images” (Joworski & Coupland, 1999; as cited in Fitzgerald, 2012, p. 302): it is a form of qualitative analysis which takes the centre stage in this article.

Following Cohen, Manion and Morrison (2011), ascertaining the meaning of a document is another important issue. Particularly, the context of the documents being examined also requires close examination, as well as specific aspects like authorship, audience, outcomes and their impact on policies. Thus, key ideas were located, and both the words and the speech of the texts were analysed. In particular, we paid attention to the relation of the study constructs, their intensity and the content so that the curricula could be compared.

To achieve the aim described in the second section of this paper, I firstly reviewed the aforementioned curricula. Secondly, I looked up, identified and grouped together the references found regarding these constructs: voice and vocal education, singing and song (in Galician: “voz”, “educación vocal”, “canto” and “canción”). This second phase was directly related to content analysis. Thirdly, I analysed the weight that spoken and sung voice took up in the curricula through those three concepts, and I established a comparison between them. This third stage was related to textual analysis. Finally, I elaborated a discourse on two main issues. The first was the importance of singing at preschool. And the second was the hypothetical (but deserved and necessary) weight that vocal training

should take up in the curriculum for the 2nd age group of preschool education in Galiza (the so-called 2nd cycle, that comprises children aged 3-6).

The phases of this study took about a semester. To obtain the results described in this paper I completed the following tasks:

- Exhaustive review of the curricula mentioned above and data extraction.
- Compilation, structuration and categorization of the excerpts.
- Discussion and analysis of the results.

Thus, I conducted a deep examination and review of the two curricula, and used an indirect qualitative technique termed ‘principles and techniques of grammar, syntax, semantics and pragmatics for the documentary and speech analysis’, as stated by Báez (2007).

4. Findings

After the exhaustive review of the documents included in Xunta de Galicia (2009) and Xunta de Galicia (1992), some key concepts arose (understood as categories) that synthesize the weight of voice and vocal education, singing and song in these two curricula for Galician preschool education. With these categories and their interpretation, a vision of these concepts from the curricular point of view was obtained.

Firstly, let us have a look to the general results.

Taking account of both curriculums, the results concerning “voice” or “vocal education” broke down into four categories:

1. Voice as a means of expression/communication.
2. Voice as a means of exploration/creation.
3. Teachers as models for vocal education.
4. The importance of adjusting tone of voice to the situation by making use of vocal inflections.

It is important to note that these four categories are all present in the curriculum of 2009, whereas only the first and the last can be found in the curriculum of 1992.

Taking account of both curriculums, the key extracts about “singing” and its characteristics resulted in six categories:

1. It fosters participation.
2. It is important for work on musical interpretation.
3. It is a means of communication for expressing emotions.
4. It provides educational and attitudinal values.
5. It fosters the acceptance of differences among people.
6. It fosters group cohesion.

These six categories are all present in the curriculum of 1992 except the fifth, whereas the word “singing” is completely absent from the curriculum of 2009. Nevertheless, considering the texts attached to Xunta de Galicia (2009), the final four categories would be linked to the current curriculum.

Again, taking account of both curriculums all the key ideas linked to “song” were assembled in nine categories:

1. Leisure.
2. Approach to culture.
3. Importance of producing songs (creativity).
4. Curricular content.
5. Criterion for evaluation.
6. Resource for achieving significant learning.
7. Channel of expression.
8. Cognitive-memory technique.
9. It fosters group cohesion.

The curriculum of 2009 encompasses all except the first and the third; while in the curriculum of 1992 exclusively encompasses the first four.

In light of these three blocks, it is easy to observe the following:

- Vocal education and vocal work are present in these official curricula (both explicitly and implicitly) and, therefore, a significant importance is given to voice and vocal education in the examined curricula. Generically, ideas concentrated on these elements:
 - o Teachers reading skills as a model for students.
 - o The exploration of the audible possibilities of the voice.
 - o The use of voice as a means of expression.
 - o The need to adjust tone of voice to the diverse situations we may experience. This idea is intimately related to vocal education.
- Singing is materialized as a socializing resource in the curriculum of 1992, but it is completely missing in the curriculum of 2009 (see Decree 330/2009, in Xunta de Galicia, 2009). However, the non-normative documents attached to it mention “singing” as a fetching tool to address the respect for individual differences among people, and as a strategy for strengthening the sense of belonging to a group, amongst other features.
- Song is present in each and every one of the documents analysed in this paper, both normative and non-normative. Hence, both quantitatively and qualitatively, song is the most highly-considered concept. It is easy to infer from our examination that, out of these three concepts/ideas, song is the one to which most importance is given. It is represented as a content, as an assessment standard, as an instructive, memory and leisure resource, with a prominence in production processes (eg. creativity), and with a growing role in the development of cultural and artistic skills.

5. Discussion

Examining the Decree 426/1991, and without differentiating between the first and the second cycle of preschool, voice is conceived as:

- A channel of expression for oral language. In this sense, it is understood that children should show inflection or pitch changes in their voices, in synchrony

with affective language.

- A form of communication, through words and songs.

These excerpts indicate “what” but not “how” to do it. If children should show voice inflection in accordance with their expressions or emotions, they should have good models to imitate as an example to follow in order to learn to use their voices as an expression or communication channel. For this, a good programming of dramatic games dealing with different vocal qualities and having fun with the expression of different feelings displayed through the voice could help.

With regard to the Decree 330/2009 (the current curriculum, which already differs between the first and the second cycle of preschool education), and the non-normative texts that go with it (see Xunta de Galicia, 2009), the voice is conceived as follows:

- A means for creation, since this curriculum states that in the second cycle children should explore their vocal possibilities. They should also use these possibilities to create and, more concretely, the voice is conceived as a component to work on (a content) and as a component for assessment (an evaluation indicator).
- A model to imitate, since by listening and understanding a competent reader’s reading aloud it is expected for children to show pleasure and motivation to listen. As in the previous point, voice is included both as a curricular content and as an evaluation indicator. In the methodological guidelines for the second cycle published in Xunta de Galicia (2009), teachers are expected to be both a model for reading and a model for silence.
- A channel for exploring one’s own sound: one of the specific observable indicators for assessment is to check if children explore the sound and audible potential of their voices.
- An element to be evaluated. Students should be able to adjust the pitch of their voices to the different situations in which they intervene.

On the one hand, the fact that the Decree 330/2009 includes the words “competent reader” indirectly takes for granted that teachers are able to do readings loudly in an efficient way. But what should be understood by “competent reader”? I would define it as a person that enunciates correctly, reads at a suitable pace, with proper modulation and inflection (so that the listening is attractive), and with correct vocal support. Notwithstanding, the text does not define this type of reader. Even so, when referring to a “competent reader”, the importance of the model available to students in the classrooms is being highlighted. This aspect is reiterated in the non-normative document on methodological orientations for the second cycle that accompanies the official curriculum (see Xunta de Galicia, 2009). In it, teachers are the model to follow when reading out loud, being, in turn, the “model of silence”. This aspect becomes of vital signification for the students’ vocal education, since the fact that silence also communicates is something that must be transmitted to children. In addition, a specific observable indicator for assessment is whether students are able to adapt the tone of their voices to the situations in which they interact. But again the “how” is absent. In this point we could make use of the Listening

Theory (in Spanish: Teoría de la Escucha) perfectly described by Quíñones (1997, pp. 67-68).

The absence of references to “voice” or “vocal education” in both the Order of 25th June 2009 and the attached non-normative document entitled “Contributions of preschool education to the acquisition of basic skills” (in Galician, “*Achega da etapa da educación infantil á adquisición de competencias básicas*”; both documents in Xunta de Galicia, 2009), suggest the low level of consideration given to voice or vocal education at the preschool level. However, scholars -not only from the education field but also those involved in medical research- emphasize the importance of carrying out preventive work on vocal education integrated into the curriculum (Behlau & Oliveira, 2009; Bermúdez, Martínez-Arquero, Barón, & Hernández-Mendo, 2010; Fiuza, 2013; Gallardo, 2000).

In general, the constructs “vocal education” and “voice” are present in the analysed texts. It is true that in the abrogated curriculum it is only possible to see two references to voice and vocal education. Meanwhile, in the current one and the attached non-normative documents, a quantitative and qualitative increase in allusions to voice and vocal education can be found. Therefore, it can be said that in a period of about 20 years there has been a clear advance in the consideration given to voice and vocal education appearing in curricular texts.

In accordance with the Decree 426/1991 (Xunta de Galicia, 1992) “singing” is understood as:

- A way of participating and getting students involved in group singing activities.
- A means of interpretation and connection to their culture by interpreting folk songs, which is highlighted in the area of rhythmical-musical expression.
- A channel for communication through words and singing.
- An educational and attitudinal value, producing pleasure and interest through shared and group activities, such as group singing.

After pointing out that “singing” is missing in the Decree 330/2009 (Xunta de Galicia, 2009), we will now list the references to singing in the non-normative texts attached to this decree:

- A resource to foster understanding among people, since in the methodological guidelines for the 2nd cycle of preschool education singing is conceived as a means for children to express their traits, interests and personalities, so that they know each other and learn to respect and understand people’s diversity.
- A strategy to develop the sense of belonging to the reference group, which also helps to strengthen interpersonal relationships.
- An expression of emotions, sensations or feelings. There is only one reference to this in the area on catholic religion, as a specific indicator for assessment. It is specifically mentioned that singing Christmas carols is a way of expressing joy and enthusiasm about Christmas.

It was strange to find that the word “singing” was absent from Decree 330/2009. But with this in mind, the same absence was expected in the Order of 25th June 2009 regulating the implementation, development and evaluation of the 2nd cycle for preschool

in Galiza, and in the document about the acquisition of basic skills at this educational stage. These absences are signs of the little consideration afforded to the value of singing in preschool and its implications.

Nevertheless, it is even stranger that, while not figuring in the Order of 25th June 2009 whereby some aspects are regulated -e.g. assessment-, singing is present in the non-normative document entitled “Evaluation: specific observable indicators” (in Galician: “Avaliación: indicadores observables específicos”). My question here is: why is singing not included as a curricular content if it is then expected to be evaluated? As a non-mandatory subject in state schools, in the case of catholic religion, it could be understood that singing is not considered a content in itself, but a resource with symbolic transcendence, through which teachers may perceive if children transmit joy (e.g. Christmas carols); a manifestation from which we could deduce whether children effectively express some religious value.

Whilst being older, the derogated curriculum (Decree 426/1991) directly alludes to singing. It is astonishing that 20 years ago some importance was given to singing in relation to social and personal development, without linking it to religion; while in 2009 singing is associated to religion. It draws our attention for at least two reasons. The first stems from the fact that although Spanish educational policies aim to relegate artistic subjects, many international reports and studies (e.g. Ewing, 2010; Fiske, 1999) insist on the importance of artistic education. Particularly, music education contributes to the development of skills of undoubted necessity that complement the success in instrumental or traditional subjects. It also influences in shaping personality and the processes of emotionality development, which is basic for human growth.

In many Spanish schools, children have been able to choose whether to study the subject “religion” since the last decades of the 20th century. Furthermore, cross curricular topics such as multiculturalism and tolerance are increasingly addressed in our classrooms. Why then is singing merely linked to the catholic religion in the document Xunta de Galicia (2009)? Interestingly, singing is stressed in both curricula as a reinforcement to human relations and sociability. The value of singing is particularly apparent in the methodological guidelines for the 2nd cycle (Xunta de Galicia, 2009), as a channel for the expression of ideas, interests and personal traits to foster respect for differences and similarities among people. We consider this crosscutting feature to be essential. We especially value the ability to address tolerance among peers in an attractive way, and to inculcate the highly needed value of understanding. Transferred properly to practice, this could also become a good foundation for coeducational issues, as well.

According to the Galician Decree 426/1991, “song” is seen as follows:

- Leisure, because it connects singing to the cycle of traditional celebrations.
- Culture, on the grounds that through community songs we get closer and get to know our own culture better.
- Creativity, since preschool children should be able to make up their own original songs.
- Curricular content, as it is a concept to be addressed in the area of artistic expression.

As regards the Galician Decree 330/2009 and the non-normative texts accompanying it, “song” is seen as follows:

- A curricular content: for all children aged 0-6, the interpretation of songs is considered to be a curricular content.
- An assessment criterion: in the 2nd age group of preschool education, showing interest and participating in classroom singing is an assessment criterion to take into account in foreign language teaching-learning processes.
- A significant experience: in harmony with the Order of 25th June 2009 (Xunta de Galicia, 2009, pp. 87-115), and referring to English language training, it is necessary to take advantage of significant experiences like songs for more comprehensive participation.
- A teaching-learning resource: in this Order, song is recognized as a resource for foreign languages training that, together with body use (e.g. using body language as gestures, mimics, pointing, kinaesthetic approaches, etc...), can help students respond to the teacher and embrace the knowledge in a more practical and fun manner. This activates the Total Physical Response (TPR), what leads to body use to express and act. In the non-normative document about evaluation, the interest shown by children for learning songs in foreign languages is also valued (Xunta de Galicia, 2009, p. 142).
- A channel for expression: in the aforementioned text about evaluation, song in the Catholic religion is significant since the act of singing songs is seen as a way to evaluate the gratitude that pupils feel for living, thanks to God and the joy for having Jesus as a friend (Xunta de Galicia, 2009, p. 154).
- A cognitive-memory technique: in the area of artistic expression, the fact that pupils remember the songs practiced at school and their interpretation is evaluated. According to the chapter about the development of basic skills mentioned earlier, participation should be encouraged by teachers so that pupils acquire cultural and artistic skill.
- A strategy for developing the sense of belonging to a group: this also helps to strengthen interpersonal relationships.

The first aspect to be discerned when examining the references to song in these texts is their nature, which is mainly quantitative, since there are a much greater number than those referring to voice/voice education or singing. The second characteristic detected relates to what stands out from the Order of 25th June 2009 (Xunta de Galicia, 2009) regarding English teaching: among other important aspects, singing is understood as a resource for acquiring contents through significant learning. It is understood, then, that by singing a song that includes contents to be assimilated, students will learn by doing, which is a direct allusion to the pedagogy defended by Dewey (1859-1952) and to his well-known principle of learning by doing. From the same Order, we can intuit the usefulness of taking children’s interests into account when selecting songs and activities, while also emphasizing student diversity and skills. This is also in line with the goal of paying attention to different learning approaches that is mentioned in the Order. Thus,

song is considered to be an instructional and teaching resource on which teachers can rely. Through song, we can also consolidate the learning assimilated by a diverse student body. By having song as a significant experience, amongst other aspects, we will be able to learn to learn, learn to be, and learn to do... But we must underline that, in our opinion, what is manifested here should be applicable to any curricular area and not only to foreign language teaching-learning, as seems to be stressed in the curriculum of 2009. As far as we are concerned, the theoretical reflection is very significant for teaching proposals supported by these pillars in any area.

The case of “song” is very similar to voice or vocal education, due to the qualitative and quantitative increment of categories and, as a result, its consideration. It gains increasingly more weight in the preschool curriculum as a didactic resource (with all the possibilities that this implies), as an element that fosters group cohesion, as an aspect to evaluate and as a means of expression. But two aspects confound us: the first one is the fact that in 2009 song was not considered or linked to leisure (singing without any didactic goal, but for pleasure). The second one has to do with the fact that no reference could be found regarding the production of songs, since creativity is at the heart of discourses on preschool innovation, at the expense of more highly directed activities. It seems at the same time to be more associated to foreign language learning rather than to the area of musical expression or didactic media.

Before finalizing this section, certain research limitations should be mentioned such as the fact that the codification could not be triangulated because an entire research team was not available in Galiza to work on this topic. More comparative studies are needed for future research to delve deeper into the study of voice, voice education, singing and song in the official preschool curriculums in other regions and/or countries. Subsequently, it would be highly relevant to do research on effective learning and on good teaching practices in order to propose changes to the curricula.

6. Final Remarks

After the analysis it is possible to conclude that, over time, voice and vocal education gained space (and consequently, weight and curricular importance). Taking into account that is not possible to find any reference to singing (neither in the Decree 330/2009 nor in the Order of 25th June 2009), it is not surprising to find that little importance is conferred to singing in the current official Galician curriculum for preschool: it is neither reflected as a content nor as an assessment criterion. However, it is surprising that group singing is missing as a factor fostering participation, although it may be related with the sense of belonging to a group, that is present in Xunta de Galicia (2009). Nevertheless, I would like to point out that the fact that a child feels part of a group does not necessarily mean that the level of participation is high, although the duo participation-sense of belonging normally go together.

In conclusion, on the whole and based on the analysis done, we can infer that voice is not the focus of specific work in preschool. More importance is given to singing and, above all, to song, as an educational tool linked not only to music skills development, but

also to cultural, social and personal facets that can positively influence children's holistic growth. In this sense, song is the main character taking the position of principal element in musical activity for preschool. With songs it is possible to work on observational development, expression and musical representation. Its varied forms, diversity of topics, and adaptability in terms of difficulty and context determine its major place in the preschool music education programmes.

The three main concepts explored in this article form a triad. Song depends on singing and on voice (in case the song is sung), and singing is determined by voice and song at the same time; while voice is subordinated to neither of the others. It can be affirmed, therefore, that any of these concepts is difficult to understand independently from the others. The two following reasons support this idea. On the one hand, we need to sing (singing) and to use our voices to sing a song. And on the other hand, when we sing we frequently do it with a text to which we add melody, that is to say, a song that is interpreted through our most personal instrument: our voice. Nevertheless, every time we use our voices we do not necessarily have to use them in the "singing mode", through a song.

In closing, I would like to reflect on the implications for practice insofar as the design of didactic materials: how are voice, voice education, singing and song dealt with in Galician preschools? Are there any preschool didactic materials for voice in the Galician language? Only one book was found on vocal education written in Galician that may be attractive to young people. The title is "Faladoriña" (in English: chatty little girl) and the author is Isabel Pichel, a radio speaker and vocal coach. But due to the content, this book is more suitable for the later courses of primary school and secondary education than for preschool. Therefore, there is a need in Galiza for preschool didactic materials on voice in our language (but the needs exist in all educational stages), with fairer and more inclusive language from a feminist perspective, using, for example, "crianzas" (in English, children), instead of "nenos" (in English, male children), when referring to both girls and boys. The so-called gender generics in our language should no longer be welcome in our society due to the symbolic submission they entail for women with regard to men (Bringas, Castro, Fariña, Martín, & Suárez, 2012).

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LINGUISTIC AND CULTURAL PERSPECTIVES IN PRINTED AND DIGITAL MUSIC RESOURCES PUBLISHED IN GALICIA

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Abstract: Over the last few years there has been a noticeable growth in the number of music albums released in the Galician language, that is, materials made up of songs that combine stories, lyrics, images and videos. These music albums are currently being used in preschool and primary school classrooms. They use songs as a core globalizing source and can be used to work on singing, listening education and a wide range of other music-related skills.

This paper presents the main results of a study aiming to analyze these resources from the linguistic and cultural perspective of the Autonomous Community of Galicia, evaluating to what extent the music albums are adapted to the peculiarities and characteristics of our territory using a specifically designed guideline. The assessment tool, divided into eight blocks and comprising seventy items, focused on elements of Galician cultural heritage (both material and non-material) in order to identify their presence in the previously mentioned music records. The study sample consisted of ten materials (either in a book-CD format or a book-CD-DVD format) published between 2012 and 2017, to which a content-analysis methodology was applied to fulfill the purpose of the study.

The findings revealed that, on the whole, there is a limited presence of Galician cultural elements in the ten music albums, revealing them as decontextualized in their area of use because they do not display our differential features and peculiarities. Moreover, this situation becomes even more evident with respect to illustrations, the most flawed aspect. On the other hand, the audiovisual resources reflected a larger number of traits pertaining to our language and culture.

Keywords. Music didactic materials, Galician cultural heritage, evaluation guide.

1. Introduction

In Galicia, there has been an increase in recent years in the number of music albums published in the Galician language. These printed and digital didactic materials appear in book-CD or book-CD-DVD format that combine songs, stories, images and videos. The music albums constitute a good resource for preschool and primary school classrooms as a globalizing axis from which to articulate all the aspects of the music education curriculum such as rhythm, melody, sound characteristics, movement, improvisation, instrumental interpretation and knowledge of folklore (Pascual, 2010).

Two languages and cultures coexist in Galicia, but a process of homogenization by the dominant culture is being imposed on behavioural schemes, eliminating divergent manifestations (Bustos, 2011). As a result, the language Galician is losing prestige and speakers.

Education, and therefore music education, is one of the priority action areas for recovering this prestige (Martínez Yáñez, 2012) and working with youth that coexist in contexts where Castilian predominates. In particular, we consider that attention should be focused on the didactic materials that are present in any educational process because they can transmit selected aspects of the culture (Rodríguez Rodríguez and Martínez Bonafé, 2016).

Under these circumstances, we considered it relevant to analyse the linguistic and cultural elements in a particular typology of music didactic resources – music albums – using a specifically designed evaluation tool.

2. Aims

The main objective of this research was to carry out an analysis of the linguistic and cultural perspective of the Autonomous Community of Galicia in the music albums published in the Galician language. To this end, the specific objectives were to design an instrument for analysing music albums in Galician aimed at valuing their linguistic and cultural aspects. After applying the instrument to a small sample, some proposals for improvement are made based on our findings.

3. Methodology

The methodology used for studying the music albums was content analysis, defined as “a technique for reading and interpreting the contents of all kinds of documents and, more specifically (but not exclusively) of written documents” (Ruiz, 2007, p. 192). Therefore, we carried out descriptive research in order to discover the basic components characterizing the music albums from the linguistic and cultural perspective of our Galician autonomous community, emphasizing both explicit and manifest aspects transmitted objectively as well as hidden aspects reflecting a particular intention.

Through quantitative analysis of the content, the evaluation guide was intended to measure the frequency with which certain themes and elements appear. Through qualitative analysis, descriptive data was obtained to infer meanings by taking into account the context and symbolic sense.

Taking Krippendorff (1990) as reference, the first step was to select the “sampling units”, which in this case were the music albums in their entirety, including the book, CD and DVD. We then proceeded to determine the “log units”, which were part of the sampling unit analysed in isolation. A system of registration categories was then established using the designed guide and, finally, the data were interpreted and analysed.

The first version of the evaluation guide was submitted to a validation process by experts in the fields of music education, Galician language and didactic materials. Taking into consideration their opinions and suggestions, the definitive instrument consisting of eight dimensions was elaborated: identification of the material (1), analysis of the introduction (2), analysis of the written text (3), analysis of the songs (4), analysis of the images (5), analysis of the audio-visual material (6), analysis of the proposed activities (7) and overall valuation of the material (8), which included a total of 70 items.

The evaluation guide was applied to a sample comprising ten music albums (book-CD or CD-DVD book) published in the Galician language between the year 2012 and 2017. The selection was made on the basis of previous cataloguing and opting for an intentional sampling based on criteria such as authorship, publishing, year of publication and format.

4. Findings

Here is a summary of the main findings from the analysis, divided into the different dimensions that configure the evaluation guide:

1. Identification of the material

All of the materials analysed were published between 2012 and 2017 by the publishers Galaxia, Kalandraka, Pai Música and OKO. As for the format, five of the music albums were book-CD and five were book-CD-DVD. The books includes song lyrics and illustrations, except for one album which also included explanations and extra information on the artistic manifestations of Christmas in Galicia. In general, the CDs incorporated the song audio tracks and DVDs included song video clips accompanied by subtitles and sometimes karaoke or instrumental versions. It is important to emphasize that the DVD could be used as an independent material, not requiring the printed book, because it contained all the necessary audio-visual elements (lyrics, music, images, etc.).

2. Analysis of the introduction or prologue

In the first printed pages, seven of the ten albums had an introduction or prologue written either by the authors or by people who gave their opinion and recommended the material. Three of the seven introductions described the aim of the music album as being the promotion of the Galician language and culture, emphasizing the musical culture and popular traditions of our ancestors. They also mentioned the need to publish works in Galician for children and to disseminate Galician culture in modern society.

3. Analysis of written or audio text

This dimension intended to analyse the use of language paying special attention to linguistic varieties, deviations from the norm, stereotypes, positive linguistic and cultural attitudes and elements of the Galician cultural heritage.

Linguistic varieties were used in 3 of the materials analysed while the remaining 7 used standard language. The varieties were all geographical or diatopic and occurred at the phonic level. In addition, four out of the ten albums contained linguistic errors, especially Castilianisms.

As for the presence of components of Galician cultural heritage, certain elements were present in most of the materials (Galician geographic locations, local fauna, customs and traditional festivities), while others did not appear in any (economic activities, architecture).

Finally, in none of the materials was the Galician language and culture associated with linguistic and cultural stereotypes present in society, according to the research by Iglesias (2002).

4. Analysis of the songs

Nine music albums were composed of 10 to 13 songs, while one album presented 24 pieces. Thus, there were a total of 127 compositions in the ten resources analysed, of which three are instrumental. As for the language used, Galician predominates, although there were also songs in Portuguese and English.

With regard to topics, a variety were addressed such as animals, food, games, Galician language and vegetation. In four out of the ten albums, explicit references appear to traditional or popular Galician songs, specifying that they were arrangements from the Galician popular songbook by Dorothe Schubart and Anton Santamarina or more recent collections, as well as of traditional theme adaptations. The typical rhythms of Galician folklore (*muiñeira* and *jota*) and traditional instruments (bagpipes, tambourines, drums, *bombo*, accordion, etc.) were also frequent.

5. Image analysis

All the musical albums illustrated the meaning of song lyrics affecting unique aspects of the text. Illustrations on photographs were predominant and intended for children, with the frequent appearance of children or a character acting as a common thread throughout the whole album. There was lesser presence of Galician cultural heritage in the images than in the text. The most frequent items referred to customary festivities and traditional Galician instruments. The promotion of linguistic and culturally positive attitudes was reflected in only one of the illustrations out of all the albums analysed, which again corroborates the differences between the text and the images, leading to the conclusion that the illustrations do not take advantage of the potential in the texts that they accompany.

6. Analysis of audio-visual material

The audio-visual dimension obtained the best results in our analysis. The videos were recorded in Galician geographical settings, which implies that they were present. In the

background there were examples of Galician flora, fauna and architecture. In addition, the video clips featured traditional Galician games and dances, as well as traditional festivities and customs, such as Magosto, Christmas, Carnival and Galician Letters Day.

7. Analysis of proposed activities

This dimension analysed the activities formulated in the materials to determine whether they contributed to the use of Galician in daily life and attention to the cultural heritage. However, only one of the ten music albums included any activities, specifically, the making of a video clip while singing and dancing some of the included songs.

8. Overall assessment of the material

Finally, we would like to point out that taking into account the objective of our analysis, only four out of the ten music albums in sample could be used to address the linguistic and cultural perspectives of Galicia in classrooms. Two of them could be used in full, while only certain songs in the other two albums contain distinctive elements reflecting our autonomous community.

For this reason, we consider the treatment of the Galician language and culture insufficient in the music albums. These resources published in Galician were sometimes decontextualized and unadapted to our reality, and, therefore, are open to improvement.

5. Final Remarks

This study was carried out to manifest the importance of critically questioning didactic music resources because they can omit certain realities and lead to the generalization and invisibility of our identity by reproducing sole and hegemonic patterns.

Therefore, it is necessary for both authors and producers of music resources to consider the hidden or explicit implications from the perspective of the Galician language and culture. Likewise, it is advisable for teachers and others who may use these materials to keep in mind the criteria that arose in this study when selecting any type of material, thus, fleeing from the “cultural standardization” (Zapico, 2012, p. 856) and opting for resources adapted to our peculiarities and especially the unique artistic manifestations of our region (Pereiras, 1993).

Finally, this study enabled a reflective experience with tools, such as evaluation guides, that are not commonly used (or known) by teachers when selecting teaching materials, despite their great potential (Martínez Bonafé & Rodríguez Rodríguez, 2010).

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INFORMATION AND COMMUNICATION. TECHNOLOGIES AS A RESOURCE FOR THE IMPROVEMENT OF THE INSTRUMENT TEACHING-LEARNING PROCESS. DESIGN OF AN EDUCATIONAL APPLICATION FOR THE TEACHING-LEARNING OF THE TRUMPET AT A BASIC LEVEL

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The main purpose of our thesis is to develop an application or platform that, based on real-time signal processing, would allow students to carry out the daily instrumental practice obtaining instant feedback. This feedback is based on the use of audio-visual elements (colour, actions, forms, sound, etc) as guides for the development of the technical action being practiced. They are, therefore, an interactive representation of the technical principles that make up a specific musical exercise. This representation combines both real and metaphorical images in order to provide a better understanding of those concepts which are more abstract.

The main goal of this application is to help and guide the student's work by offering real-time information according to some parameters previously established by the teacher, who is in charge of evaluating the work being carried out. As one of the core characteristics of this application is sound recording, the teacher has a great amount of information available about the student's progress to conduct the evaluation process.

The methodology used in this project will consist of developing the application and subsequent quasi-experimental research. It will focus on analysing the practical use of the application by teachers in Galician music schools over a limited period of time. The

findings will be compared with teacher and student interviews in order to obtain a broader outlook on the use of this application.

The aim of this project is to promote the improvement of trumpet pedagogy through the practical application of the multiple tools currently provided by technology.

Keywords. ICT, music education, trumpet teaching-learning

1. Introduction

Education in general, and music in particular, cannot ignore current technological advances. It is undeniable that ICT (Information and Communication Technologies) are here to stay and that they can provide educational opportunities of high potential. But it is necessary to reflect on how to use the broad range of ICT tools that are available nowadays. Area (2006) points out three essential considerations that we need to be aware of when working with ICTs: computers do not improve the educational process by themselves, since it is teaching that needs to propose ways of incorporating them into practice; ICTs may foster socio-constructivist learning, in which they act as mediators between activities and the knowledge to be built; and, ICTs offer many possibilities of access to information, so that it is imperative for students to develop the ability to select, organise, re-elaborate and disseminate that information.

Our research is based on the belief that technology has to be a means and not an end in itself, and that is why our main goal is to create a tool that will allow improvement in the teaching-learning process of the trumpet. Based on the principle of real-time signal processing, the application we aim to create and test will be a teaching facilitating tool. Following Burbules (2011), the fact that technology is present in the classroom “can produce a more creative learning environment, with new opportunities and challenges when it comes to finding innovative teaching techniques to guide students’ learning” (p. 22).

Webster (2002), one of the reference authors on research in technology in musical education, states that the application of technology in the classroom is:

More than designing a hardware solution to a musical interpretation problem, more than learning how to use a music notation program. It is more than designing a multimedia presentation to a history of music lesson or using an intelligent accompaniment program to help learning a new task. It is all of those things in addition to a way of getting involved with music in an effort to improve the musical experience always respecting the integrity of art. (p. 417).

We believe that this reference to the “musical experience” is key to any process of designing a tool for music learning, since this is about building facilitators, elements that improve the learning process by making use of all the current possibilities, mediating between knowledge and the activity to be developed to achieve that knowledge (Area, 2006), but without these elements becoming an end on their own, which would take the learning focus away from learning or experiencing music and move it to the technological field exclusively.

2. Aims

This research is concerned with creating an application/platform to act as a guide to the teaching-learning process of the trumpet, as well as studying its applicability in the classroom by a quasi-experimental investigation. The main objective we pursue is:

- To design, develop and assess an application based on using new technologies, to improve the teaching-learning process of the trumpet.

This general objective breaks down into specific objectives necessary for its accomplishment:

- To develop a theoretical basis supporting the pertinence of creating an application in the current context, exploring the situation of trumpet pedagogy and the potential for improvement with the aid of ICTs.
- To study the usage of images and metaphors in learning and their applicability in trumpet teaching, to substantiate their use in the application.
- To study the technological needs required to develop the application for different platforms.
- To consider possible improvements to be carried out after analysing the application's usage.
- To propose the possibility of expanding its use to the teaching of other instruments, collaborating with experts in each one in order to develop specific exercises.

3. Methodology

The three main sections that make up the general structure are the theoretical framework, the technological development of the application and the empirical investigation.

The theoretical framework is divided into two main parts: the study of trumpet pedagogy and the study of ICTs applied to instrumental musical teaching. For this section, we will carry out a literature review of various databases.

The technological development will be carried out by external experts, who will aim to achieve the projected result as reliably as possible under our supervision.

The research part will be quasi-experimental. This sort of investigation aims at testing a causal hypothesis by manipulating (at least) one independent variable, and where, for logistic or ethical reasons, it is not possible to assign research units randomly to groups (Fernández-García, Vallejo-Seco, Livavic-Rojas, Tuero-Herrero, 2014). In other words, the work plan aims to study the impact of treatments and/or processes of change in situations where observation subjects or units were not assigned randomly (Arnau, 1995). In our case, we will study the impact of using our application, having previously selected the groups to be studied and the variables to be measured (students' practice time, number of weekly connections, content perception, motivation, time used by the teacher to prepare lessons, etc.). We will work with students in the first years of trumpet musical teaching (roughly equivalent to the Elementary Level of the official studies) from different institutions: conservatories, music schools, private academies...

since it is interesting to observe how learning processes are developed in institutions with different typology and conception, with different objectives, and different learning structures.

4. Findings

Can we say that we are going in the right direction regarding the use of ICTs in our teaching, and innovating with them, just by incorporating them to the classroom? Or, instead, should we first think about a change in pedagogics enabled by technology? Area (2006) said that the quality of teaching-learning with ICTs does not depend on how much technology we use, but on the teaching method under which we integrate their use, as well as on the learning activities that pupils carry out with them. In line with this author, I think it is essential to think that technology “must not be the centre of the teaching processes, but rather a mediating element between the knowledge that needs to be built and the activity that students have to perform” (Area, 2006, p. 2). It is here where the research sits: in thinking about how technology may mediate and enable a pedagogical change that helps improve the instrumental teaching-learning process. Thus, the main goal is to get to know the uses and potential of ICTs in instrumental musical education in order to propose an application/platform that will guide us in this teaching-learning process.

The starting point was a sentence I repeatedly heard from a number of teachers: “when you play this, think as if...”, clearly referring to an image or metaphoric action that would focus the thinking. In other words, they induced the pupils to think about an extra-musical action to improve the performance in a musical action. For example: “to correctly produce that first sound emission, think as if you had to shoot an arrow in the centre of a shooting target”.

The usage of metaphors in musical education is recurrent. According to Peñalva (2009):

All of us musicians use metaphoric expressions to refer to music: we consider that dissonance produces “tension” (...), we talk about “going up” to the upper register and “going down” to the lower register, upbeats are “suspended” in space, strong beats “fall”, accents are “strong” (...). All of these common expressions entail metaphoric thinking, that is to say, projecting everyday life schemes to understand musical aspects, in such a way that some of the qualities of those schemes are present in the metaphorical musical aspects. We musicians use these references to the body continuously to refer to music, in a way that we are able to refer to it, conceptualise it, in short, operate cognitively with a domain that is so abstract that we necessarily need to translate it to closer and more tangible terms. (p. 240).

Metaphorical thinking as a means of achieving a specific musical action, can now be visualised on a screen in real-time, while students plays their instrument, thanks to the potential of ICTs. Thus, this way of thinking becomes more concrete and achievable, in addition to being presented in a more familiar and understandable language.

Nowadays, it is undeniable that the majority of information we receive is audio-visual. We live in a world made up of images, where everyone records, shares, creates, and so on. Furthermore, technological advances make it possible to get immediate feedback to any action we perform. That is to say: if I am playing videogames and I click on a button, I change the action happening on the screen. This very normal, everyday action got me thinking about the following: what if, instead of “think as if...”, we could actually see it? What if I could be playing my trumpet and a screen would offer me instant feedback? That is, why can I not build visual examples that occur while I am performing technical exercises with my trumpet, in a way that they move successfully forward – or not – depending on what I play?

It is worth mentioning that these questions are based on the fact that including formats based on musical-visual interaction (publicity commercials, videoclips, audio-visual installations, etc...) in the classroom favours recovering “elements that belong to students’ every-day life experience, and, therefore, favours their attention, interest, group identification, social environment, etc...” (Gértrudix and Gértrudix, 2010, p. 104). López Raventós (2014) points out that videogames offer extensive potential as an educational tool, but that “the interest of videogames as a pedagogic tool is focused not as much on obtaining victories or advances, as on solving the problem presented by the videogame” (p. 148). Hence, we do not aim at “advancing levels in the game”, but at playing better.

Consequently, my intention is not to propose new technical exercises for pupils to practice, but to create a tool that allows practicing the current exercises while aiding understanding, and execution. In short, a tool that facilitates and improves the teaching-learning process. Thus, the idea is to divide up trumpet technical exercises into several blocks based on the existing literature, to propose interactive examples adapted to each block, based on the research performed with teachers. This is not about creating a rigid architecture that restricts action, but rather the exact opposite. It is about creating a tool for the teacher to introduce the exercise they want to work on, and generating a “game” scenario where the pupil can practise the exercise.

We are going to see a previously mentioned example. Let’s suppose that a pupil has to practice sound emission. The teacher tells the pupil to think about an arrow that has to hit a shooting target, and the target gets closer or further away depending on the pitch: when there is a high pitch note the target moves further away, so that the pupil needs to think about sending a fast air column to reach it; and when there is a low pitch note, the pupil needs to think about the contrary. If the note is correct in terms of time and tuning, the arrow will reach the bullseye (that is, the centre of the shooting target). Something like this:

In the image, we can see a target with concentric circles, simulating the note or sound we have to produce. The arrow represents the action we perform. Thus, if the note we emit is correct in tempo and intonation, the arrow will hit the bullseye, where the note is correct. Otherwise, the note will be out of tune or the emission will be imperfect.

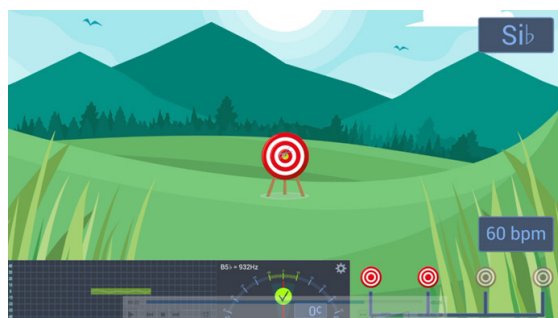


Fig.1. Example. © The author.

5. Final Remarks

Following Foreman and Pace (2008), students can currently be considered ‘technofiles’, that is, they have great interest and knowledge about technology. Hence, these authors state that we should take advantage of students likes and interests by integrating technology into our teaching practice in order to create stimulating environments for our students. Technology is a tool that allows students to be the main actors in their own learning, promoting their confidence and significant learning (Burns, 2008). It is necessary to understand technological advances in music education as opportunities for methodological improvement, which go beyond simply incorporating new devices into the classroom. According to Grané (2011), “in many cases, technology in school had a role of reproducing traditional teaching models in curriculum design, when, in reality, it could have been a revolutionising element” (p. 67). This is the key point in this investigation, since we should not focus on technology itself, but, rather, on the potential for methodological change that it can bring about, resulting in the improvement of the teaching-learning process.

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REVIEWING RESEARCH RELATED TO TEXTBOOKS FOR THE MUSIC CLASSROOM IN PRIMARY SCHOOLS IN SPAIN

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Abstract. Despite the fact that the last decades have seen a growing body of research in Music Education in Spain, there are still many areas to be explored. In the case of textbooks and other resources used in the music classrooms few articles and thesis can be found in the last century related to this issue. It is in the 21st Century that an emerging line of inquiry can be outlined. What happens in the Music classroom? What are the principal textbooks or resources teachers use in their daily practice? How can we improve teacher training? Have these issues been addressed in Music education? These are some of the questions we will try to answer in the following paper.

Keywords. Primary school textbooks, music education, research.

1. Introduction

Research related to textbooks and educational media goes back a long way in the field of general pedagogy in Spain compared to research undertaken in the field of music education. General pedagogy and didactics have paid great attention to the introduction and use of educational resources at school. We can date from the eighties seminal studies regarding this issue. The research undertaken by Area (1986) "Teaching resources and teacher decisions. A qualitative case study", and later on Cabero's study "Educational technology: design and evaluation of the video tool. Roles of didactic use in the context of high school" (1987) were a starting point in Spain. We must also mention five other doctoral dissertations that helped to strengthen this line of research: "Curricular materials in primary education" by Parcerisa (1996), "Textbooks and educational change.

An analysis of school textbooks in primary education” by García Pascual (1996), “Ethnographic analysis of the uses of resources and didactic materials in primary education. Study of the cases of two schools” by Joaquín A. Paredes Labra (1999), “Printed curricular materials and educational reform in Galicia” by Rodríguez Rodríguez (2001) and “Audiovisual media, IT and new technologies in Galician schools: presence and uses” by Fernández Morante (2002). There are also some books that must be mentioned such as the ones written by Agustín Escolano Benito “Illustrated history of school textbooks in Spain” (1998), “Towards educational technology” by Juana M. Sancho Gil (1998) and “School Textbook Policies ” by Jaume Martínez Bonafé (2002), who designed the first models for the evaluation of resources.

If we browse the TESEO Database, we can find more than one hundred doctoral thesis related to the study of textbooks in different subjects such as Biology, Foreign Languages, Literature, Mathematics, Sports, amongst others, at all levels of education from primary school to university degrees that include issues such as gender perspective, stereotypes, cultural identity, values, global change, and representation of historical time, as well as teacher knowledge regarding criteria to select and use textbooks. What does research in Music Education tell us about the use of textbooks in the music classrooms? This paper hopes to offer a brief overview of research in this field.

2. Aims and methodology

The principal aim of this paper is to present an overview of research related to textbooks and educational media in music education in Spain. By means of an exploratory study we hope to contribute to the strengthening of research related to textbooks and educational media. This exploratory work has allowed us to approach studies undertaken in the form of doctoral thesis. As stated by Lankshear & Knobel (2010), relevant information must be gathered in a methodical way. The Spanish Database of Doctoral Dissertations TESEO was consulted as well as the different music journals edited in Spain: *Eufonía*; *Música y Educación*; *Revista Electrónica Complutense de Investigación en Educación Musical*; *Revista Electrónica de LEEME*; and, *Revista Internacional de Educación Musical*.

3. Findings

Specifically in relation to music education, research interest in textbooks and other media in Spain emerges mainly in the 21st Century, although we can find some studies related to textbooks by the end of the 20th Century (this is not the case in Latin America where Violeta Hemsy de Gainza wrote in 1977 two chapters related to materials in her book “Principles, materials and techniques in music education”).

Some of the first articles written in Spain were “Materials for the teaching of music in education” by Maravillas Díaz (1998) and the article by Jordi Vilar, “Presence of modern music in secondary education textbooks” (1998). In 2001, Rosario Guitérrez Cordero and José Ignacio Cansino González published “Music and textbooks”, that analysed textbooks in secondary education; and in 2008, Francisco Fernández Vázquez investigated

the difficulties perceived by music education teachers when using textbooks in music classrooms (such as textbooks not helping experiential music education). Researchers also mention resources in articles on other aspects of music education, such as the one written by José A. Rodríguez-Quiles y García (2000) "Qualitative research in Music Education: new challenges in the Spanish educational context" where various questions were raised regarding textbooks. The author warned, "we must not forget that, in general, the prevailing groups are the ones with greater power to impose what we must or must not learn" (p.4).

"Design, implementation and evaluation of a didactic material to optimize music teaching in the last years of primary education" by Juan Bautista Romero Carmona (2003), "Documentation of materials for teaching music in Spain (1823-1932): cataloguing, analysis and study" by Olga M. Toro Egea (2006), and the doctoral dissertation by Gregorio Vicente Nicolás in 2009 were the first steps of a new line of research on music education. According to Michael Mark (1992) "the vast majority of music education research has been done in the context of higher education. Much of it has been by the professoriate, but far more is in the form of master's degree theses and doctoral dissertations" (p.51). In our field of knowledge some of the theses of the most prominent music education personalities in Spain have been read during the first years of the 21st Century. This fact reflects the difficulty of developing a research tradition and the tardiness with respect to other fields of knowledge and systems. For example, in the year 2014 only 30% of the university music education teachers in Galicia had a doctorate (Agra Pardiñas, Gillanders, Eirín Nemiña & Mesías Lema, 2016).

The studies mentioned above were the first steps towards a new line of research in music education. Oriol de Alarcón (2009) included three other studies under "Materials and resources" in his article about music research in Spain: "Ethnographic analysis of the uses of resources and didactic materials in primary education. Study of the cases of two schools" by Joaquín A. Paredes Labra (1999) mentioned in the introduction; "Proposal and evaluation of an interdisciplinary method of music learning, education and artistic awareness" by Fernandes da Silva (2006); and, "English teaching as a foreign language in the English Philology degree: the use of non-sexists popular music songs as a didactic resource" by M. Teresa Silva Ros (2007).

Several studies followed, such as the one undertaken by Juan Carlos Montoya Rubio (2010) "Music and audiovisual media. Didactic approaches in a music education framework"; José Vicente Gimeno Romero (2015) "Music listening in secondary school in the province of Valencia: analysis of curriculum development in textbooks"; and José Luis Rodríguez Pérez (2016) "Music education in primary schools in Gibraltar: analysis of music methodologies in textbooks". We can also find various studies related to music as a didactic resource, such as "Traditional Catalan songs as didactic resource in the field of music and the possibilities of an interdisciplinary educational approach. Repertoire, analysis and classification" by Marta Orts Alis (2005); "Music as a didactic resource in the teaching-learning process for students with different intellectual capacities and students with autistic disorders in primary education" by María Paloma Jiménez Huerta (2017); or, "Music, emotions and learning: a practical example through flute as

a didactic resource” by Estefanía Gomis Chorro (2018). We can find other studies in Oriol de Alarcón (2012) related to specific songbooks or music instruments. In these cases, the doctoral dissertations date back to the nineties as well and should be addressed in another article.

In Galicia, Rocío Chao Fernández (2005) studied the inclusion of Galician traditional music in primary schools and María de los Ángeles López de la Calle Sampedro (2007) compared music education in early childhood in Galicia and England. Specifically related to resources, we must mention the theses by Rosa María Vicente Álvarez and myself. In the first case “Music resources in kindergarten. A descriptive and interpretative study of teacher perception in Galicia”, the study focused on didactic materials used in kindergarten and points out the needs teachers perceived in relation to their training regarding this issue. The majority of kindergarten teachers considered “that they have “a low or medium-low” level of knowledge in the field of music” and were less qualified to give a music class, whilst teachers with a degree in music education had “the knowledge of music but express not being qualified to teach” in early childhood (p.395). There is a considerable “lack of knowledge regarding methods (and consequently, of materials)” (p.395). Insofar as my thesis, “Resources in music teachers practice in Galicia” we sought to study the resources used by music teachers, i.e., printed, audiovisual and ICT resources. Teachers expressed that they used textbooks primarily to control the established curriculum, to present the subject’s content, to help remember the information, to reinforce the subject and to evaluate; audiovisual materials were very present in the music classroom (93% of the cases). The study is available on the Internet.

There are other studies that must be included in this overview. Articles such as “Flamenco in primary education curriculum: analysis of the contribution by textbooks” by Rosa María Perales Molada (2010); “Textbooks in Music Education” and “Movement activities in the music classroom: an approach through textbooks” by Gregorio Vicente Nicolás (2010a; 2010b) which revealed that teachers use textbooks because these offer support when preparing and planning their classes; the comparative study “Textbooks for music education in Spain and Bulgaria” by Anelia Ivanova Iotova (2012); the study by Ana María Botella Nicolás and José Vicente Gimeno Romero (2014) “Study related to the attitudes of music teachers of secondary education towards listening to music and its curricular treatment in textbooks” and “Music for cinema and listening in secondary school textbooks: reflections on their didactics”. Of course, other publications by R.M.Vicente Álvarez and Jesús Rodríguez Rodríguez such as “Teacher opinion and appraisal of didactic music materials in early childhood education” (2014) and “What the truth hides: text and gender in music education in primary school” (2014) or Ana María Botella Nicolás and Sonsoles Ramos Ahijado’s “Integration of educational videogames and folklore: a proposal for its application in First Education” (2016); the volume of the Electronic Journal of Music in Education regarding Music education and Audiovisual media (2018) or the monograph related on Audiovisuals in the classroom “*La audiovisión entra en las aulas*” (2017) or “Music education and mobile devices” (2012). There are also studies involving music in the English classroom such as the one by Esther Noemí

Leganés Lavall and Santiago Pérez Aldeguer, “A qualitative analysis about the use of music in the English textbooks in Primary Education” (2012).

In addition, we can find studies regarding general aspects of music education that make reference to materials and resources, such as the article by Bernal (2005).

4. Final remarks

As we can see, firm steps have been taken towards defining a research programme for textbooks and other educational resources, but we must take into account that in Music Education it is difficult to find researchers that write about a single topic. Professional career development requires results and this is reflected in the research undertaken, although there are, of course, some exceptions. We must bear in mind Mark's (1992) recommendation regarding the need to carry out “sustained research programs on a single topic” (p. 58) aiming to influence practice in music education, and justifying “the transition from theory to practice” (p. 58). Further research is needed in this area to provide important clues about what problems are being addressed; the nature of the studies being undertaken; the implications for practice; and, the opportunities for additional contributions.

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POTENTIAL AND LIMITATIONS OF THE INSTRUMENTAL REPERTOIRE AS DIDACTIC MATERIAL IN THE PERFORMATIVE AND CURRICULAR DEVELOPMENT OF PROFESSIONAL MUSIC EDUCATION

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Abstract. Musical expression and instrumental interpretation in the context of professional education is field of knowledge based on practice and artistic action, and has grown into what has been called Performative Studies. Within artistic experience and musical teaching, questions about the relationship between the theory of practice and the practice of theory are linked. In this way, the problem of teaching musical interpretation derives from the study of a work and its scenic reality, as well as the knowledge of teaching-learning processes insofar as design, planning and decision making. Learning is, thus, determined by a series of resources and materials that integrate the concepts and stylistic criteria of a language and a specific aesthetic with the development of mechanical/ technical skills and the expressive attitudes typical of scene communication.

In music education for professional piano studies, the didactic medium concept is manifested under the conventional curricular principles as a repertoire, which follows proposed objectives and educational contents, as well as the methodological criteria of the context. Therefore, the repertoire may be seen as a duality: a material for using the didactic knowledge of a specific content and as a single object to be interpreted. We aim to investigate the potential of the repertoire in musical training for the pianist by analysing the concretion of tools for its study, the knowledge of their didactic use and the identification of elements involved in the selection process.

Keywords. Musical expression, Scenic arts, Teacher training

1. Introduction: Teaching professional identity in artistic disciplines

The teaching of music, particularly the piano, belongs to the field of specific didactics. To understand, glimpse and to reason the complexity of this process, we focus our research on the development of knowledge and professional teaching practice. The teaching of piano interpretation is a complex training process stretching over time where multiple factors and elements of various kinds intervene. As in other areas of knowledge, the acquisition of concepts, skills and attitudes is achieved from conscious, reflective and mature learning that includes an activity plan - based on certain methodological criteria and arranged in a time sequence - the determination of resources to carry out these activities, and continual evaluation as the main engine for decision making on the organization of the process.

The concept of didactic media in instrumental teaching is based on conventional curricular principles, that is to say, resources that align with the proposed educational aims and contents, and adapt to students' ability, prior knowledge, experience and skills, as well as the context in which the teaching-learning process takes place.

The materials characteristic of piano learning are manifested as media and/or object according to formative stage: within piano musical literature, we can distinguish methods, studies and pieces conceived for the acquisition of both technical and creative resources as well as media considered to be Artwork in themselves.

Therefore, a duality is observed that presents the piano repertoire as a primordial source of information and didactic knowledge as well as a unique goal to be interpreted. In the case of piano teaching, it is necessary to have a body of knowledge on the subject and the ability to transform it into something that is meaningful and understandable to students (didactic knowledge of the content); that is, a proper way of presenting and formulating the content. The truth is that knowledge on the subject does not guarantee success in the teaching process: Bolívar (2005) explained that content knowledge was a necessary but not a sufficient condition to guarantee learning, since it depends on didactic knowledge of the subject. In addition, Shulman (2005, p.12), stated that a teacher is a member of an academic community that must understand the structures of the subject taught, the principles of conceptual organization, as well as the procedures of good academic knowledge.

In recent times, reflection on the work of art and the problems of representing musical expression has entailed the need for various interpretive theories and structures to allow new ways of understanding artistic phenomena. Encompassed within questions inherent to musical interpretation -Performance Cues (Chaffin, 2007) - are the works involving the links between research, artistic practice and teaching, as well as the qualitative impact acquired in a deep frame of reflection since, "when talking about art, especially from the academy, it is advisable to differentiate three major fields: artistic creation, artistic pedagogy and artistic research" (Morales-López, 2009, p.19). In his sense, Hernández (2008) and Eisner (2006), among others, raise the following questions:

- What does it mean to do research in arts?
- To what extent can the arts account for a research process?

A practical knowledge is therefore identified that develops from artistic action involving musical composition, and its interpretative execution gives rise to so-called Performative Studies (Hernández, 2013 and Castillo, Salazar, Agudelo and Bernal, 2014). In this sense, Jiménez (2006) proposed the search for a confluence between the conceptual level of analysis categories, and a possible delimitation of the aspects and manifestations that currently make up the artistic scene. Thus, questions about the relationship between the theory of practice and the practice of theory are linked. That is, thought and musical action are integrated by the technical skills that constitute the act of musical performance, as a mode of knowledge, and the act of making music itself.

- What is and what can be called sound and musical knowledge?
- How do you get to know through sound?
- How do you get to know through music meaning?
- What are the limits and parameters through which its nature arises?

2. Aims

This exploratory study aims to investigate the didactic principles that intervene in the teaching-learning process of the specialty, starting from the potential attributed to the repertoire as an objective and resource, as well as, the criteria used for its selection and time distribution.

- To clarify the relationships between didactic action and repertoire work
- To define the possibilities offered by the repertoire in the musical training of the pianist
- To identify the elements involved in the selection process

3. Methodology

Within the framework of the interpretive perspective, this research developed a qualitative methodology in order to study the relationships, issues and scenarios that make it possible to exhaustively analyse the interaction of variables involved in the subject of study. The case study approach was the chosen strategy.

In line with Stake (1998), empirical knowledge is not the only thing in the field of study. The purpose is to understand the complexity and meanings of human experience, while defending the illustration and understanding of reality. We will try, therefore, to understand the reality, how it is perceived and how it provides answers. Based on the research objectives, we selected a unique case study that can be classified as a unique holistic case. Yin (1994) defined the case study as an empirical investigation that studies a contemporary phenomenon within its real context. Thus, the study developed from a series of four interviews and different observations of a relevant teacher in the specialty of piano at the Conservatory of Music of La Coruña.

4. Findings

Meaning, form and style of musical expression through the repertoire

The musical fact acquires its maximum extension under the principles of the communication process. By consensus, it is given an expressive and meaningful value that cannot be separated from the cultural context in which it originates, or from a certain social situation. Decoding and giving meaning to the musical phenomenon, responds, as Meyer (2001) states, to the relationship between an object, and a conscientious observer so that the previous experiences of the receiver -whether composer, interpreter or listener- stored in his memory as well as the initial affective state, will channel the discourse transferring comprehensible structures. Hormigos (2008), considered music to be a set of ideas, meanings, values and functions that intimately relate sounds to the social fabric that produces them, has some goals to fulfil, is composed by processes in which several social actors participate (composers, performer, public ...), and, finally, is targeted to a group with tastes determined by their social context.

For his part, Berman (2010) understood that the most important step towards understanding a work was to identify its main emotions and find out where they manifest themselves.

To identify, analyse and train in the elements of language is the ultimate goal of the musical and instrumental learning process: to provide the student with the ability to relate the knowledge and skills needed to express themselves through these codes with stylistic rigor and communicational sensitivity.

The approach to the repertoire is established through prior analysis. This reflection responds to the need to specify the content of the material as well as its didactic and interpretive application. As established by Neuhaus (2004), and E2, the resolution of instrumental and intellectual domains starts with the search for information, its analysis and its subsequent application. Similarly, we wish to highlight the implicit relevance in the material selection process: "With the experience of the years I have given a lot of importance to the choice of an adequate repertoire ...," (E3, p.45).

From the analysis of selected works and compositions we can export and transfer the elements necessary for training. Although these elements do not remain isolated because musical practice requires their interrelation, we must direct all efforts to the fact of making music; "... it does not help to play fantastically on a technical level if the music is not ..." (E1, p.22).

Repertoire analysis and the study process from creativity

Interpreting requires great instrumental mastery and a deep artistic knowledge of the work; both quality and interpretative confidence are linked to the development of skills and abilities that will directly affect the ability to communicate. Under the principle of idea repetition, Mantel (2010) established the main engine for generating a stable result in the execution, believing that text appropriation is done cyclically from the first moment developing the conception of interpretation and sound. Knowledge of the content

is configured as the main element of search: “it is necessary to know what you have before you, how it has to sound and what you have to transmit ...” (E2, p.33). On the other hand, Berman (2010), believed that correct notes, rhythm and dynamics are very important, but they do not constitute the main objective of study. They correspond to the basic elements where creative work has to be done. Demanding and effective study should responds to the following:

- How do I want it to sound?
- Does it sound like I want it to sound?
- If not, what should I do to make it sound the way I want it to?

The learning of interpretation follows a complex search process, “the student has to construct his own execution” (E3, p.45), through the phases of study, and it is precisely in relation to the study that an effective, mature and quality interpretation is guaranteed “..., technical resources must be directed towards obtaining the best sound ...” (E3, page 61). To train piano professionals is to provide the student with the necessary tools for their independence as an interpreter, accompanist or chamber musician, everything is reduced to teaching to teach to study: “ optimizing study time under a listening and conscious criticism is the key to a good study “(E2, p.33).

5. Final Remarks/Discussion

The current training needs in the music field arise from the permanent adaptation of materials. Approaching and designing the conceptualization of the repertoire as a didactic media is a priority action that will allow us to carry out comprehensive teaching-learning processes. From this perspective, it is necessary to consider the relationship between knowledge based on specific skills and pedagogical skills. The professional knowledge of teachers determines the necessary basis for teaching, however, redesigning teacher training offers a new framework in specific didactics where the objective of teacher training is to raise and legitimize the teaching profession in any of its areas of expertise.

We can conclude that understanding and planning the musical process involves identifying the elements that make up the discourse of music translated into sound in relation to style and aesthetics as well as its interpretative transmission.

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MUSIC FOR THE ENVIRONMENT: A PEDAGOGICAL TOOL

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Abstract: Music, understood as language, helps to disseminate information, to increase social awareness and to encourage responsibility. By using music as a channel for environmental education, we can promote an integrated knowledge that links experience with learning. Taking advantage of songs, dances, sounds, recordings, rhythms and movement, we can make environmental content accessible in a fun and positive way. Thus, we aim to raise awareness about environmental issues, using music as a creative and interactive social awareness tool. We present various pedagogical experiences that use music as a tool for environmental education. Using music from the evolutionary, biological, zoological, ecological and emotional perspectives, these initiatives seek to counteract the possible nature deficit effects which threaten current society. Specifically, proposed activities include open-air and indoor musical experiences, as the recreation of different soundscapes, the construction of musical instruments with recycled materials, and how to deal with environmental issues through artistic expression. By listening, observing and touching our environment, we aim to bring students closer to nature in a creative way that stimulates curiosity, motivation and transversality. In short, these musical experiences aim to educate with respect for natural and cultural resources, promoting sustainable initiatives via an interdisciplinary approach combining musical and environmental education.

Keywords: music, environment, interdisciplinarity, sustainable education

1. Introduction

Music is not just a language but also a pedagogic tool. It can be used to promote values and to encourage comprehensiveness in the curriculum. This communication focuses on didactic materials in music that promote environmental awareness. A cross-curriculum and interdisciplinary approach is presented as a solution for making students aware of this issue. In this context, creativity is needed in order to solve environmental issues in the most effective way.

Recent formulations analyse the relation between music and environmental resources, leading to the emergence of various disciplines dedicated to this study:

- *Ethnomusicology* is defined by Jaap Kunst (1955) in his study *Ethno-musicology: A study of its nature, its problems, methods and representative personalities*.
- *Zoomusicology* is described by François-Bernard Mâche (1997) in his research *Syntagms and paradigms in zoomusicology*.
- *Biomusicology* is enunciated by Wallin, Merker and Brown (2001) in their book *The origins of music*.
- *Ecomusicology* is analysed by Aaron Allen (2011) in his paper *Ecomusicology: Eco-criticism and Musicology*.

According to these authors, musical contents can be analysed from different perspectives that take into consideration the environment in which music is created and consumed. Thus, the following perspectives are proposed from an ontological point of view:

- *Evolution of music*: analysing the origins of music and its function in human beings.
- *Biology of music*: analysing the connection between music, brain, body and organism.
- *Zoology of music*: analysing animal calls, and the influence of these sounds in the global biophony.
- *Ecology of music*: analysing the evolution of soundscapes and the effects of noise pollution.

Studying these ontological perspectives of music and its connection with the natural environment, we can address an interdisciplinary approach combining music and environment through education.

To this regard, Publicover, Wright, Baur, & Duinker (2017) consider that “the arts can help provide some of the affective components of environmental education – emotions, values, and motivations driving pro-environmental behaviour” (p.1). Specifically, different musical actions are proposed in order to apply the previous ontological approaches:

- *Considering the materials used for building instruments*: using recycled materials and being aware of the use of protected wood species.
- *Using nature as a source of inspiration*: the environment acts as a source of inspiration for composers.
- *Communicating the environmental message*: musicians and teachers may use their voice in order to transmit sustainable values.

- *Promoting pro-environmental attitudes*: connected with globalization, musicians are a worldwide example for society.
- *Relating music with socio-cultural contexts*: music is not only global but local, connected to the close environment where it is developed.
- *Integrating arts and sciences*: a cross-curriculum approach is needed in order to stimulate creativity and problem-solving capacities.

In order to materialize these actions, a real pedagogic experience is presented in this communication as a successful application of this subject. This experience was carried out in collaboration with the *Association of High Capacities of Galicia* (ASAC, 2019a), within the framework of its *Ronsel do Campus Enrichment Programs* (ASAC, 2019b). In this workshop we toured the different continents of the planet (The Poles, North America, South America, Europe, Africa, Asia and Oceania) to discover their characteristics, flora and fauna, music and their most relevant environmental problems.

Interactive and interdisciplinary activities were designed in order to stimulate curiosity and creativity among students. In addition, for each continent a musical creation was developed to *fight* against its environmental issues. The songs were recorded with the collaboration of *Laboratorio de Radio* (2019), a professional radio team participating in the workshop. The whole product integrated biology, music, geography, ethnology, sound technology, art and culture. To conclude, a radio program was produced as a final result with the aim of fighting against environmental problems through music.

2. Aims

The *Ronsel do Campus* Program (ASAC, 2019b) is an extracurricular enrichment program, designed to bring together high-performing students and carry out activities on different topics through workshops. The activities have a specific intellectual and creative objective, but the most relevant aspect is its cross-curriculum approach, since they foster social, affective and emotional development (ASAC, 2019a). Diverse disciplines are approached in the workshops from an integrative and playful perspective that stimulates permanent curiosity. In addition, there is a wide range of workshops for each level of education, so it is possible to address students' interests and preferences. The workshop described here integrates the subject of music with science, biology, geography and ethnography. The main objectives of this interdisciplinary approach are as follows:

- Approaching environmental issues from an integrated perspective
- Identifying and promoting musical abilities through empathy.
- Connecting fields of knowledge to develop student creativity.
- Stimulating curiosity and emotional expression through music.
- Encourage coexistence, cooperative work and the ability to socialize.

3. Methodology

The workshop described is composed of nine sessions chasing a global goal: to make a tour of the planet in order to study each continent, its flora and fauna, its main environmental

problem and its music. To plan the different sessions, a similar structure was followed to explain each continent:

1. Knowledge of the continent (30 minutes): guessing the continent from its sounds or its music and recognizing its most representative countries or iconic places through games with images and drawings.
2. Knowledge of flora and fauna (30 minutes): recognizing animals from sound extracts, imitating the sounds of each animal, identifying habitats and ecosystems through games.
3. Knowledge of the problem (30 minutes): guessing the environmental problem from sound extracts or images, studying the problem and proposing solutions through brainstorming and interactive activities.
4. The music of the continent (30 minutes): active listening of the most representative music from the continent, presentation of real instruments, and construction of instruments with recycled material.
5. The musical creation (30 minutes): creating a musical production in order to fight against the environmental problems of each continent.

Starting with the Poles, following through North America, South America, Europe, Africa, Asia, and ending in Oceania, this structure was applied in each continent. The tour of the continents is presented below, indicating the main environmental problem addressed in each session, and the main musical activities developed.

The Poles - The thaw

This session was dedicated to the life and music of the poles, studying the environmental problems of thawing. To do this, we began by explaining the difference between the Arctic (North Pole) and the Antarctic (South Pole) ecosystems, showing the animals present in each continent and their most characteristic adaptive features. Then, with background music inspired by the thaw, we asked them to draw the different animals from the poles and place them in the right location, and then we asked them to reflect on the music they had been listening to while they were drawing. In this way, we open the topic of thawing, brainstorming about its causes and effects.

After having explained the environmental problem, we proposed a musical activity to fight against it. The activity consisted of making music with the predominant element in the poles: water. To do this, each student was given a bottle of water, several glass jars of different sizes, some tappers, forks, marbles and wool to decorate. The theme of the activity consisted of investigating the sound possibilities of the delivered materials, with



Image 1. Water instruments built

the aim of inventing different *water instruments* (Image 1), which some students named. Once the instruments were built, a group improvisation was proposed to create the music of the thaw, and worked on the different sonorities: melting ice, falling droplets of water, ice sheets falling into the sea, waves breaking into glaciers, and so on were imitated. The final improvisation was recorded as a song created to fight against the thaw.

North America – Pollution

This session started with a sounding puzzle of the environmental problem to be dressed for this continent: pollution. For this, sound extracts from different polluting elements (cars, machines, works, offices, airplanes, etc...) were listened to in order to recognize each element, and to identify the overall problem for the session. Once the problem was identified, we guessed the continent it referred to, and gave a short explanation about it. Then, a story about the contamination was created, guided by the following indications: it should be set somewhere in North America, and the theme should be related to the problem of pollution. Once the stories were elaborated, sound was added. To this end, we built instruments with recycled materials, which were collected and brought by the students and their families. Once each sound story was practiced, it was recorded with radio equipment.

South America - Deforestation

This session began with a riddle about the continent based on its music. A presentation of the continent was made, delivering a series of images to the students, which they had to recognize and place on a map. Once the continent was presented, the biodiversity of South America was presented by performing an auditory recognition activity. For this, several images of different animals from the continent were given to each student, they were supposed to guess each animal by its sound, and a contest was held to see who could recognize the most animal sounds and who best knew the names of each animal. Finally, the variety of sounds emitted by the different animals was used to explain the great biodiversity existing in South America and the importance of preserving it.

Once the continent and its biology were presented, an auditory activity was proposed to guess the continent's environmental problem: deforestation. For this, two sound extracts were used: one in which the sound of the forest is heard followed by the silence of

deforestation, and another in which the sound of the felling of trees is heard. Then, based on these sounds, a reflection on the causes and consequences of deforestation was raised, and a radio debate was proposed about it. For this, half of the class had to assume the role of a livestock company that deforested the Amazon to obtain grassland for their animals, while the other half had to assume the role of an indigenous community that was displaced from its village on the banks of the Amazon as a consequence of deforestation.

Europe – Ocean pollution

This session focused on our continent, Europe, where we worked on the environmental problem of ocean pollution, establishing a direct relationship with the Prestige oil spill on the Galician coast. To begin the session, pollution and its effects were defined, through impressive images of animals affected by it. Next, we studied how this pollution affects us directly, especially in relation to the Prestige topic. After showing a series of images of the consequences of this natural disaster and its solutions, students were asked to express what they felt when they saw these images, proposing some elements for reflection: indignation, grief, guilt, frustration, sadness, and the desire to act. In this activity, special emphasis was placed on a musical form of social awareness often used to express this type of feelings: the rap.

Based on this musical style, a rap about ocean pollution was created in pairs. For elaborating the rap, the following guidelines were established:

Brainstorm without writing, trying to think loose rhymes out loud about things you want to talk about, let yourself go.

- Write the hook (the chorus): the hook must capture the theme of the song, but more importantly, it must be catchy and unique.
- Follow the words: choose the words on your brainstorm list that inspire you and give them body.

Africa - Plastic bottles

This session focused on the African continent and its music to work on the associated environmental problem: plastic bottles. The session began with the reproduction of a story that takes place in Africa, extracted from the movie *The Gods must be crazy*. This story tells the arrival of a bottle of Coca Cola to an African town, in order to present the next activity: the life cycle of a bottle. To carry out this activity, we divided the students into four groups, each of which had to narrate a specific step in the life of a bottle: creation, content, sale and consumption. The next part of the session focused on Africa sounds, learning three African songs accompanied by a large African drum (Image 2). Next, we explained the creation process of different African instruments: güiro, shekere, kalimba, maracas, etc... Materials extracted from the forest were presented (Image 2), with the aim of imitating in the best possible way the sound of the real instrument with the forest material. At the end of the class, each student had their own instrument built with objects from the forest, used to rhythmically accompany the songs. The final result was recorded in order to obtain the African environmental song.



Image 2. Forest materials and African drum used in the session.

Asia - Acoustic pollution

The session started by listening to an Asian song in order to guess the continent we were referring to. A brainstorm about the characteristics of Asian music was proposed, explaining the bases of the pentatonic scale. Next, noise, sound, music and silence were defined in order to guess the environmental problem that would be treated throughout the rest of the session: noise pollution. After defining this type of contamination, we proceeded to prepare an interview for a special guest in this session: a university student from China. The interview should inquire about the sound history of Asia, investigating sound experiences, musical preferences, musical education, and the characteristics sounds of the country. Each student prepared a series of questions, which were then raised throughout the interview, and recorded live by the radio team. The guest was invited to play an Asian xylophone, to elaborate the song that would introduce the interview. The next part of the session consisted of recording the soundscape around the faculty (Image 3), following the instructions explained in the classroom:

- We discover the terrain: we make photographs, annotations or drawings about the place, carrying cameras, mobile phones, papers, pen and pencil.
- We register the route: we download the *My Tracks* application on the mobile, activate the GPS and record the route we follow.
- We identify the sounds: we listen to the natural and artificial sounds that are around us, and we record them while remaining silent.



Image 3. Soundscape route and recording.

Oceania - The loss of biodiversity

This session was devoted to studying the last continent in the workshop: Oceania. Through the online tool *The True Size Of* (Google, 2017), the different countries that compose the continent were studied, observing and comparing their real size. To identify the environmental problem, we presented a shocking video about the loss of biodiversity, that the students had to decipher. Once the problem was explained, an activity was proposed to get to know the continent, while discovering the factors that cause the loss of biodiversity. For this purpose, different images of landscapes in Oceania were projected, in order to identify the main agent of biodiversity loss. A reflection was made on the construction of roads, cities, pollutants, etc. that alter the functioning of the ecosystem. The final part of the session focused on a construction activity, with the aim of reproducing a very frequent sound in nature: the sound of rain. Using pipes, cloves, rice and tape, the construction process was guided so that each student could build their own rain stick. Finally, the sound possibilities of the instrument were explored and recorded to create the rain song against the loss of biodiversity.

The results of the activities were recorded in each session, and joined together in a final radio program, recorded live in the presence of the students and their families. This program is available online through Ivoox (2017). The map below (Image 4) shows the main results from the activities developed for each continent related to each environmental issue.



Image 4. The tour of the continents.

4. Findings

A survey was delivered at the end of each session, in order to determine the degree of satisfaction with the workshop. In addition, to obtain a global overview, a final evaluation of the activities was also carried out during the last session. This survey showed that the overall workshop score was very positive (5 out of 5 in all cases). The most liked continent was Asia, followed by Oceania, Africa, Europe and the Poles. The *favourite*

environmental problem was the *thaw*, followed by the loss of biodiversity, noise pollution and pollution of the seas. In addition, the most liked activities were the rap, the African song, the sound ride and the rain stick. Specifically, the two favourites were the sound ride and the construction of the rain stick, while the activity that received the lowest score was making music with water. Finally, all the students showed interest in participating in a similar workshop again, and scored the learned contents very positively.

5. Discussion

The educational experience in this workshop was very successful, as reflected in student assessments as well as in the development of each session. Thanks to it, a tour of the different continents of the planet was achieved in an integrated way, connecting disciplines and jointly analysing the biology, geography, culture, music, environment, flora and fauna of each place. With this tour, students were also made aware of the environmental problems at a global level, linking the different problems with each other, and analysing their causes and consequences in an interrelated way.

Moreover, at the local level, it was also possible to make students understand each specific problem and get them involved in the search for solutions. This workshop also made it possible to approach cultural diversity through music, working on the rhythms of the world and building a musical production for each continent. In this sense, the students were able to take home their own instruments and their recorded music creations. Finally, thanks to the active participation by families in the experience, as well as to the diffusion through the radio, it was possible to expand the aim of social awareness, which despite being recorded within the walls of the faculty, managed to reach students' homes and social networks through the Internet.

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3. ANALYSIS OF TECHNOLOGY: PRACTICAL USE IN MUSIC EDUCATION

CAN I KEEP PLAYING? ANALYSING FLOW WITH TWO 3-YEARS-OLD CHILDREN WHEN INTERACTING WITH THE CARNIVAL OF THE ANIMALS APP

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Abstract. This paper presents part of a study whose aim was to observe the interactivity between children from 2 to 8 years-old and the iPad app: “The Carnival of the animals”. Here we analyse the flow of two three-year-olds using the FIMA (Flow Indicators in Musical Activities) form as an analysis tool. Video recordings from the four data collection visits were watched and analysed twice for the final results. Results show that both children are in flow, especially when they discover the hidden activities that the app contains.

Keywords: iPad, early childhood education, case study, flow, music education

1. Introduction

Music at home

The musical activities of many children take place at home. In recent times, there has been increased interest in the study of children's daily musical activity, especially at home (Young & Gillen, 2006, Young, 2012; Young & Ilari, 2016; Neumann & Neumann, 2017). As these studies show, in the last decade the home musical activity of young children have been enlarged and modified because of: 1) the acquisition of technology at

home; 2) the commercialisation of children's popular culture; and 3) changes in family life-style. From the ease of obtaining any music with the diverse devices available in any home, we can see the household as an excellent place to participate in cultural activities (Chaney, 2002).

Nowadays, using tablets at home is a very common practice: as we can easily see around us, adults and children spend their free time playing with these devices. As tablets are characterized by being absolutely intuitive, children have become experts in managing them. (Marsh et al. 2015; Ofcom, 2014). This fact changes the picture. Children have moved from being passive TV viewers to becoming active participants usually using apps on a variety of technological devices - tablets, mobile phones and so on (Gower & McDowall, 2012, Wohlwend, 2015). Many of these apps have an educational background so children are learning (Chiong & Shuler, 2010; Dooley & Dezuanni, 2015) while being in an emotional state that lets them feel highly capable of what they are doing, and also highly engaged.

Studying flow

The empirical study of flow experience began with adult and adolescent self-reports describing activity in everyday life (Csikszentmihalyi, 1988). The participants of the study wore a phone which called them from 8 to 10 times a day to stop and fill out a form about what they were doing at that precise moment and how they felt emotionally. As a result, they defined "flow" as a state in which the perceived challenge level and the perceived skill level for an activity were both high. Studies show that people in flow feel highly challenged and highly capable (Csikszentmihalyi, 1990; in Custodero, 1998). This dynamic interaction between skills and challenges is self-perpetuating: as an individual's skill level improves through practice, challenges must become increasingly complex. This first study was not in a specific area of knowledge. Custodero (1998; 1999; 2005) was the first researcher to apply the research by Csikszentmihalyi to early childhood music education.

2. Context of the research and aims

With the aim of studying the role played by mobile devices in the music education of children, and more specifically, the nature of the interaction they engage in, we planned an exploratory research project with *The Carnival of the Animals* app.

This app is an interactive book where spoken and written language, music and drawings explain a story. The story is about a bored lion and some other wild animals which are preparing a party, so they do special activities to get ready for it. This story is built on the musical work "The Carnival of the animals" by Camille Saint-Saëns. The app contains 14 pages, one for each movement of the musical work (see Table 1).

Table 1: Relation of pages, animals and pieces of music from the study app

Page	Animals of the page	Musical movement
1	Lion	Introduction et marche royale du lion (Introduction and Royal March of the Lion)
2	Cockerel and worms	Poules et coqs (Hens and roosters)
3	Ants and peacock	Hémiones (animaux vèloce) (Wild donkeys swift animals)
4	Turtles	Tortues (Tortoises)
5	Elephant, beetles and mosquito	L'Éléphant (The elephant)
6	Kangaroos and crow	Kangourous (Kangaroos)
7	Fish and donkeys	Aquarium
8	Donkeys and hare	Presonnages à longues oreilles (Characters with long ears)
9	Cuckoo and panda bear	Le Coucou au fond des bois (The cuckoo in the depths of the woods)
10	Colourful birds, crocodile, dog and snake	Volière (Aviary)
11	Squirrels and cats	Pianistes (Pianists)
12	Different animals and squirrels	Fossiles (Fossils)
13	Swan and two more animals	Le cygnet (The Swan)
14	All of the animals	Final (Finale)

In every page of the app we can see the same elements: (a) a cricket with a baton – when you touch it the musical piece on the page starts, (b) three sentences -that describe what the animal is doing- (c) and drawings of animals -if you press them you can hear their animal sound or another sentence said by them. Also, in the first screen of the app, before starting the book, we must choose the language we want to listen to. We can choose from 11 different languages and we can also choose many languages simultaneously.

There are some pages where we can find a trick inside. For the interest of this study, we want to highlight page 6 and 7. In page 6 you have to press the kangaroos to get the sweets the crow needs for its cough. To give him the sweet you have to turn the iPad using the gravity sensor. When you do it right the crow congratulates you. On page 7 you can pop the bubbles that the fish are blowing up using your finger.

The reasons why we chose this app are twofold: on the one hand, because it allows us to study interaction at several levels and, on the other, the creator gave us free unlimited access for the purpose of the study.

To carry out the research we first designed a data collection protocol and followed the collaborative methodology of the MyPlace project: MyMusic (Young, 2012), where each participating researcher agrees to follow the same protocol and contribute to a shared data bank. This allows data to be used according to the different goals of the project

and each researcher's specific interests. Secondly, we decided that the data for the study should be collected in a natural setting and, therefore, we organized the research and the protocols so as to be able to collect data by visiting families in the least artificial environment possible.

The project had several aims. Our study focuses on just one of them: to identify the level of flow that occurs when interacting with the app.

3. Methodology

As the study sample, each researcher recruited a pair of children of the same age – from two to eight years old, preferably a boy and a girl. It was recommended that the researcher had had some prior contact with the families in order to facilitate the home visits.

Four visits lasting approximately forty minutes, once a week for three consecutive weeks, had to be arranged with the participating families at the first visit. After interviewing the parents, the researcher explained the purpose of the visits to the child and why they have to be videoed.

Each weekly visit had two parts. Step 1 consisted of an interview with the parents. The first meeting took longer, with the rest of the interviews only serving to obtain new feedback. In Step 2 the focus of interest was the children's interaction with the app.

Data collection and analysis

A video recording device and an iPad with the study app (described previously) were required to carry out the research. If preferred, an audio recorder could be used instead to record parent interviews.

The procedure included two interviews, an initial one and a final one.

1. Initial interview: before starting the first visit, the families were told the goals of the research and the role they would play. They are also asked to sign the consent forms as part of the protocol. Then the researchers asked the parents questions about their children's habits/experiences, specifically those that might lead to a better understanding of their interaction with the app.
2. Final interview: the purpose of the final visit was to collect information about possible interaction with peers/adults, the interest in the app shown by the child, the frequency of play, duration, possible activities it fostered, and so on.

To achieve the aim of this study, the video recordings of child interactivity with the app had to be analysed using the FIMA form (Custodero, 1998). Therefore, it was important to record this activity using close-ups. As participants, we visited a 3-years-old boy and a girl. Data was gathered using the same protocol already described. For the analysis, we used a FIMA form for every page each child interacted with in each of the visits. We filled the form watching the videos we carefully took at the visits. Two weeks after the first analysis we repeated the same procedure watching again the videos to ensure validity of the analysis. The measure of flow we present is the arithmetic mean of both analyses.

For this part of the project, although we collected the data from the interviews following the same protocol (we were contributing to the pool of project data), we did not make a deep analysis of the interviews. The information we extracted from them was to better understand each of the cases.

4. Findings

The results show that children interacting with the The Carnival of the animals app were *in flow*. We observed that some pages of the app recorded a higher level of flow. These pages had a hidden action activity (see description of the app). Children spent more time on these pages and visited them more often.

As an example, in Table 2 you can see we used FIMA 17 times with the boy for the first visit; 5 times for the second; 12 times for the third and 15 times for the last one.

Table 2. Results from the boy

VISIT 1 FIMA	Time (sec)	Level of flow	VISIT 2 FIMA	Time (sec)	Level of flow
1	9	1,5	1	54	3
2	3	1,5	2	16	2,5
3	13	2	3	20	3,5
4	72	2,5	4	15	2,5
5	24	2,5	5	11	2
6	17	2			
7	12	2			
8	13	2			
9	7	2			
10	10	2			
11	31	2			
12	32	2,5			
13	9	2			
14	27	2			
15	24	1,5			
16	18	2			
17	18	2			

VISIT 3 FIMA	Time (sec)	Level of flow	VISIT 4 FIMA	Time (sec)	Level of flow
1	102	2	1	7	3,5
2	22	2	2	11	3
3	31	2	3	35	3
4	44	2	4	26	3
5	65	2	5	4	2,5
6	168	4	6	11	2
7	20	2	7	120	4
8	33	2	8	39	3
9	67	3	9	15	2,5
10	36	2	10	10	2
11	48	3,5	11	37	4
12	29	2	12	16	2
			13	12	2,5
			14	21	3
			15	250	4

Putting together the results from both children we found that the progression during the 4 visits showed similarities between them. In the first visit, they were exploring the app as well as the iPad itself. The iPad used in the first 3 sessions was the researcher's device, so they were not familiarised with the rest of the apps it contained and, the girl in particular was really interested in knowing what else was on it.

During the second visit something similar happened. Although they were discovering how the app works, they went from one page to another playing with the main elements of each page. Because they went straight to these elements, they were not able to discover any of the two hidden actions.

Everything changed at the third visit because the researcher was allowed to explain some of the app's tricks, the two hidden activities. From this moment, we found high levels of flow. These activities are challenging for a 3-year-old child and both children felt capable of doing them, although they had to concentrate because it is not easy for them. They were very engaged, so they spent more time on these pages of the app.

Between the third and the last visit, we installed the app on the family's iPad, so they could play freely with it. During the last visit we found different ways of understanding the game. When you open the app, it is possible to select the language or languages you want the tale to be read in. During sessions 1, 2 and 3, the researcher always chose the child's mother tongue and a another one. In the last visit, both children chose the language. Now, they knew the story very well and what the animals said, so, they ed listening and "understanding" other languages. They found it funny to hear the Kangaroo saying its sentence in another language, because they now knew what it was saying. So, enjoying

this part of the app and repeating the games they learned at visit 3, they stayed in a state of flow for longer.

5. Final Remarks

This research carried out in a Master's degree framework has allowed us to study flow of two three-year-olds during the interaction with an app, a topic of interest in the field of education.

As stated by Gower & McDowall (2012) and Wohlwend (2015), children that participated in this part of the study had access to iPads and were used to playing with them. They knew their way while interacting with it and wanted to know more than what we were showing them.

Both children showed high levels of flow during the interaction, specially when something else was offered by the app. Listening to the music and to the story seemed not to be enough when they discovered that there were some hidden activities. Based on this, we can confidently state, as many others have (e.g. Custodero, 2005) that being an active part of a learning process helps children attain flow. In this case, it meant spending more time listening to the music and reading.

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ANALYSIS OF DIGITAL LEARNING MATERIALS FOR MUSIC EDUCATION IN PORTUGAL

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Abstract. Digital learning materials are increasingly used by teachers and students at different levels of education. Among the generic educational problems and the social and political contradictions surrounding digital resources are the attention given particularly to those for Music Education, a fact that is addressed in this work. Digital resources currently support a variety of subjects, and they should also support students' individual differences. They are both a stimulating and rich material and constitute an effective source of proposals to be used in the classroom context, functioning as an aid to learning and to integration of personal development to students to succeed in school. This work focuses on the analysis of digital learning materials for a concrete case: those for Musical Education in the Portuguese context. The main objective of this study was to investigate which web portals present digital didactic materials for Music Education and if these have aspects that enhance their use in the classroom. Through a qualitative methodology and using the content analysis technique, we examined the content of the available sites in depth. Among others, one of our specific aims was to determine whether digital didactic materials for Music Education existed in sufficient number and quality to represent a valid resource for use in the classroom. It should be noted that our main conclusions point out the fact that digital didactic resources for the area of Music Education are rare.

Keywords: Digital didactic materials, educational success, basic education, musical education

1. Introduction

The integration of Information and Communication Technologies (ICT) in classrooms has been demanded by all societies in the XXI Century (Coutinho & Lisboa, 2011). It has also been somewhat implemented in Portugal throughout the country (Costa, Peralta & Viseu, 2007). It has also been implemented by different teachers in a variety of subjects, such as Music Education (Milhano, 2011).

According to Encarnação (2016) it is necessary to reconsider the place of music in the XXI Century curriculum (Rêgo, 2015). In this sense, it is clear that the development of teachers' digital skills requires educational institutions to provide increased training, and infrastructure (Manuel, 2015). Teachers are needed as agents to transform school reality (Costa, Rodrigues, Cruz & Frazão, 2012). There is a clear need to study the integration of ICT in the classroom (Cordeiro, 2013), as well as their influence on teaching and learning processes (Silva, 2014).

The advancement of ICT integration in music education has been the subject of some controversy. However, there has been an effort to promote effective teacher education, based on educational innovation and organized pedagogical models of access to information (Fernandes & Coutinho, 2014).

Constant technological changes often affect educational resources, which are increasingly digital and interactive. The integration of ICT into teaching and learning processes highlights the didactic interest of digital educational resources and their use in educational contexts (Blanco & Silva, 1993; Castro, 2014).

Teaching music *online* is not a simple task because it involves the pedagogical adaptation of digital resources (Johnson, 2017), in order to make them digital learning materials. Digital didactic materials are those that enable students to develop educational experiences more easily (Area, 2017; Cepeda, Gallardo & Rodríguez, 2017).

This paper focuses on the analysis of digital learning materials available online in Portugal. Firstly, it focuses on the analysis of digital educational resources in the area of music education and, secondly, on the evaluation of those means that can become essential tools for working with students, making the teaching and learning process more active, motivating, engaging, collaborative and creative.

In terms of contextualization, it is important to note that the Portuguese educational system is comprised of four education levels: preschool (3 year olds); basic education (children aged 6 to 15); secondary education (young people aged 15 to 18); and higher education (18 year olds). Basic education in Portugal is also broken down into periods (1st, 2nd, 3rd and 4th year: children from 6 to 9); the second cycle - two curricular years (5th and 6th year: children from 10 to 12); and the 3rd cycle - three curricular years (7th, 8th and 9th year: children from 12 to 15). Thus, web portals with digital educational materials serving these three levels of education were included.

2. Goals

This study is a starting point for a broader research project intended for the near future on the results of online digital learning materials available in Portugal and Spain in order to be able to present joint results for the Iberian Peninsula.

The main goal of this study was to discover the web portals providing digital didactic materials for Music Education and whether they present aspects suitable for use in the classroom. The specific goals are to show whether digital didactic materials for Music Education exist in number and quality and in the ways they can be used as a resource in the classroom to enrich the educational process for students.

3. Methodology and sample

The research presented here was carried out following a qualitative methodology applied to education based on Bogdan and Biklen (1994). The analysis of the information was done based on the content analysis technique by Bardin (2004). A pre-analysis was carried out, followed by an examination of the study material and subsequent data processing by inference and interpretation.

The sample used in this research is composed of digital learning materials existing in Portuguese digital platforms, both governmental and non-government, relating only to the subject of Music or Music education.

Firstly, sites containing resources were identified. Subsequently, the resources were analysed according to the dimensions considered in the analysis instrument which is described below to see if they supported individual student differences; were stimulating and rich material; were effective sources of proposals for use in the classroom context; could serve as an aid to learning and integral personal student development; provided an aid for improving academic success.

4. Results

As a result of the analysis of selected materials, a summarized description of their technological and didactic characteristics is presented. The following results of an exhaustive survey of the digital educational resources available *online* in Portugal were gathered:

- “*Educar Musicalizando*” is a resource developed by a teacher to interact with his students. This website focuses on the 1st cycle of basic education (<http://educarmusicalizando.blogspot.com/>).
- The “*Attambur*” association site presents some resources about Portuguese music that can be used as a reference. However, it is mostly outdated (<http://attambur.com/o.htm>).
- Noteworthy is the “*Centro de Informação da Música Portuguesa Portuguesa*” [*Music Information Center*]. This site is updated. Here Portuguese works are presented and video interviews are available with some Portuguese musicians (<http://www.mic.pt/>).
- The *Meloteca* is a reference page disseminating music projects and musicians from Portugal and around the world. There are different resources for teachers in the 1st and 2nd cycle of basic education (<http://www.meloteca.com>).

- “*A Educação Musical e @s TIC*” [*The Music Education and @ ICT*] is a site to support students in the 2nd cycle of basic education in the subject of music education, with images, audio elements and Hot Potatoes exercises (<https://sites.google.com/site/ruimfroda/aemeastic2>). However, it was created in 2011 and is completely outdated with regard to cultural schedules. Most of the links are no longer active.
- Another site to mention is “*Música nas Actividades Extra-Curriculares*” [*Music in Extra-Curricular Activities*] (<http://musicaaec.blogspot.com>). It is a blog with resources for teachers of music as an extracurricular activity. Its last activity dates back to 2008. It is another site which has not been updated.
- Another reference site is the National Conservatory Music School, an art school under the Ministry of Education (EMCN-ME). On its institutional page it provides a file of educational digital resources specifically for the Class of Musical Formation (<http://www.emcn.edu.pt/>).
- “*Peter and the Wolf*” (<http://acmmup.wordpress.com/pedro-e-o-lobo/>) presents a comic strip, with audio elements related to the work with the same title by Sergei Prokofiev.
- Because of its repercussions for the approach of traditional Portuguese music, it is important to mention the site dedicated to different bagpipes from around the world “*Um Mundo de Gaitas da Associação Gaita-de-Foles*” [*A World of bagpipes by the Gaita-de-Foles Association*] (<http://www.gaitadefoles.net/gaitadefoles/default.htm>).

The following websites were also analysed:

- “*Xpressing Music Portal da Investigação Musical*” [*Xpressing Music Music Research Portal*], which although still available involves online activities that go back to the year 2000 (<http://xmusic.pt/investigacao-recursos/recursos-didaticos/educacao-musical>). It contained access to pages with Brazilian digital educational resources.
- Another site is the “*Portal das escolas*” [*Portal of schools*] by searching for the term *Music Education* (https://www.portaldasescolas.pt/portal/server.pt/community/00_recursoseducativos/259?topage=red_list_by_tag&red_tag=express%C3%A3o+musical).
- Also worth mentioning is the work “*Equipa de recursos e tecnologias educativas* da Direção Geral da Educação (ERTE-DGE)” [*Educational Resources and Technologies Team of the General Directorate of Education*] by the Ministry of Education (<http://www.erte.dge.mec.pt>). This site does not present digital educational resources in itself. It only provides links to other sites, such as “*Cantar mais*” [*Sing more*] (<http://www.cantarmais.pt/pt/>), which stands out. It is a very complete kind of digital educational resource in the field of music, especially aimed at singing in the first cycle of basic education.

- With regard to the territory of the archipelagos, we should mention the site “*REDA - Recursos Educativos Digitais e Abertos do Governo dos Açores*” [*Digital Educational and Open Resources from the Azores Government*]. It is a platform devoted to providing educational content for students, teachers or other user (<https://reda.azores.gov.pt/>).
- The *Directorate of Digital Educational Resources of the University of Lisbon* (DRED-UL) presents a selection of digital educational resources that are recommended both for students and teachers of elementary education, and also presents educational games (<https://sites.google.com/a/campus.ul.pt/dred/>).
- *Cercifaf* is a cooperative of Education and Rehabilitation of maladjusted children in Fafe (north of Portugal) addressing the field of musical education (<http://www.cercifaf.pt/>).

We should also consider publisher textbooks which provide digital versions: Porto Editora, Areal Editora, Gailivro, Raiz Editora and Santillana. For the most part, the digital version of the textbook is a simple pdf version. Table 1 shows the sixteen platforms that feature digital learning materials for the music field that can be used in an educational context.

Table 1. Sites that contain digital learning materials in Portugal

Site name	Governmental	Non governmental
Portal das escolas	X	
Equipa de recursos e tecnologias educativas	X	
REDA - Açores	X	
DRED- UL	X	
EMCN-ME	X	
Xpressing Music - Portal da Investigação Musical		X
A Educação Musical e @s TIC		X
Educar musicalizando		X
Attambur		X
Centro de Informação da Música Portuguesa		X
Meloteca		X
Música nas Actividades Extra-Curriculares		X
Pedro e o Lobo		X
Um Mundo de Gaitas		X
Cercifaf		X
Cantar mais		X
	5	11
Total = 16		16

5. Discussion and conclusions

After a reflection on the obtained results it can be concluded that it is essential for digital platforms to provide online digital didactic materials and didactic activities that are motivating, creative and structured to foster a better progression in the acquisition of curricular contents.

It is imperative to increase the digital didactic material for the music field because of its scarcity. The activities proposed by available online resources are interactively limited, and do not provide a team operation.

In this sense it is important to update the development, inclusion and sharing of digital teaching resources that favour creative educational processes. Their potential is obvious, but an effective articulation between these resources, teachers, students and families as well as their application in the teaching and learning processes must be encouraged. Teachers must adapt to the fact that today's students are digital natives, (Prensky, 2010), and create quality digital educational resources (Proença, 2014; Reints & Wilkens, 2014). These implications for the dynamics of future classrooms can be enhanced through these experiments.

The shortage of digital educational resources for music education might be a consequence of the fact that music, as a subject, is undervalued in Portuguese schools (Mota, 2008). However, it is necessary to try to counteract this reality by reflecting on what digital educational resources for musical education should be sought for the future (Ramos, Teodoro & Ferreira, 2011) and what kind of training will have to be given to future teachers (Ramos & Espadeiro, 2014).

Despite the limitations insofar as time and the lack of documentation on the subject, the present study on digital educational online resources for Musical Education allows us to point out some inferences about the subject and suggest perspectives for future investigations, thus becoming a means of enhancing the pedagogical practice of the professionals in the generic teaching of music.

The necessary changes must be made and, in this sense, it must be remembered that the scientific knowledge about the educational resources available online for Music Education should be developed by the universities and colleges that train the teachers of this discipline. Universities should promote subjects that address the creation of technological educational resources, as well as providing future teachers with the skills to explore existing ones (Cardoso, 2013).

Initial and ongoing teacher training should provide the essential foundations (in addition to musical orientations) for correct digital literacy in order to consider changing pedagogical practices.

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WHEN THE MUSICAL INSTRUMENT IS A COMPUTER, YOU LEARN MUSIC BY COMPOSING!

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Abstract. This text presents didactic material for musical learning with the use of digital technologies such as recorders and audio editing software. The pedagogical principles of Canadian composer and musical educator, Murray Schafer, were taken as the main reference for the construction of this proposal. In order to expose students to the repertoire of contemporary music, the approach begins with the sensitization of listening and exploitation of noises, silences and the properties of sound; followed by the direct manipulation of the recorded, generated or reproduced sound of landscapes of sound and human voice. This material was built and applied experimentally over the course of a degree in Art and in Elementary and Middle School classes in the city of Guarapuava, Paraná-Brazil, and is restructured in this paper.

Keywords. Music Education, Teacher Training, Contemporary Music, Electroacoustics, Information and Communication Technologies

1. Introduction

This work is part of the research project for a doctoral thesis in development on the relationship between training and the teaching of music in Brazil's schools¹. Considering the need for musical education to encompass the repertoire of contemporary music, we experimented with digital technology as a pedagogical resource and created a didactic sequence for music teaching oriented to the repertoire of atonal, electroacoustic and experimental music, with the use of digital technologies such as recorders and audio editing software. The proposal is based on the ideas of Murray Schafer scattered in the book "The Thinking Ear" (Schafer, 2011a). Schafer proposes three learning moments: Cleansing of Ears, Sonorous Landscape and Words that Sing. This text describes the objectives, content, methodology, and resources necessary for the development of music classes that have a computer as the musical instrument, using a computer as a repertoire of contemporary music, and using it as a method of the creative process. This didactic proposal was developed for beginners in music with basic computer knowledge and could be adapted for different ages and levels. The observation and registry in the field guide of the development of teaching and learning were instruments for evaluating the relevance of the didactic proposals. With this didactic proposal, we seek to understand the use of computers in schools as a pedagogical resource for musical learning oriented towards a contemporary repertoire.

2. Context

Music teaching materials focused on contemporary music production are scarce. While contemporary music production uses the newest technological devices in the dissolution of modern music paradigms, the teaching of music still favours the methodologies of instrumental acoustic learning, a repertoire of tonal music, and the transfer of contents and methods centred on European concert music from the 18th and 19th centuries (Arroyo, 2002).

Different contemporary musical educators such as Murray Schafer (2009, 2011a, 2011b), Guy Reibel (1984) and Swanwick (2011), affirm that it is essential that musical training be appropriate to the reality of its time. According to music researcher and professor Marisa Fonterrada (2008), music teaching should favour creation, active listening, emphasis on sound and its characteristics, while avoiding the vocal and instrumental reproduction of what has been punctuated as music. For this author, there is a tendency on the part of the musical educators in the second half of the 20th Century to insert new music and to incorporate procedures of the avant-garde composers in the musical education. Perception of sound as a raw material for musical composition is the learning of pulses, metrics, rhythms, and melodies that lead to timbristic and formal research.

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On the other hand, we observed that children and adolescents are growing increasingly proximate to technological apparatuses. The constant presence of mobile devices, tablets, and computers in student's daily lives can be a facilitator for musical learning, despite the resistance from educational institutions and teachers to use digital technologies as a new tool and methodological resource to aid in musical creation (Cunha, 2017).

3. Aims

This new way of producing musical material allows students to expand their knowledge about perception, sensitization, and sound creation in atonal aesthetics. For this, the use of the computer is not restricted to creating and editing scores, but also promotes musical creation through the use of audio editing software, sensitizing, expanding the universe of sound, expression, and musical experimentation through action creator. The musical experience based on these resources and observations, acquires different perspectives, hence the importance of developing projects that exploit technological resources aimed at production and musical appreciation (Granja, 2006).

In this sense, it is important to reflect on the activities of musical creation derived from the use of audio editing software that favour the creation of music rather than simple music reproduction. With this, it is possible to have a more active student in the classroom, with autonomy to experience new sonic possibilities, and a teacher with a libertarian-style as well as playful and creative learning approach that does not focus on the result.

In order to get the students to listen better, these Schaferian principles can use the computer as a source of musical creation, capable of sensitizing the listener and more attentively developing musical creativity.

4. Didactic materials

Initially this didactic material was given as an activity in the teaching plan of Sound Instrumentation in the Bachelor in Art-Education offered by the State University of the Center-West - Unicentro, in Guarapuava in Paraná - Brazil. Subsequently, some of these proposals were included in the Teaching Project that was applied in basic education classes at high school located in the same municipality. In both instances of didactic application, a field diary was used for annotations and records of positive and negative aspects observed in the development of each of the proposals. The data in this record was compared with the results of the students' productions filed in audio, allowing for the relevance analysis of each proposal. This quality verification process of the proposals made through continuous evaluation led to improvement. By virtue of these doctoral studies, the proposals have been restructured and are described here to share this methodological possibility and encourage other didactic productions to directly address contemporary music.

5. Description

The use of computers is one way for educators to develop musical listening, freely create sonorities and work on a contemporary hybrid repertoire, such as integrating other artistic languages. For this work, different audio editing software can be used. As a reference, we took the software AUDACITY®, a free, open source program for digital audio editing, which has basic resources available for audio editing. Some features include; cutting, copying, pasting and deleting fragments, mixing several tracks, variety of effects tracks, amplitude envelope editor, spectrogram, and a window for frequency and audio analysis in general. This program is easy to install and has a simple and intuitive interface. In Brazil's public schools, the portable version of this software functions better, since not all school computer labs allow installation. In this case, the teacher must be familiar with the program, know how to use it in the classroom, and plan the musical content that will be addressed in each class.

For this, it is necessary to have a computer room with a sufficient number of computers for groups of students, so that they can sit in pairs, trios or even alone at any computer. If a projector is available, the teacher can show the interface of the program, its resources, windows, and results, so the first contact of the students with the program will be conducted by the teacher. As a result of these classes, the work of experimentation and sound production by the students must be stimulated and mediated by the teacher. At the end of each stage, we propose the archive of student productions in a digital portfolio created on one of the online data storage platforms. This way, all students can access the productions of the class and the procedural evaluation is carried out by both the teacher and students in a constant development and qualification of the productions. It is recommended that this proposal be done as a teaching project for a long period of time, although it is possible to take some of these ideas and apply them in isolation or link them to other teaching projects, such as thematic or interdisciplinary projects. The three thematic moments "Cleaning of Ears, Soundscape and The Words Sing" make up this didactic unit that can and should be used as a didactic basis for teachers to create their own proposals by modifying and adding stages.

CONTENT	OBJECTIVES	METHODOLOGY
CLEANING OF THE EAR		
NOISE	Understand complex spectra, different noises; Differentiate sound noises from defined height;	Generate / insert noise (white, brown, pink); Apply filter effects: base pass / treble; Use the magnifying glass to view the different sound spectrum formats.
SILENCE	Realize the existence of silence; Understand ways to produce sound and the importance of its absence.	Use cutting and delete tool; Insert silence into a piece of noise or sound of defined height, interspersing sounds and silences; Change the sound output in stereo by setting the sound at different times in each output (right and left), always leaving one of the outputs with silence. Listen with headphones.
DURATION	Create and understand the duration of sound and silence in metric progress, varied rhythms, polyrhythmy, arithmy.	Insert a continuous sound and change it with intermittent silences: identical measurements between sound and silence (generating metrical progress); different measures (generating various rhythms); Overlapping bands with different rhythms of different durations in order to generate poly and arrhythmia. Cut a sample (short example of sound) and apply effect change time by extending its duration Open an audio file with a song and apply effect to change tempo.
PITCH	To perceive different heights, of the capacity of human listening from 20hz to 20,000hz, of dissonances and consonances.	Insert sounds with different frequencies; Apply height change effect; Use the magnifying glass to visualize different wave compliments at different frequencies; Overlapping heights in different bands generating consonances and dissonances;
TIMBRE	To perceive different timbres, simple and complex spectra, of types of waves.	Insert/generate sounds and change applying effects: equalization, compression, delay, echo, reverse, others. Open files from internet audio banks with different tones: select, cut, paste, overlay, apply effects; Capture different tones by means of recording with cellular or digital recorder and open file in the software for manipulation; Use the magnifying glass to view the different wave-forms (square, sinusoidal and sawtooth);
INTENSITY	To perceive different intensities and dynamics; understand the spelling of dynamics. View smaller and larger wave amplitude.	Insert / generate / open file or record sounds and change amplification in whole or in parts using envelope tool to create dynamic with strong and pianos, crescendos and decreasing, and / or apply fade-in and fade-out tool; To visualize different wave amplitudes.

SOUNDSCAPE		
RECREATION SOUNDSCAPE	Perceive the everyday sounds of a space in crazy; sort and select sounds; to develop compositional penalization with atonal material.	Choose a soundscape (home, street, nature, commerce, kitchen, classroom); Capture 3 minutes; Select sounds / excerpts; Reorganize in multi-tapes; Use stereo (apply variation of the sound output on the right and left stereo);
SOUND STORIES	Create a story to be told only with sounds;	Write the text of the story or adapt a story or text of a children's book; Design what sounds will be needed, creating a graphic score; Search and record these sounds in everyday life. Cut, paste on an audio track, using or not effects of changing height, intensity, duration ...
CLIMAX	Understand the structure of musical form: introduction, development with climax and conclusion.	From the sound bank, select between 3 and 5 files with different materials; Organize 40 seconds in multi-tapes; At a point between 20 and 30 seconds of the composition, create a climax applying effects of amplification, change of time, or even by the density of the bands.
THE WORDS SING		
SONOPLASTY	Create a story / poem / proverb / speech to be narrated and sonorized;	Choose / create the text; Plan the sounds that will be used; Play and record sounds; Record the voice narrating the text in a track; Create sound sleep in other bands according to the desired sound reproduction of the text.
EXPRESSIVE VOICE	Develop listening and understanding that the voice can be used in music in all its expressiveness:	Record people talking, shouting, whispering, , singing, humming, hissing ... Paste all the material collected and organize composing under different themes that can be chosen by the students themselves or suggested by the teacher.
CHARACTER VOICES	Identify the timbre in different characteristics that alter the vocal production such as: vocal age, sleep, fatigue, pathological and psychological factors.	Search the internet for video or audio of different human spoken voices: women, men, children, babies, old, young, smokers, drunk, people with vocal pathologies, etc... Save files, cut samples and compose; Search the internet for voices of characters from movies, novels, cartoons or famous people. Save and compose.

REMIX	Comprehend different styles and musical genres.	Choose a song. Using a sequencer or an audio editor, add arrangements to the initial music; Have at your disposal samples and effects that allow diverse structural modifications in the song, Add beats, effects, new sounds or bits of other songs. Consider remixing not only the beats, but also voices and other instruments. Use songs in different styles available from sound cloud to compose a new song integrating the different styles and using all the software resources. Or choose two totally different styles of music to make this proposal (classical music and rock, medieval music and sertaneja ...)
MINIMALISM	To explore effects and vocal expressiveness.	Sing creating an ostinato (rhythmic, melodic, harmonic, verbal ...) Record 1 sentence of each ostinato Apply loop effect (copy paste in sequence), each sound source in a range (at least 2 minutes) Use the manipulation effects to gradually change the audio, so that the beginning and end sounds of the music are different, but that there are no sudden changes.
VOCAL HARMONY	Understand what harmony is, extending the concept to consonant and dissonant. Choose a melody Sing it using random phonemes, syllables without linguistic sense (la lala, pararupara, tumdididum pa ...) Record the sung melody Repeat it in three tracks Apply effects of changing height in each band, in order to create harmony composed of a serious voice, another medium and acute voice. Heights can be explored that result in consonant and dissonant harmonies. Apply EQ, Compressor, Amplification, Echo, Delay and other resources.	

6. Final remarks

The educational use of audio editing software in all school disciplines is increasing. Audio editing software is still rarely used in music classes, but there is also little room for creative proposals that address atonal music. We propose that sound be understood here as a raw material for musical production, so that at the earliest moment of “Cleaning the Ears”, the handling of sound, with the exploitation of the elements that make it up, is the most important stage of this didactic unit. In the second stage, “Sonorous Landscape”, the investigation of sound broadens the listening repertoire of students who are more sensitive to everyday sounds, as well as understanding that music can use these sounds during the creative process. In the third and final moment “When Words Sing”, there is an approach of atonal music with tonal music making use of the voice

under different perspectives, harmonizing and composing different musical styles. We consider that the use of software as a whole can contribute greatly to the musical development of students, because it allows for more interaction and progressive learning that comes from a creative and experimental process. It is important to emphasize that this proposal of musical education, despite being more emphatically focused on the use of digital technology, is not the only possibility for teaching. What is essential, is to encourage students to experience new forms of musical experimentation, which is more liberating and enjoyable than contemplating the production of new sound contexts created from free experimentation.

7. References

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4. TEXTBOOKS AND DIDACTIC MATERIALS IN MUSIC EDUCATION

MUSIC TEXTBOOKS AND DIDACTIC MATERIALS: A PROPOSITION BASED ON THE EXPERIENCE OF THE “FAMILY MUSICIAN IN CLASSROOM” PROJECT

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Abstract. This article brings discussions about pedagogical orientations for Music Education that can be unveiled from Brazilian Art textbooks. It also highlights the fact that these books contribute to promoting a good pedagogical practice in Music Education for pre-school and elementary school. In general, teachers' formation for the mentioned school levels has an emphasis on pedagogical issues rather than specificities, such as Music Education. This panorama happens in spite of the fact that there is a federal law that puts Music Education as mandatory in all school grades. This lack of congruence between teachers' basic formation and the law enforcement is taken as the main argument to justify the frequent absence of Music Education in several classrooms (Barbosa & Romanelli, 2013). That means that even if most part of teachers know how to conduct their classes daily, their preparation is poor on what concerns the particularities of music teaching. Considering that given panorama, this article aims to discuss music textbooks

that are written for school teachers' training. The starting point is the study of a particular school music project called "Family Musician in the Classroom" that is built over the music knowledge exchange among teachers, students, community and university. Running since 2010, this project is being developed in the city of Curitiba, southern Brazil, and counts with the partnership between the Education Council from the municipality of Curitiba and the Federal University of Paraná, offering training courses to the pre-school teachers. Those in-service training normally supply part of the demand for specific knowledge in music. However, through the project, it has been noted that there is a demand for textbook-like printed materials, and other didactic materials that could accompany the music work of these teachers. In order to avoid a directive and centralized textbook production, this research aimed to consider teachers' demands surveying their opinion regarding what should be the design of these didactic materials.

Keywords. Didactic material; Music textbook; School teachers; pre-school; in-service formation.

1. Introduction

This article is the result of an interdisciplinary research regarding the design, use and demands of didactic materials for Music Education related to pre-school teachers. The work comprised students from three different degrees of the Federal University of Paraná - UFPR: music, pedagogy and luthery (crafting of musical instrument). The works took place throughout the year of 2018 in the Education Sector of the University and in several different public pre-schools from the municipality of Curitiba (southern Brazil). The schools elected to participate in the research were the ones that were involved with a community extension project from the UFPR called "Family Musician in the Classroom". This project started in 2010 as a result of a partnership between the university and the Educational Council of Curitiba.

After the edict of the federal law 11.769/08 (2008) and the federal law 13.278/16, music became mandatory to all Brazilian basic education grades (from pre-school until the end of secondary school). This law enforcement created a demand on the musical training for generalist teachers that would need to also teach music, even without a previous formal training in Music Education. From this panorama, the project "Family Musician in the Classroom" emerged as a possibility of in-service teachers' formation for the ones teaching in pre-schools.

This article will present: a short overview about the role of didactic materials in Music Education; the definitions of didactic materials and didactic resources quoted along the paper; the demands of Music Education didactic materials pointed by the teachers; and some suggestions of didactic materials to be made according to the teachers' demand.

2. Aims and theoretical background

The main objectives of the "Family Musician in the Classroom" project are: promote a musical formation to pre-school teachers through musical practices; sound objects

exploration and music listening. Those three aspects are to be explored with a relation to literature and the unveiling and valuating the community music knowledge from around the school (Lima & Romanelli, 2013). This process is composed by five main steps (Romanelli, 2017): (1) the prospection of musical knowledge from the community around the school, in particular parents, grandparents and other relatives who play musical instruments (named here “community musicians”); (2) inviting those relatives who play musical instruments to bring their instrument to a classroom; (3) courses offered to the school teachers in order to help them to prepare the activity with the community musician; (4) the mediation of the visit of the invited community musician; (5) the evaluation of the experiences in order to improve the next experiences. In the last eight years, this project detected more than 3,000 community musicians that played more than 60 different musical instruments.

The research presented in this paper is related to the demand of didactic materials from some public pre-schools teachers who work in the city of Curitiba. The research participants are teachers that took part at the “Family Musician in the Classroom” project and attended an in-service training in Music Education. The objective of the investigation was to verify the specificities of the didactic materials that those teachers needed in order to educate their students in music matters.

In the particular case of Brazilian basic education, music, as a school subject is marked by a peculiar status. It doesn't stand as a single school subject, but as part of the general “Arts” subject, which includes visual arts, dance, drama and music.

The teacher that is responsible for teaching music (comprehended under “Art” denomination) in public pre-schools is a generalist teacher. His/her qualification is in pedagogy, which includes a short approach to all school subjects, from literacy to physical movements; and from basic mathematics to Arts.

In this article we follow the statement that music is a social practice with specific knowledge that is constructed collectively. In that conception, pre-school teachers have the role of promoting conditions for the musical development of the children through plural and instigating musical activities. However, due to poor training in Music Education, several teachers don't feel confident to promote Musical Education activities to their students. This lack of confidence has, as results, a negative influence in their own relationship with music and in their role as generalist teachers (Romanelli, 2014).

Children are naturally musical. They produce and explore sounds from a very young age and this fact needs to be taken in consideration in their development. Parents and pre-school teachers have an important role in promoting and boosting that natural musicality that is going to be molded according to a certain cultural context (Romanelli, 2014). To help teachers to better stimulate children's musicality, didactic materials are very important, since they can offer teaching methods and repertoire that can assist the adult-children music mediation.

Didactic materials, including textbooks (the most preeminent of those), are potential research resources and pedagogical support but can't be used as the most important planning tool. For Choppin (2004), textbooks are cultural and social objects that assemble four different roles: (1.) a referential function that brings the relation with the

official program; (2.) an instrumental function that is related to teaching methods; (3.) an ideological vehicle, assuming the role of spreading certain beliefs and ideas; and (4.) a documental function, when the textbook assumes a research repository for the students.

From the several different conceptions of Music Education it is important to highlight the essentialist and contextualist forms of music teaching. The first approach considers music as an instrument to build other knowledge beyond music; the second one understands that music should be taught because of the benefits that it brings to itself, as a specific knowledge area. To Romanelli (2014) those two points of view shouldn't compete, but complete each other.

For Romanelli (in press) there are three main aspects of Musical Education that should figure in music textbooks: (1.) musical practice; (2.) sound exploration; (3.) music listening. This approach draws attention to several different forms of practice, as interpreting, composing and improvising music, but also suggests that musical instruments and many different sound objects are to be explored and studied, as well as the need of active music listening through the contact to live music and good quality recordings.

Regarding music textbooks there is also a difference between the institutions where music is taught. Regular schools and conservatories have both the role of teaching music but differ a lot in the kind of pedagogical model. That is why pedagogical models shouldn't be transferred from one to the other (Romanelli, in press) and why music textbooks have their particularities for each of those contexts.

In the last decades an increasing number of music textbooks have been written in Brazil and it is possible to perceive three main groups to whom the books are directed to: (1.) university teacher training programs; (2.) music schools; and (3.) general arts teachers (Romanelli, in press). It is possible to understand that the books written for each of those groups have specific features.

Some researches show that several teachers complain about the quality of the music textbook they have at their disposal. Problems with the quality of the phonogram, the lack of popular culture references and absence of informal musical practices are quoted.

Other researches showed that teachers highlighted the function of textbooks as basic materials to its own formation in order to sustain a good Music Education practice. However, those studies revealed the complexity of those educational supports. "As a textbook doesn't use only the verbal language, it is necessary that all the other communication tools that it uses are efficient" (Barbosa & Romanelli, 2013). Those referred communication tools are phonograms and images, for example.

In Brazil, with the influence of the National Textbook Program, known as the PNLD (Programa Nacional do Livro Didático), the research and discussion about textbooks and their relation to school have been gradually more studied. In the particularity of music textbooks, is important to emphasize that they have a polyvalent nature, since they congregate four artistic modalities in just one volume (Visual Arts, Drama, Dance and Music). The arts textbooks have been part of the PNLD since 2015 and have improved significantly since then.

Graells (2011) draws attention to the connection that textbooks have with other didactic materials and how this reflects on their configuration. In this sense, it is possible

to perceive a blend of texts, symbols, iconographies, links to digital platforms, communication tools etc. This same author emphasizes what would be the most important functions of a textbook: to bring information, to guide student's learning, to stimulate students' abilities and interest, and to enable educational conditions to create, express and experiment.

3. Methodology

This research has a qualitative approach based on a short survey constituted by ten questions. The respondents were pre-school teachers who were involved in the “Family Musician in the Classroom” project in the 2018 edition.

During October 2018, questionnaires were sent to 80 teachers, in order to gather their conceptions and expectations about didactic materials for Music Education. 33 teachers answered the survey form.

The conception of didactic materials assumed in the survey form was widened after the ideas of Graells (2011). For this author, those materials include textbooks, but also comprise the ones that are used with educational purposes even if they weren't meant to this function when created.

The questions were organized in three main groups: the teachers' educational qualification; their previous relation with didactic materials; and their demands on those materials. In what concerns the two last groups, the data analysis was carried out based on three main categories: the characterization of the didactic materials; forms of access; and pedagogical use.

4. Findings

Regarding the academic background of the teachers, 91.3% have a degree in Pedagogy (which is, nowadays, the legal requirement to be a pre-school teacher in Brazil). The other ones had other degrees, but didn't specify.

Regarding the use of Music Education didactic materials in their daily practice, 19% of the teachers stated that they didn't use any. From the ones who used didactic materials, 55% mentioned a music amplifier, a screen image projector and several materials used to build alternative musical instruments and sound objects (such as empty containers and general recyclable waste). This answer allows interpreting that these pre-school teachers have a wide conception about what are didactic materials, including also didactic resources that go beyond printed materials.

97% of the respondents pointed out their need of didactic materials to support their Music Education practices. Traditionally, school didactic materials are often understood as printed issues, and this was perceived on the teachers' answers, since 54% pointed those materials as textbooks and compendiums.

Complaints about didactic materials for Music Education is visible, as in the statement of one of the teachers:

There aren't good quality materials to support teachers' practices [in Music Education] and the ones that are at our disposal are very superficial, with poor content (subject 2, 2018)

As pointed by Libâneo (1998), technological improvements influenced school and its practices in economic, social, political and cultural aspects. These changes also affected the format of didactic materials, which was pointed by 38% of the survey participants who mentioned videos, online video tutorials, blogs and research links as didactic materials. It is observed that most part of these teachers give an emphasis on audiovisual format. In that direction some teachers point to the need for:

Videos that could support projects for alternative musical instrument construction, as the ones presented by the "Family Musician in the Classroom" project; and musical activities tutorials, as presented by the professor T. during the project courses. Those supports would help our music practices with the children. All of that could be available online in a public educational platform that would be updated constantly (subject 1, 2018)

The audiovisual and online models of didactic materials were pointed as the most desired by the teachers in order to help their class planning.

When the participant teachers were inquired about how the attendance of the "Family Musician in the Classroom" project influenced their practice, all emphasized two main aspects: they are now more concerned about the quality of alternative musical instruments built for/with the children, particularly in the quality of sound they produce; they also pointed the motivation in the need to deepen their knowledge in this matter.

5. Final Remarks

The "Family Musician in the Classroom" project is currently at his 8th edition. After almost one decade it is possible to state that the teachers' demand for structured didactic materials is clear. The teachers aim to have good didactic materials that help them improve Music Education in their pre-school practice. Considering that most part of the pre-school teachers in Brazil have a fragile formation in Music Education, until now, the teachers who attended the project (every two weeks) have been supplied with a pedagogical support through in-service training courses. However, the universe of teachers that have access to this project is still quite limited to a small number (only 80 from a total of 4,500 teachers), and they generally attend the project for only one year, going on to work on their own after that.

Currently, the actions of the project that are related to didactic materials are (1.) the production of a catalog with the musical instruments that were revealed in the school surrounding communities, played by "community musicians"; (2.) creation of tutorial videos to build alternative musical instruments; and (3.) building a research database with music samples, research sources (books and websites), sketches of possible sound installations to be built in the school boundaries, and samples of the mechanisms of the acoustics principles of musical instruments. All those actions are meant to support teachers' researches and class planning.

Finally, this research emphasizes the need for materials that could offer support to in-service formation of pre-school teachers that attended the “Family Musician in the Classroom” project. Even with that demand that is yet to be fulfilled, after the experience it is possible to state that teachers widened their Musical Education expertise, and boosted their confidence on musical knowledge.

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ANALYSING THE PRESENCE OF TRADITIONAL GALICIAN MUSIC IN PRIMARY SCHOOL TEXTBOOKS

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Abstract. Galician primary school guidelines mention dance and movement as one of the six areas to be included in Arts education in the primary school curriculum. By means of a documentary review we explored the presence of contents related to traditional Galician music in primary school textbooks used in Galicia. For this reason, an evaluation model was prepared based on the principal examples designed by experts in the field. The aim of this study was to analyse aspects related to the promotion, dissemination and presence of Galician culture in primary school textbooks.

Keywords. Traditional Galician music, primary school textbooks, evaluation model

1. Introduction

Galician cultural and artistic heritage has an outstanding universal value that must be safeguarded for future generations. Besides historic buildings, landscapes and art work, different pieces of music, vocal compositions and dances also represent distinctive features of this Spanish region. As teachers, we must take into account all these artistic representations and contribute to their preservation and dissemination.

The guidelines for primary school education in different knowledge areas refer to the preservation and care for historical, cultural and artistic heritage including the practice of traditional Galician dances and musical instruments (Decree 105/2014).

A variety of evaluation models can help us analyse curricular resources to identify in what way, for example, primary school textbooks include activities that enhance learning in these areas. According to Martínez Bonafé (1992), these instruments can help us “to interrogate” the materials, becoming “an organized framework” (p.14) for potential users of the resources. We must take into account that the key features of these resources must be innovative (introducing new material or modifying existing ones), motivating (taking into account students needs and interests), structured and formative (helping students learn) (Parcerisa, 1996). Furthermore, the information must be updated and accurate, graphics in accordance with content, balance between theory and practice, guidelines for content work and suitable vocabulary, interests and features according to students’ age (Parcerisa, 1996).

Although in other contexts the analysis of school textbooks is a consolidated area of research, in Spain it is still an emerging line of enquiry in the music field. Researchers have investigated the use and introduction of new educational resources and technologies (Area, 2018; 1994; 1987; Cabero, 1987; García Pascual, 1997; Martínez Bonafé, 2002; Parcerisa, 1996). In music, we can find studies related to the use of textbooks and/or didactic resources in conservatoires (Ponce de León, 2016), early childhood education (Vicente Álvarez & Rodríguez Rodríguez, 2015; 2014), primary education (de Oliveira, Camacho & Gisbert, 2014; Vicente Nicolás, 2010), secondary schools (Botella & Gimeno, 2014; Gutiérrez Cordero & Cansino González, 2001; Sanz Chouquet, 2017) and studies that make reference to all education levels (Porta Navarro, 1996). Nevertheless, Fernández Morante & Cebreiro (2002) point out that there is a great need to promote research in Galicia in this field:

The need to investigate resources is particularly necessary in Galicia because not only has there been a small number of studies in relation to this theme but the studies that have been undertaken in non-university teaching, up to the moment, have not taken into account resources as a problem related to didactic, methodological and organizational issues. In addition, they have provided evidence that some technologies such as communication networks which are now of great importance in the educational systems, in contradiction with the discourses given by the educational administration, were not available in Galician schools. (p.249).

This paper hopes to make a small contribution to the strengthening of research in this area. It is the result of the final dissertation “Traditional Galician Music in Schools: Analysis of curricular materials” (López Vila, 2016), compulsory for obtaining the Teacher Degree in Primary Education.

2. Aims

The principal aim of this paper is to present an evaluation model to analyse the presence of traditional Galician music in primary school textbooks used in Galicia. By means of the analysis we intended to help “Galician schools to re-encounter a culture that has its own personality, thus helping to approach our distinguishing features” (Rico, 1994, p. 13).

3. Methodology

Educational research can help us adopt decisions to improve teaching and learning (Albert, 2009; Cohen & Manion, 1990). Our study focuses on the content of primary school textbooks. Following del Carmen (1996), we understand content analysis as “a procedure to establish learning sequences from contents to be taught, its internal structure, its logic or psychological organization or both” (p. 50). We included in our study the following textbooks (Table 1).

Table 1. Music textbooks analysed in this study

EDITORIAL	DATE	AUTHORS	LANGUAGE
ANAYA	2014	Manuel Rico, Alfonso Cifuentes, Teresa Aguado, Eva F. Gancedo e Rafael Rivas	Galician
ANAYA	2011	Alfonso Cifuentes, Teresa Aguado, Eva F. Gancedo e Rafael Rivas	Spanish
ANAYA	2014	Grupo A.R.T.E. e Manuel Rico Vereá	Galician
ANAYA	2015	Manuel Rico, Alfonso Cifuentes, Teresa Aguado, Eva F. Gancedo e Rafael Rivas	Galician
ANAYA	2014	Manuel Rico, Alfonso Cifuentes, Teresa Aguado, Eva F. Gancedo e Rafael Rivas	Galician
ANAYA	2015	Manuel Rico, Alfonso Cifuentes, Teresa Aguado, Eva F. Gancedo e Rafael Rivas	Galician
SM	2014	Ángel Muller, Nacho Martín - Vivaldi, Sara Rodríguez e Carlos Martínez	Galician
SM	2014	Ángel Muller, Montse Hernandez, Sara Rodríguez e Carmen Gil	Galician
SM	2015	Ángel Muller, Montse Hernandez, Sara Rodríguez e Carmen Gil	Galician
SM	2014	Ángel Muller, Nacho Martín - Vivaldi, Sara Rodríguez e Carlos Martínez	Spanish
SM	2014	Ángel Muller, Nacho Martín - Vivaldi, Sara Rodríguez e Carlos Martínez	Spanish
Galinova	2005	Patricia Fernández, Ana M ^a López, Maruchi López, Gloria Mosquera e Alfonso Deus	Galician
Galinova	2005	Patricia Fernández, Ana M ^a López, Maruchi López, Gloria Mosquera e Alfonso Deus	Galician
Galinova	2008	Patricia Fernández, Ana M ^a López, M ^a de la Merced Rozas, Carmen Areas e Alfonso Deus	Galician

EDITORIAL	DATE	AUTHORS	LANGUAGE
Galinova	2008	Patricia Fernández, Ana M ^a López, M ^a de la Merced Rozas, Carmen Areas e Alfonso Deus	Galician
Galinova	2008	Patricia Fernández, Ana M ^a López, M ^a de la Merced Rozas, Carmen Areas e Alfonso Deus	Galician
Galinova	2007	Patricia Fernández, Ana M ^a López, M ^a de la Merced Rozas, Carmen Areas e Alfonso Deus	Galician

Source: López Vila (2016).

These textbooks were analysed for five months by one researcher. The instrument used to analyse the textbooks was as follows:

Table 2. Evaluation model or guide for analysing primary music school textbooks

TABLE FOR ANALYSING PRIMARY MUSIC SCHOOL TEXTBOOKS			
1.Date of analysis:			
2.Title:			
3.Authors:			
4.Editorial:		Date	
5.For:	a) teachers b) students c) both		
6.The book is for:	a) information/source book b) activities c) reading d) others		
7.Its use is for an:	a) individual use b) group use c) does not specify		
8.Aplicable for:	a) a whole course b) various courses		
9.Its objectives and contents are for:	a) one area b) various areas		
10.It is integrated by:	a) one component (book) b) various components (Book + CD, DVD...):		
11.It includes illustrations as examples of contents	a) yes b) no		
12.Language:	a) Galician c) Spanish		
13.It includes traditional music instruments	a) No b) Yes: Which?		
14.It enhances Galician cultural events (1 related to Music, 2 related to Dance and 3 related to Art)	1) 2) 3)		
15.It provides examples of Galician art works	a) yes b) no		

16.It provides examples of Galician dances	a) yes b) no
17.It helps the interpretation of Galician works (1 related to Music, 2 related to Dance and 3 related to Art)	1) 2) 3)
18.It uses appropriate vocabulary related to Galician culture (1 related to Music, 2 related to Dance and 3 related to Art)	1) 2) 3)
19.It needs modifications or adaptations so as to be used at school	a) yes b) no
20.It is organized by levels or difficulties	a) yes b) no
21.Activities are to be assessed	a) yes b) no

Source: López Vila (2016).

4. Findings

The evaluation model proposed allowed us to analyse the school textbooks mentioned in Table 1. As can be seen, different publishing houses, years of publication and grade levels were reviewed. All of the textbooks complied with educational regulations.

In relation to the first publisher analysed, ANAYA, all textbooks are written for students and include activities designed for individual use and for one area and grade level. They include some illustrations related to contents and a CD with the music repertoire. Galician musical instruments are only included in Year 6. The textbook does not include specific vocabulary related to Galician culture.

With regard to SM textbooks, we can see that they are written for students' individual use for one grade level. They are also accompanied by a CD and include illustrations related to contents. No traditional Galician instrument is mentioned and reference to artistic, cultural heritage and dance is practically non-existent.

In the case of GALINOVA textbooks, on the contrary, Galician music instruments are included at all grade levels. The textbooks are written for students' individual use and are applicable for one area. Dances and different pieces to be played, especially in the last years, as well as specific vocabulary related to Galician culture are included.

All textbooks, regardless of publishing house, follow a similar structure. Their organization takes into account area, level and difficulty.

The following are the pieces included in the analysed textbooks. In the case of ANAYA textbooks, a total of fifteen different traditional Galician songs are included in Year 1, 3, 4, 5 and 6 (no songs were found in Year 2) whilst twenty-nine can be found in the GALINOVA textbooks. Especially significant is the inclusion of traditional songs in Year 4, 5 and 6. *Cantigas, jotás, foliadas* and Christmas Carols are amongst the songs listed.

Table 3. Pieces included in the textbooks

ANAYA	GALINOVA
Música 1: As noites de Nadal Ven bailar Carmiña Ao ghai ghai Tirulalá Pepiño Heiche de contar un conto Esconxuros	Xograr 1: Cantade mociños (O nadal) Este ollíño pimpilín
Música 3: Vai de roda en roda Viva a media laranxa	Xograr 2: Os oficios
Música 4: A rianxeira Miña nai mandoume á fonte (Romance)	Xograr 3: Abre as portas Xesús (Xmas Carol) Non te cases cun ferreiro
Música 5: Camiña don Sancho (Romance) Prende salgueiro prende Moreniña, moreneira	Xograr 4: Vinde galeguiños vinde (Xmas Carol) Se che traba a donicela Eu teño un canciño Foliada de Berducido Eu non sei Xota da Gheada Xota de Outes
Música 6: Canto de Nadal Se vas ó convento de Herbón	Xograr 5: A vendima Foliada de Muros Hai ruada Heicho de dar queridiña Heime de casar cun vello O sacristán de Coimbra Ondiñas veñen
	Xograr 6: A saia da Carolina Ai Pepiño, adeus Ai Sálvora Amoriños collín Collín toxos e flores Cun sombreiriño de palla (vilancico) Mariquiña, Mariquiña Na banda de aló do río Ténoche que dar Velaí vai o gaiteiro

Source: López Vila (2016).

5. Discussion

Although we must take into account the limitations of our study, which included neither all publishing houses nor all school grades, we can say that even though Galician music and dance is included in most music primary school textbooks, they appear to less than they should. The present study provides an evaluation model that proved effective and can be used to analyse curricular materials, in particular, music textbooks in other contexts.

Schools are seen as key instruments in the promotion and dissemination of traditional music. As stated by Martínez Bonafé & Rodríguez Rodríguez (2010), “Textbooks continue to be, even in the digital age, the predominant didactic device in curricular development in Primary, Secondary and High School, and increasingly in early childhood education as well” (p. 246). In the case of Music, we must take into account that “More than half of the repertoire that teachers use with children of these ages [early childhood education] are melodies that come with the publisher’s guide which are used for overall interdisciplinary early childhood education. When asked specifically about the melodies most employed by teachers, children’s songs in Spanish stand out over those in Galician” (Vicente Álvarez, 2009, p. 396). Along the same lines, Chao Fernández (2005) points out that “a great percentage of teachers use textbooks and students learn contents through the proposals these offer” (p. 260). State and local government responsibility and contributions are seen as key in the preservation and involvement of citizens “through more transparency, education and explanations” (Dauge & Yang, 2003, p. 28).

According to Gillanders (2011), 67.8% of the teachers taking part in her study taught the songs included in textbooks, although most also made use of songs from other resources or songbooks to complement classroom work. As seen above, not all publishing houses include traditional Galician music and dance. The choice of songs and dances listed in the different textbooks must promote the development of students’ cultural identity. This must be taken into account when choosing a specific textbook.

To complement the repertoire and activities included in music textbooks for primary school, other proposals that enhance traditional music and dance can be promoted. For example, the gathering of *cantigas*, poems, music pieces or proverbs of one’s own context could imply the participation of families or other members of the community in an attempt to popularize music and cultural heritage.

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PEDAGOGICAL PRACTICES ANALYSIS REGULATED BY PRIMARY EDUCATION MUSIC TEXTBOOKS

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Abstract. The possibilities and limits of teachers' professional development and the innovation proposals are delimited by the specific class tasks structured in a book. The present research aims to contribute to this thesis by focusing on the curricular approach of music in Primary Education music textbooks.

Keywords. Music teaching, textbooks, teacher professionalism, discourse analysis

1. The pedagogical practice concretion given by textbooks. Theoretical review

A strong trend in research and pedagogical theorisation sees the textbook as an important determiner of pedagogical practice. Apple's pioneering work (1989) considers the textbook as a "device" which controls and sets how teachers receive the curriculum. In this sense, the concept of "de-professionalisation" is used to describe the devaluation of the professional autonomy due to the curricular control of the textbook (p.40).

Gimeno (1988, pp. 119 - 126) identifies different concretion levels in the curricular design. The first one is called *prescribed curriculum*, those minimums which act as a reference in the organisation of the curricular system. The second level, the *curricular shown to teachers*, includes the means elaborated by different entities to translate to the teachers the content and meaning of the *prescribed curriculum*. As the prescriptions are often quite generic, they are not always able to guide the educative activity at classrooms. Hence, as Gimeno says, the textbook performs in this sense the most decisive role. On the other hand, Conell (1997) also insists on the importance of curricular concretion

in any format, since this allows the students' learning to be determined and, even more essential, the teacher's work to be controlled.

Martínez (1998, 2003) also addresses the pedagogical practice concretion provided by textbooks in depth. In his first work, *Trabajar en la escuela*, he analyses curriculum structure through its construction, as well as its impact on teachers' professional autonomy. This author points out that presentation acts as a key mechanism for technical control over teachers training practice (Martínez, 1998), not exactly in the government documents defining a State's basic curriculum, but in the practical organisation of the materials used by both teachers and students. Consequently, teaching practice is determined by people outside the teaching situation. Planning and implementation are therefore separated and the teachers' work is expropriated from their own professional control.

Martínez (2003) also studies the deauthorization effects of textbooks in the discourses which claim greater autonomy and professionalism for teachers, "*el uso del libro de texto es un potente dispositivo de desautorización intelectual, cultural y profesional del sujeto docente*" (p. 60). In this work, seven keys are presented to interpret the conditions that regulate a teacher's workplace. If a specific place in Initial Teacher Training and Continuing Professional Development focused on analysing the workplace and the importance of the textbook does not exist, the author concludes that the improvements in the professional development become simply rhetoric.

Martínez & Rodríguez (2010) consider "*el análisis del libro de texto y otros materiales didácticos como discurso sobre el curriculum y sobre la profesionalidad docente*"; (p. 248), among the different research trends analysed in their review. For that, they quote Cantarero(2000), who underlined the clearly subordinate role of the teacher in the teaching projects shown in textbooks. Similarly, Fernández (2002) developed a political ethnography to study the colonization process of daily life in the classroom through the regulations and determinations of textbooks.

In the IARTEM's¹ report entitled, "Assessment and analysis of research on school textbooks and digital media" (2016), encompassing a wide range of research, there is hardly any reference to the problem considered in this text; namely, the ways in which teachers' work is determined and control by textbooks. The quoted reports (Gómez, Braga y Rodríguez, 2016) highlight, among other issues, the existing studies on the content treatment in different curricular disciplines as well as the digitalization and use of textbooks.

The main proposal in this section is to show that there is a theoretical foundation justifying the constant questioning on how digital and printed curricular material in textbook format intervene as important determining factors of teachers' tasks and professionalism. This theoretical concern prompted us to delve more deeply into this aspect of textbooks for Music Curriculum in Primary Education.

¹ IARTEM: International Association for Research on Textbooks and Educational Media

2. Analysis into music textbooks. The method: from content to discourse

Analysing the music curriculum framework from the point of view of textbook content, we focussed on the roles that textbooks assign to teachers. Our objective was to deeply understand the information presented in textbooks, therefore, we decided to undertake a qualitative interpretative study (Biddle & Anderson, 1989). An initial content analysis was carried out by taking curricular materials as a source of information for subsequent discourse analysis.

Once the sample and analysis categories had been defined, the process proceeded with the elaboration of emptying tables to facilitate the content and discourse analyses (ANNEX I).

The process used to obtain the analysis sample consisted of three steps. Firstly, informal interviews with Primary Education teachers and students about textbooks used in Music classrooms. Secondly, we consulted experts in Music Teaching. Finally, we studied various annual reports by ANELE². This resulted in three different grades of Primary Education (1st, 3rd, and 5th). The sample contains twelve textbooks published by SM, McGraw Hill, Tàndem and Bromera.

Once the analysis object had been determined and the sample selected, we created a coding system to organize the qualitative data and to generate some concepts to review what the data revealed (Coffey & Atkinson, 2005). Miles & Huberman (1994) say that, *“la codificación es un proceso que permite al investigador identificar datos significativos y establecer el escenario para interpretar y sacar conclusiones”* (p. 54). For these authors, codes are *“etiquetas o membretes para asignarles unidades de significación a la información descriptiva o inferencial compilada durante un estudio (...) Puede aportar la forma de un membrete de una categoría directa o de una compleja.”* (Miles y Hubberman, 1994, p. 54 ; as cited in Coffey, 2005, pp. 47-49).

Once we had obtained the sample, elaborated the coding system and the emptying tables, we started the content analysis by deeply studying the different written, oral and visual communication spaces:

El análisis de contenido es una técnica de investigación destinada a formular, a partir de ciertos datos, inferencias reproducibles y válidas que puedan aplicarse a su contexto (...). Al igual que todas las restantes técnicas de investigación, su finalidad consiste en proporcionar conocimientos, nuevas interlocuciones, una representación de los “hechos” y una guía práctica para la acción. Es una herramienta. (Krippendorff, 1990, p.28).

In order to analyse the content of this research, and focusing on the present article, we created, among others, the Pedagogical Practices general category, in which we can find the specific category: Roles and functions of the teachers.

² Asociación Nacional de Editores de Libros y Material de Enseñanza (National Association of Textbooks and Teaching Materials Editors)

To go beyond the technical content analysis, we decided to carry out an analysis of the discourse generated by curricular contents. Taking Foucault's work (1970) as a reference, by discourse analysis we mean a specific historical, political and philosophical moment within which language forms establish a relationship with institutional practices, thus generating specific meanings. On the other hand, Sayago (2014) defines the discourse analysis as follows: "*es una herramienta más sofisticada, dotada de un aparato conceptual que permite relacionar la complejidad semiótica del discurso con las condiciones objetivas y subjetivas de producción, circulación y consumo de los mensajes*" (pp. 2-3).

Therefore, the discourse about teaching generated in the curriculum and textbooks exercises a symbolic power which needs to be analysed in Music.

3. Results

Which tasks that are carried out by textbooks, should be done by teachers? What does this substitution mean? Which teaching model and which professional values are hidden behind this situation? Do music textbooks also reproduce an acceleration of the de-professionalisation of the teaching profession?

To answer these questions, we established three key points to help us organize the obtained information. The first involved the communication of textbook elaboration criteria and the consideration of teachers' opinions. The second was intended to determine the degree of professional autonomy generated by these curricular materials. Finally, on the basis of the information extracted in the first two aspects, we were able to define the third key point: the teacher's role in the teaching task.

If we try to determine the logic followed to select and organize the curricular content, as well as the information about the implicit teaching model, we can see that neither the textbooks nor the analysed teaching guides provide a specific space dedicated to justifying the didactic strategies and the professional communication with teachers. The criteria, authorship and applied method are neither specified nor used to elaborate the curricular material. Any textbook should argue the pedagogical option which is proposed. Nevertheless, McGraw Hill suggests collaborative learning, life experiences and elaboration of formative evaluation in its teacher's guide, as well as general methodological issues for each part in which Music is introduced.

However, SM's methodological proposals are directly focused on the activities in each learning unit. That is to say, there is a considerable qualitative difference among each publisher's methodological orientations. While one case may only provide orientation proposals, another might even include a series of questions for the teacher to pose during activities.

The criteria used to focus on methodological, organizational and curricular selection aspects respond to technical and regulated pedagogical practice, where the main objective is to accomplish the contents through highly guided activities.

To what extent do teachers participate in the creation of curricular materials? We focused our study on the places where teacher's opinions were allowed as well as on the collection of suggestions arising from their needs.

It can be seen that none of the analysed textbook showed evidence of a prior testing phase. Nobody had experimented with them by extracting results and modifying aspects for a proper adaptation. None of the analysed publishers made provisions for technical opinion, needs or implementation difficulties.

In terms of the professional autonomy, all publishers offer a teacher's guide, in addition to textbooks and some complementary resources,.

Let us look at the SM teacher's guide, entitled "*La guía esencial*" (*The essential guide*), which clearly conveys its fundamental nature. If we analyse the inner part, we find a section called "*Indicadores de logro*". This section includes a series of items for teachers to measure whether the students have successfully accomplished the proposed contents. It must be taken into account that these criteria are made by publishers, regardless of the student's personal traits. We can only conclude that is not the teacher who determines the evaluation and knowledge acquisition criteria.

Concerning the structure and content of these guides, we observe that they provide all the resources needed by teachers to develop their annual planning without any problem. Contents and objectives are presented in a structured and technical way. Also included are timing specification and a consecutive activity program, with possible answers for the student and teacher interventions, thus, limiting the need for professional reflexion.

However, there is a slight difference between the teacher's guide by these two publishers. McGraw Hill's language and terminology invite teachers to use the textbook as an additional resource "*esperamos que estos libros sean un recurso más en la tarea de la educación musical*" (p.4)³. Furthermore, all the suggested activities are written in an impersonal way, as if they were objectives "*Escoger un dibujo que tenga sonido y que cinco alumnos, separadamente, hagan la onomatopeya según su interpretación*" (p. 36).⁴

On the other hand, SM uses the 1st person plural and expressions such as *ser necesario* or *tener que*, which convey a conductive meaning:

La pregunta clave que debemos plantear es la siguiente: El esquema está organizado en casillas en las que cada vez se ve más cerca a los personajes. ¿A qué crees que se debe? Para que los alumnos puedan responder, haremos una primera escucha, tras la cual, respetando el turno de palabra, expondrán sus conclusiones. (p. 17)⁵

Moreover, SM's teacher guide does not provide any space for teachers to add new ideas to complement the content of the textbook, unlike McGraw Hill's textbooks. They attempt to go beyond the exclusive use of textbooks, though they finally come back to the complementary resources proposal provided by the publisher.

³ English translation: "We hope these textbooks become another tool in music education work".

⁴ English translation: "Choose a sound picture and five students will do the sound of these as their interpretation".

⁵ English translation: key question that we must to do is: The scheme is organized in some boxes in which characters are seen bigger in each one. Why do you think this is happening? For students answer this question, firstly we will do a first listening, after which, respecting speaking time, they will expose their conclusions.

4. Conclusions

For all the above reasons, we observed that teachers play a passive role with these teaching materials. This enables a ready-made programming design where contents and activity are specifically developed without the teacher's involvement. Authority and authorship regarding the treatment of curricular content are therefore lost. The analysed textbooks and teaching guides with highly restrictive planning and timing produce a sense of conditioning.

To conclude, it must be said that textbooks are, rather than a support tool, a vademecum for teachers which reproduce a cultural and pedagogical hegemony increasingly out of teachers' reach. Nevertheless, as Lopez (2007) says, lack of training in this field probably explains why teachers are not always conscious of the alienation and control of their work.

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ANNEX

Table 1. Technical sheet and general structure of textbook⁶

TECHNICAL SHEET AND GENERAL STRUCTURE OF THE BOOK	
Title	
Author(s)	
Publisher	
Year of edition	
Grade	
Book volumes	
Structured in	

Table 2. Emptying table for Pedagogical Practices

PEDAGOGICAL PRACTICES			
Curricular selecction	organization	and	Pictures
			Text
			Audio
Teachers roles and functions			Pictures
			Text
			Audio
Roles assigned to students			Pictures
			Text
			Audio

⁶ Emptying table elaborated to collect all technic data about analysed material

TRADITIONAL GALICIAN MUSIC IN SECONDARY SCHOOLS

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Abstract. The main objective of this paper is to understand how Galician traditional music is presented in this autonomous community. To investigate this, we have undertaken an analysis of the books edited by the Galician publisher GaliNova. All of this was completed with surveys to students from the province of A Coruña. The results provide the following information: textbooks are rarely used and traditional Galician music is not emphasized.

Keywords. Textbooks, traditional Galician music, GaliNova publisher

1. Introduction

Here we present an analysis carried out on how traditional Galician music is treated in the aforementioned autonomous community. It mainly focuses on high school education, including the first cycle of ESO consisting of 1st and 2nd year.

This topic can be approached from different standpoints. Here we have decided to focus on textbooks and to complement the research with a series of surveys involving participants in the educational process.

It should be pointed out that DECREE 86/2015, 25th June, which establishes the curriculum for compulsory secondary education and A-levels in the Autonomous Community of Galicia, proposes “to know and value the basic aspects of the linguistic, cultural, historical and artistic heritage of Galicia, to take part in its conservation and improvement, and to respect the linguistic and cultural diversity as a right of the people,

developing attitudes of interest and respect towards the exercise of this right¹. Thus, it would be natural to expect that traditional Galician music would be included as a possible field of study in high school music education.

We will begin by briefly discussing the implantation of the LOGSE, the LOE and the LOMCE in Galicia, and how these laws have addressed the subject of Music and traditional music as content.

The LOGSE was promulgated on October 3rd, 1990, and it represented a great step for music, since it was turned into an mandatory subject. The LOE was decreed on April 6th, 2006 and in the Compulsory Secondary Education the academic weight of the subject of Music was reduced, no longer being present in its four courses. The LOMCE came out in December, 2013, though it was applied gradually until 2015. With this law, the subject of Music ceased being elemental and obligatory in Secondary Education. Nowadays in Galicia it is no longer included as optional to be carried out in the ABAU.

In Galicia, in the first cycle of ESO, Music is only taught in the 2nd year, inside the block of specific matters.

2. Aims

The aims set out in this study were to investigate if traditional Galician music must be studied or not in the first cycle of ESO and to offer an analysis of a Galician publishing house, to determine if it addresses the aforementioned music.

3. Methodology

This research was based on a review of existing bibliography regarding the education of traditional music, and traditional Galician music in particular, in the context of compulsory secondary education. Textbooks make up part of the primary documents, since they are original sources presented in various ways; complemented by a semi-structured survey of secondary school students, an analysis of textbooks and an examination of the situation of traditional music in current legislation².

The review of books was carried out by the publishing house Galinova and the surveys were applied to students in 2nd year of ESO in the province of A Coruña both in written and online format. The was done to determine the situation and first-hand knowledge that students have of traditional Galician music. At the same time, the surveys reflected if secondary schools are based on their curriculum of the LOMCE.

¹ DECREE 86/2015, of June 25, by which there is established the curriculum of the secondary obligatory education and of the baccalaureate in the Autonomous Community of Galicia, pp.14.

² Bresler, L. (2004) Metodología de investigación cualitativa: Prestando atención a la música escolar como género Revista Electrónica Complutense de Investigación en Educación Musical, 1(1) p. 2

4. Findings

Traditional music was already present in Guido Adler's discipline and in the basic theories of folklore, such as the one by John Meyer, who demonstrated that many popular songs had their origin in music education³.

Adler also commented that traditional music was addressed in different areas of education. One of them was in music schools, since general schools normally avoid this musical sphere, as well as others of an ethnic nature. The article written by Josep M. Vilar centred basically on the curriculum of the higher music degree, where traditional music seemed to be treated somewhat marginally in Western European music schools.

We should point out that in recent decades ethnomusicology has turned into an increasingly significant line of work and that ethnomusicologists have been interested in the ways that companies teach their musical systems, in other words, how the music is transmitted⁴.

When textbooks begun to be examined, elements related to the Troubadour poems were found. But can troubadour poems be included as traditional Galician music? Jose Antonio Gómez⁵ underlined that many people think that Spanish folklore goes back to ancient times, some even including the Troubadour poems of Santa Maria. According to Gómez, there are allusions to popular things, but it does make them folkloric, since they were plays with residues of popular music, which can serve to show how people were turning to the past with music⁶.

According to the UNESCO, it is advisable to assure children that "their culture, their experience and their languages are affirmed and are reflected in school and in the mass media", as Arredondo Perez and García Gallardo tell us in their article⁷. Likewise, in the LOMCE decree, the area of Music is included in specific matters, and it is emphasized that music constitutes an element with great value for people's lives. In addition, it fosters integral development and takes part in emotional and intellectual formation, through the knowledge of musical reality as a cultural and historical manifestation.

Furthermore, musical practice improves memory, concentration and self-esteem, among others.

³ Pérez, J. M. (2000). Más allá del arte: la música como generadora de realidades sociales. *Deriva*. pp. 221-235

⁴ Cámara de Landa, E. (2004). *Etnomusicología*. Madrid: Instituto Complutense de Ciencias Musicales. ICCMU. pp. 27-43.

⁵ Henares Cuéllar, I. L., Castillo Ruiz, J., Pérez Zalduondo, G., & Cabrera García, M. I. (2001). Dos décadas de cultura artística en el franquismo (1936-1956): actas del congreso.

⁶ Henares Cuéllar, I. L., Castillo Ruiz, J., Pérez Zalduondo, G., & Cabrera García, M. I. (2001). Dos décadas de cultura artística en el franquismo (1936-1956): actas del congreso. Pp. 457- 500.

⁷ Arredondo Pérez, H., & García Gallardo, F. J. (2007). La música tradicional andaluza en los materiales curriculares de primaria. Las canciones en el aula. *Revista Investigación en la Escuela*, 63, pp. 91-102.

Whether this agenda is reflected in the curriculum of the LOMCE and is carried out in compulsory secondary school classrooms in Galicia, was investigated by analysing curricular materials and student opinions.

Nowadays, some teachers are in favour of using computers or digital white boards instead of resorting to traditional textbooks. In this way, they could teach the program in their own way without having to strictly follow a textbook as if it were a script.

It is also worth mentioning the high cost of the textbooks. Of great concern to parents and unions, among others, is the availability of free textbooks, without regard for their scientific quality. However, other teachers are in favour of tradition, because textbooks plan the subject and distributes the contents. They even make it possible to teach the subject without much specialization⁸. Nevertheless, the repertoire of traditional music makes it necessary for national publishing houses have to adapt so that each region or community can work with its own music. This makes it difficult to develop a standard textbook that includes this wide variety of music⁹. Thus, some publishing houses have to produce a textbook for practically every autonomous community in order to address its music in greater measure. It may be that much of the staff employed by these publishing houses lack sufficient training regarding traditional music, though it may also be that publishers' policies are what guide these publications.

As mentioned at the beginning, we will now analyse how traditional Galician music is treated by the Galician publishing house Galinova, which was founded 27 years ago with the aim of publishing textbooks¹⁰.

As for its textbooks, it publishes one that includes the first cycle, that is to say, 1st and 2nd year of ESO. In addition to the contents in this work, we would like to focus briefly on the workbook provided by the publishing house, which is indicated so that pupils can carry out activities after studying the theory in their textbook. This workbook is written in Galician and published in A Coruña.

On the inside cover, there is a text in colour indicating that GaliNova is a pioneer in the incorporation and translation of traditional music in education in Galician. Galician culture is prominent in this publishing house.

The textbook presents numerous scores and audios of traditional Galician music. Most of them are popular array, known by almost the entire Galician population. What GaliNova proposes with these works is to acquaint pupils with this type of music and to offer the most distinguished examples of traditional Galician music.

The traditional Galician titles include *Muiñeira de Chantada*, *A Rianxeira*, among others. As previously mentioned, material related to Troubadour poems is also included, such as a fragment from the score *Cantiga n.º.29* by Alfonso X.

GaliNova treats traditional Galician music through didactic materials to introduce contents of musical language. To practise keeping time, it uses traditional works such as

⁸ Nicolás, G. V. (2010). El libro de texto en educación musical. Espiral. Cuadernos del profesorado, 3(5), 3.

⁹ Arredondo Pérez, H. & García Gallardo, F. J. (2007). La música tradicional andaluza en los materiales curriculares de primaria. Las canciones en el aula. *Revista Investigación en la Escuela*, 63, pp. 91-102.

¹⁰ Universia.net

Canta o cuco; for the use of the point, the bind and the triplet, works such as *Ollos verdes*; to learn to understand the signs of repetition, scores such as *Amoriños collín*; to practise intervals *Alalá de Noia* and to work the F major and B flat, *A rianxeira*.

It also includes iconographic references to traditional Galician instruments such as the jew's harp, the Galician bagpipe or the *zanfona*. In addition, there are drawings of traditional dances, as can be seen at the end of the book with the popular work *Bailando con Rosiña*. Reference is made to recognized Galician musical groups such as Milladoiro, Fuxan os Ventos and Voices Ceibes.

Among the diverse paragraphs in which the history of traditional Galician music is divided, GaliNova treats the different forms of popular music. Work songs stand out, as do songs about the cycle of the life, religious songs and secular songs. Likewise, the history of popular Galician instruments such as the bagpipe and percussion instruments are discussed. In this textbook, there is even a paragraph about Galician folk, providing a tour from the 1960s up to the present. There are also some examples of popular urban Galician music, such as the rock by Heredeiros da Crus and Desastre Total or the pop by Xil Ríos.

To complete the information about the formation received by students in Compulsary Secondary Education, in the context of A Coruña, a survey involving 2nd year course was carried out. The aim was to determine that extent to which contents regarding traditional Galician music are taught and how much students know about this type of music. The number of students surveyed was not significant, though it was indicative. Based on Cardona¹¹, if the study population is over 1500, the sample should approach 400, thus ours was insufficient to be able to make a projection or generalization. The first disadvantage to point out involves the textbook variable. In this case the students did not use the textbook, and only had access to the materials prepared by the faculty. Nonetheless, the importance given to traditional Galician music was very low, thus, we decided to support the information.

Thanks to the survey it was observed that, of the 40 interviews, 4 responded that they did not know traditional Galician music, which is strange, after studying music for 6 years in primary school and 1 year in secondary school. On the other hand, 12 pupils claimed to play some popular Galician instrument, mainly the bagpipe and the tambourine abound.

5. Final remarks

Music has great presence in daily life, being one of the main symbols of a social groups' identity. To carry out this study, we sought to analyse the main components of the educational binomial: students, faculty and the link: textbooks.

Music teachers are the mediator between the students' sociocultural context and the curriculum corresponding to each course. In addition, they choose the materials and the contents addressed in the classroom. Textbooks are an important reference between

¹¹ Cardona, citado en DIAZ, M. y otros (2006): *Introducción a la investigación en Educación Musical*, Madrid, Enclave creativa, p: 103.

the resources used in the music classroom, and where a selection of cultural and musical heritage is carried out to try to fulfil the curriculum.

Nevertheless, our findings are at least curious: the publishing house GaliNova fulfils the curriculum of the subject, and puts special value on traditional Galician music. Whereas, the faculty who do not use textbooks and select their own materials do not favour the contents of traditional music (surveys).

Because of this finding, it is suggested that teachers be critical and closely check the materials to be employed in music classrooms in order to be able to include the whole curriculum.

According to our survey, it can be said that traditional Galician music in 2nd year of ESO in A Coruña is not sufficiently addressed, according to curriculum guidelines. Students prefer instrumental practice over the study of music history or singing.

If students prefer musical practice, it might be possible to include a traditional Galician repertoire, and by means of the interpretation of popular Galician works with different instruments in the classroom, this type of music could be introduced in a more motivating and attractive way for students.

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WRITING MUSIC TEXTBOOKS AND BUILDING MUSIC DIDACTIC MATERIALS

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Abstract. This text, derived from a workshop presented at the symposium, brings a practical point of view of music textbook and didactic material production. It is based on my own experience as a textbook author for kindergarten, primary school, adult high school, and university students and on my projects of didactic material research, in particular, with musical instrument production for Music Education. It also dialogues with an experience as a music textbook reviewer for Brazilian publishers and for the Brazilian Ministry of Education. The emphasis of the workshop is grounded on the tripod: music practice; music listening; and sound exploration (Romanelli, 2014). These three main references are based on authors such as Delalande (1984), Swanwick (2014) and Schafer (1991). To demonstrate some of those principles certain practical experiences are described in order to understand this particular conception of music textbook writing. A Rhizomatic model of organization is presented (Pilan, 2011) to demonstrate the idea of the “thematic axis” of textbook writing. As a practical example of this approach, an idea of checklist grid is suggested as a form of promoting a wider variety of musical references, in order to bring multiple examples of music experiences, such as classical, jazz, rock, traditional, electronic, from different cultures all over the world. The final remarks of this text drive to the understanding that individual and collective experiences enable the design of music textbooks that follows the principle of Music Education oriented towards the promotion of students’ autonomy before their sonorous and musical world.

Keywords. Music textbook production; thematic axis; checklist grid model.

1. Introduction

This paper is the result of a workshop conducted during the ME & DM Symposium, which was held in Santiago de Compostela in January 2019. The research presented on that occasion is related to the works of the Research Center on Didactic Publications – NPPD housed at the Federal University of Paraná – UFPR (southern Brazil).

To suggest ideas and models of Music Education textbook writing is quite a pretentious task. First, there are numerous forms of promoting music experiences in classrooms with different pedagogical purposes; second, in each particular culture, Music Education has its own objectives, which brings specific demands. In that way, the ideas here presented are mostly a result of some experiences in producing music textbooks and didactic materials that are worth being shared.

My previous experience as a music textbook writer includes one textbook for children Music Education, ten textbook collections for primary school, one book for adult high school (a particular Brazilian educational segment designed for adults that could not attend school in the traditional school age) and one textbook for university students. It also includes the recording of several CDs designed for Music Education, as a musician (violin, viola and *rabeca* – a traditional Brazilian fiddle). I also bring some experience as a music textbook reviewer for some Brazilian publishers and for the Ministry of Education.

There are several different didactic materials for Music Education (written in this paper in initial capital letters to highlight them as a field of knowledge) and considering the multiple needs and contexts, this particular text will address only the production of textbooks for regular school classes.

In this way, the ideas here presented intend to share some experiences and challenges in designing music textbooks.

2. Aims and theoretical background

The aims of this text are: 1. to bring some ideas that improve the discussion over music textbook from a particular perspective of music education. 2. to suggest a proto-model of music textbook design.

The Music Education conception chosen as a theoretical background is based on the merge of some different theories. On the one hand, the tripod suggested by Keith Swanwick (2014) brings the idea of three key forms of promoting Music Education: 1. Composition; 2. Audition; and 3. Performance. This model is based on the three main forms that people relate to music. They create music, they listen to music or they play music (this model is also seen in Elliott and Silverman, 1995, and many other music educators). On the other hand, the proposals suggested by François Delalande (1984) have a central concern on the playfulness aspect of the music experience, particularly (but not only) in children. This same author highlights the importance of the experimentation of any sound source, either if is a musical instrument (including our own voice) or any object that is capable of producing sounds. Delalande's approach is related to Pierre Schaeffer's views of music and "sound object" (Schaeffer, 1966). The reflections about the

sounds of our environment, including the need of developing a better listening accuracy, based on Schafer (1991), is also taken as a theoretical basis for this work.

From the merge of these theorists, I like to suggest a particular tripod that guides my work in Music Education. The three actions are: 1. to make music (which includes interpretation, composition and improvisation); 2. to listen to music; and 3. to explore multiples forms of sound production (Romanelli, 2014).

I understand that this specific approach puts music practice at the center of Music Education, defending an engaged posture from students. It considers that musical repertoire is derived from cumulative audition experiences and is essential to ensure meaningful music practices. It also leads to a wider conception of Music Education, with an emphasis on the most ancient relation that humankind has with music, which is: manipulating sound with an expressive intention (Mithen, 2006).

From the point of view of theoretical conception of textbooks, this paper corroborates with the ideas from Antônio Batista (1999) who understands textbooks as cultural objects, which means that they are complex educational instruments issued (and intimately linked) to the school culture. I also understand the four functions that textbooks have in school, according to Alain Chopin (2004), as 1. curricular function, carrying the chosen and significant educational contents; 2. instrumental function, related to the educational methods; 3. ideological and cultural function, revealing conceptions of beliefs and ideas from a certain cultural group; and 4. documental function, when it enables students to build a direct relation with the textbook, taking it as a research source.

Specifically, in what concerns the researches made on music textbooks, this text dialogues with the works conducted by Souza (1997) that show the complexity of a wide variety of music textbooks, which brings a difficult task to define them. Other researches reveal the paradox of music textbook format: on the one hand, very loyal to a conservatorial tradition, but innovative at the same time (Schlichta, Romanelli and Teuber, 2018; Teuber, Schlichta, Ribeiro and Romanelli, 2016; Romanelli, 2015).

All the above references allow an understanding of the study and production of music textbooks as a field of work that is, at the same time challenging and fascinating. This multifaceted knowledge area is nominated as “manualistics” by Agustín Escolano Benito (2012), which helps to evoke an intricate subject with a single word.

3. Methodology

The model of work that I followed to write music textbooks is the Rhizomatic planning. This perspective is originally brought to Art class planning in Brazil by Hânia Pilan (2011). I adapted this model to Music Education, believing that it brings interesting textbook results that are interesting for both students and teachers since it is non-hierarchical and supposes an intense interconnection of knowledge and theoretical references.

This model subverts the traditional hierarchical organization of music contents that is so common in the conservatorial model of Music Education. It brings some main themes from which many paths of work can be developed, and in many different directions. I understand that this model of content organization is multidirectional and

has more probability on arousing students' music interests. It uses a metaphor adapted from botany, that is, the development of Rhizomatic roots in plants. In those plants, the growing of the roots goes to every direction where there is a chance to find water and nutrients for its development. Most part of grasses and bamboo are example of plants with Rhizomatic development.

To follow a Rhizomatic model of textbook writing it is mandatory to relativize the concept of hierarchical music subjects. This concept is related to Art History, which shows that there is no "evolution" in art creation, but different paths of art production according to each culture and historical time. This conception doesn't see the Paleolithic art made more than 20,000 years ago as less developed than the 20th century art creations. Even if the technology has evolved dramatically in the last twenty millennia, art hasn't (Janson, 1992). This is the reason why some music contents can't be seen as more important than others, which means that all music contents have a relative equivalent importance.

The second model of writing that I follow is the election of a thematic axis that sustains a main theme, not because of its importance, but as a starting point from which all the book is written (proposing activities of music practice; music listening; and sound objects exploration). This model is directly related to the first one, since the thematic subject is the source of the construction of the Rhizomatic planning.

To exemplify this methodology of textbook writing, let's suppose that the thematic subject of a certain chapter of music textbook is the Quena, a kind of flute found in the Andes, the great range of mountains of South America. From this central subject, it is possible to draw multiples paths of linked ideas. Let's propose three initial different directions from where this idea can be developed and point their relations with Music Education and many other school subjects.

Main theme – starting point of the rhizome: The Quena flute.

- 1 - Direction one: The Andes – the study of pre-Colombian South American cultures (geography); the Andean music and their musical instruments, such as the Zampoña and the Charango (music); the world influence of Andean music, such as the Simon and Garfunkel version of the song "El cóndor pasa" in the mid-1960s (music). From this subject there are many other directions to be taken, e.g. The North-American folk-rock music; the approach between the Spanish and the traditional cultures during the 16th century (history).
- 2 – Direction two: the pre-history of music – looking very similar to the Quena, the first musical instruments found in archeological researches is a bone flute made from vulture bone more than 25,000 years ago (music); the idea of an open tube to make music (organology); the pneumatic bones of birds that enabled pre-historic men to create a flute (biology); building flutes with plastic water pipes (music and physics).
- 3 – Direction three: the flute family – the transverse flute and its place on classical western music (music); the wood family in the classical orchestra (music); the use of transverse flute in other music genders, such as Jethro Tull band and Rock music (music); the mechanics of wind instruments to close/open holes and modify the length of a tube (physics).

As demonstrated above, there are multiples and indefinite paths that can be taken when following a Rhizomatic planning to structure a music textbook.

4. Findings

The experiences of writing music textbooks using a Rhizomatic model and having a thematic axis as a starting point allow some new forms of taking music into the classroom.

The choice of a thematic subject is a form to surpass some models of Music Education that always turn around the same themes that do not seem very inspiring for the students. Themes such as “elements of sound” or “elements of music” are frequently very technical and mostly incomprehensible for the ones who just aim to have intense music experiences.

When a thematic subject is elected, elements of sound or music are, of course, studied, but always in a given context, which build a desirable knowledge to understand a broader music theme.

Another frequent challenge in traditional music classes is the study of history of music as a linear and chronological sequence. This pedagogical approach often brings boredom to the students, who don't understand why they need to study history of music starting from the ancient Greeks and whose music have never been recorded or written (at least not in a music sheet) and is so far from their preferred rock band or RAP singer. The thematic subject is a form of surpassing a chronological approach of music history, not denying the importance of knowing history, but making it more understandable and interesting.

The Rhizomatic model, on the other hand, enables students to feel empowered to build their own links whenever they are practicing music. As this model predicts several connections with innumerable music genders, styles, cultures and times, the students start to understand the multiple relations that they can build through their musical experiences. The more interesting fact is that they comprehend that any creation is always the result of a mixture of experiences and references that the creator accesses even unintentionally (Bakhtin, 1992), which is also true in any music composition (including improvisation). As they understand that multiple connections are possible, they start building their own esthetic dialogues whenever they play music, or listen to it.

For the Music Education models that endorse the exploration of sound objects (as the one I advocate here), the Rhizomatic model is an important approach. For every musical experience it is always possible to have a practical activity based on the exploration of acoustics phenomena. For example, if the student is listening to a baroque oboe concert, it will be very interesting if the textbook propose activities of “straw oboe” exploration. These activities enable the students to understand the functioning of the double reed, through visual and concrete experiences and, above all, through a sensorial involvement (Merleau-Ponty, 2011).

The Rhizomatic planning also stimulates different modes of music practice that go beyond the most common approaches, as singing and playing traditional Music Education instruments (such as a recorder, xylophones and drums). Through a Rhizomatic

approach it is more suitable to suggest practices of body percussion, interiorizing rhythmic patterns; various mouth sound effects, meeting the esthetics of *beat box*.

In order to be able to contemplate the ideas of this paper, I suggest following a checklist model of content organization. Through a diagram issued from a Rhizomatic map I can constantly verify if the central thematic subject is being considered. On the other hand, a “content grid” enables to have a constant monitoring of the writing direction and be sure to contemplate a suitable variety of musical experiences and practices.

5. Final Remarks/Discussion

The ideas defended in this paper are a particular form of writing music textbooks that is convenient to the Brazilian reality. But I understand that the presented proposals are suitable to other cultural contexts, since they suggest innumerable interconnections to learn music.

I also understand, from the model of textbook writing based on Rhizomatic planning and thematic axis, that it is possible to offer a very engaging form of learning, relativizing the boundaries between different knowledge areas. The stated ideas suggest a proto-model of music textbook design that can be adapted and improved by music teachers that like to adventure themselves in the marvelous experience of writing music textbooks.

All these ideas seem sometimes refreshing but it is important to recognize their limits. First, we are often dependent on the decisions and guidelines of the publishers, whose decisions may not be related to our initial aims. The relationship with the publishers can be very challenging (Batista, 1999), but without their partnership there are no books! This means that editorial decisions may overcome pedagogical decisions from the authors and have as a result the request of a book that needs to be more “traditional”. Secondly, we can easily lose direction if we do not orientate our rhizome to the elected thematic axis.

Finally, I believe that this approach allows an understanding that individual and collective experiences added to a structured model of written organization are essential to design music textbooks that follow the principle of Music Education that I defend: “the promotion of students’ autonomy before their sonorous and musical world”.

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TEXTBOOKS AND DIDACTIC MATERIALS FOR MUSIC EDUCATION: PRODUCTION AND RESEARCH EXPERIENCES IN BRAZIL

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Abstract. This paper reports experiences involving the production of didactic materials and research projects conducted in the Graduate Program in Music at the Federal University in Rio Grande do Sul (UFRGS), Porto Alegre, Brazil. The importance of collective production of didactic materials in this field is highlighted in association with reflection and investigation on processes of production, circulation and appropriation. Theoretical assumptions and analysis by Chartier and Choppin on written culture contribute to reflections upon music teaching books as a cultural objective, as well as upon the role of books in the development of music education.

Keywords: Didactic materials, musical education, teaching-learning music

1. Introduction

In recent years, didactic materials and their use in music education has become an important object of investigation among researchers in Brazil. Teaching books, journals, periodicals, and online materials, among other resources, have contributed to research in music education. Apart from enabling the production, circulation and appropriation of music knowledge, these materials have also been interpreted as devices that produce meaning as well as enabling the analysis of teaching and learning epistemologies of the content they transmit (Souza et al., 2009).

As a researcher in the field of music education, I have investigated teaching books and the teaching of music, as well as advised research at the undergraduate and graduate levels since 1995. Some projects addressing the production of didactic materials were

developed in partnership with municipal departments of education (Souza et al., 2010), universities (Gonçalves and Souza, 2004, Souza, Del-Ben et al., 2006) and publishers (Souza, Fialho and Araldi, 2005). Findings at the undergraduate level (Krieger, 2002; Asseburg, 2009), as well as in Master's (Silva, 2002) and doctoral programs (Garbosa, 2003), encourage reflection, demand for information, and pursuing deeper knowledge in the specific field of music education.

My intention in this communication is to present research I have coordinated in the field, its impact and repercussions, as well as productions undertaken within the scope of the Graduate Program in Music at the Federal University of Rio Grande do Sul (UFRGS), located in Porto Alegre, Brazil. The objective is to disseminate the work we have conducted, exchange experiences with professionals in the field and raise some theoretical-methodological questions that have interested me.

2. First studies: constitution of collections

Few studies performed in the 1990s discussed music textbooks in Brazil. The first initiatives in the field include the research project conducted by Tourinho (1995) and the study by Souza (1997b) named *Livros de música para a escola: uma bibliografia comentada* [Music textbooks: an annotated bibliography]. This study was the result of a project conducted with nine students from the Teaching Degree in Music at the UFRGS, enrolled in the course "Research Initiation in music education" taught by me during the second semester of 1995. In this documentary research, we catalogued and analysed 223 primary school music books. These books were found in public libraries, publishers, bookstores specializing in old and used books, music teaching schools, and in private collections located in Porto Alegre.

The study's objective was to "fill an information gap concerning teaching material produced in the field of music" in addition to "supporting a debate on teaching music books, not only pointing out weaknesses, but also attempting to contribute and propose alternatives to overcome the poor state [at the time] of this field in Brazil" (Souza, 1997a, p. 9).

In addition to cataloguing, the project intended to analyse the books proposals that laid the foundation of music as a school discipline; the conceptions of music and of music teaching disseminated in these materials. Moreover, based on a set of publications, we aimed to reconstruct the trajectory of the learning and teaching of music in Brazil. Thus, some questions emerged: how the 223 books addressed music content, how they revealed institutional and pedagogical-musical contexts that constitute the music discipline, and which musical contexts (general topics, repertoire, teaching procedures) were included in the books.

The publication of this annotated bibliography (Souza, 1997b) motivated the research group at the Music Department at the Federal University at Uberlândia (UFU), coordinated by Dr. Lilia Neves Gonçalves, to develop a similar project in 1998 called *Os conteúdos de música nos livros didáticos: uma análise de conteúdo*. [Music content in teaching books: a content analysis]. Six students from the Arts Education program – Music Teaching Degree and Bachelor's Degree in Instrument participated in the cataloguing

and classification of the collections of the libraries at 101 state and city schools located in Uberlândia, MG, Brazil, totalling 209 music teaching books. In addition to organizing the collection, six monographs resulted from the project: Dias (1998); Souza (1999); Franco (1999); Oliveira (2000); Alves (2001) and Nascimento (2002). Other monographs also resulted from this project, such as one by Portilho (2000).

Given the amount of material and treatment alternatives, these collections represented an important documentary *corpus* to be decoded and unveiled. Understanding these collections of books and musical teaching contexts became a project to be pursued in subsequent years.

3. Development of theses and dissertations

“Continuity” of production is a characteristic usually assigned to books in the highly varied courses in the curriculum, and it adds some difficulty to the study of music books. The production of music teaching books in the format of series or adapted for educational contexts is not very common in Brazil.

This led to a debate on epistemological issues in the field of music education as a field of knowledge, including the following questions: what conceptions of music and music teaching are implicit and/or explicit in the content of book series intended for schools, what illustrations are found in them, what teaching practices are revealed when these materials are appropriated, and which music teaching representations are contained in school teaching books.

In this context, it is worth noting the Master’s thesis *A representação de música brasileira em livros didáticos de música* [The representation of Brazilian music in music teaching books] by Silva (2002), advised by me. The way Brazilian music is represented in primary school music books was analysed considering a documentary corpus of 12 works. One conclusion is that interpretations of Brazilian music are often simplistic, while preconceptions are perpetuated in music teaching books due to limited amounts of critical-reflective thinking dedicated to this material. The analysis of students interventions (comments and drawings) regarding these books also revealed music-teaching practices in the appropriation of these materials.

In the doctoral dissertation *Es tönen die lieder ... A look at the teaching of music in German-Brazilian schools in the 1930s based on two selected music manuals*, Garbosa (2003)¹ analysed the conceptions of music education that permeated the production of two songbooks adopted by the German-Brazilian schools located in Rio Grande do Sul, Brazil in the 1930s. The author discussed the roles of these manuals, their musical and educational content, addressing the representation of the German-Brazilian identity of school music manuals. The study analysed the books in their various dimensions: with respect to transmission (circulation), reception (use) and production (publishing).

¹ The doctoral student was advised by Alda de Oliveira, affiliated with the Federal University at Bahia, and co-advised by Jusamara Souza, affiliated to the Federal University at Rio Grande do Sul.

These studies in the field of teaching and epistemology of music education addressed schoolbooks with music content (Silva, 2002). The collection of books was treated in light of the principles of cultural history influenced by the studies conducted by Chartier, which focused on printed materials including school textbooks. The author considers all printed culture to present three dimensions: text, object (what supports the text, its materiality) and reading. The relationships among these three dimensions should be considered, rather than treated separately. Thus, the study and production of educational materials began to consider the conditions under which production (in what form), circulation (target audience) and appropriation (use of material) take place.

Chartier's work is in the field of cultural history, the main objective of which is to "identify how the different places and time of a given social reality are built, thought, and read" (Chartier, 1990, p. 16-17), and should be understood as the "study of processes through which one constructs meaning" (id, *ibid*, p. 27). From this perspective, Chartier (1990) conceived representations, practices, and cultural appropriations "as differentiated symbolic forms of interpretation that social groups develop about themselves." Representation, while an axis of cultural historical approach, "is based on concrete and differentiated social practices and highlight the potential for a multiplicity of readings" (p. 27).

From this point of view, a book is an object with multiple functions and multiple perspectives, and one of the tendencies has been to apprehend "in a global context and, mainly, give a new context to its 'discourse'" (Choppin, 2002, p. 18), because "a textbook is effectively inscribed in material reality, takes parts of the cultural universe and stands out ... in the sphere of the symbolic" (p. 14).

According to Choppin (2002) a school textbook is a depository of educational content that conveys "in a somewhat subtle way, somewhat implicitly, a system of moral, religious and political values, an ideology that leads the social group from which it emanates...", being, in addition to a teaching instrument, "a manufactured, diffused and 'consumed' object. Thus, a textbook is subject to the technical limitations of its time and is part of an economic system, and the rules and uses of it, both at the level of production and consumption, necessarily influence its conception and material realization" (Choppin, 2002, p. 14).

4. Production of didactic materials

In 2004, the Research and Production of Teaching Music Material Group ² was established within the scope of the NEPEM – Centre for Studies and Research in Music Education of the Graduate Program in Music at UFRGS for the purpose of developing teaching music materials and reflecting on the production, circulation and appropriation processes of these materials.

The objective of this group also included using the findings of research conducted at the Master's and doctorate levels to support demands for information and deepen

² This group is coordinated by Dr. Jusamara Souza and Dr. Luciana Del Ben and is accessible by undergraduate and graduate students, as well as professionals from other fields.

knowledge in the specific field of music education. One of the projects carried out was the “*Músicas*” [Songs] book collection published in partnership with *Editora Sulina*. Aligned with the research results, this series aimed to contribute to the qualification of teachers and improve the teaching of music at a variety of education domains: primary schools, social projects, conservatories, and musical groups, among others.

In 2005, three volumes of the series “*Músicas*” were published: *Descobrimos a música* [Discovering Music] (Krieger, 2005); *Arranjos de músicas folclóricas* [Folk music arrangements] (Souza, Del Ben et al., 2005) and *Hip Hop: da rua para a escola* [Hip Hop: from the streets to schools] (Souza, Fialho and Araldi, 2005). In 2006, the fourth book, called *Palavras que cantam* [Words that sing] (Souza, Del Ben et al., 2006) was launched. The fifth volume, addressing music in early childhood education, was published in 2007.

The volumes *Arranjos de músicas folclóricas* [Folk music arrangements] (2005) and *Palavras que cantam* [Words that sing] (2006) were a collective production. The first contained 50 traditional melodies, arranged by 43 people with a degree in music teaching. The second presented a repertoire of 39 nursery rhymes and sayings. The musical material was selected and organized based on exercises performed as an academic activity by students in the Undergraduate Program of Music. Both the arrangements of traditional melodies and of nursery rhymes went through a phase of experimentation and correction, and then suggestions were presented to the authors.

The volumes *Descobrimos a música: ideias para a sala de aula* [Discovering Music: ideas for the classroom] and *Hip Hop: da rua para a escola* [Hip Hop: from the streets to schools] were based on academic projects conducted under my supervision and transformed into a book format. The first was based on a monograph required to complete the undergraduate program (Krieger, 2002), and the second was based on two Master’s theses (Fialho, 2003; Araldi, 2004). These two volumes were intended for primary school music teachers.

Criteria were established to facilitate reading of these materials for the target audience. The organization of content focused on shorter texts to arouse interest without losing depth. Diagramming was also intended to facilitate reading, therefore, illustrations (in the case of Krieger, 2005) and pictures (Souza, Fialho and Araldi, 2005) were included.

We are aware that although our aimed was to gather books intended for the teaching of music, these books may produce meanings that are neither stable nor universal. As producers of teaching material, we need to consider the variations of printed material that depend on the context in which they are used and related practices.

5. Continuity and future perspectives

In 2004, the course on Analysis and Production of Music Teaching Material was created in the Teaching Degree Program at the UFRGS, which I taught until the first semester of 2016. This course emphasized the processes of analysis and production of didactic-pedagogical material focusing on group work. The objective was to enable an exchange of experiences among those involved in the production and analysis of teaching music material and encourage the publication of materials for teaching in primary schools.

The work carried out over all these years has enabled the continuity of documentary research (Souza, 1997b). The collection of 223 titles is organized in the Documentation Centre hosted by the Graduate Program in Music at the UFRGS, under my coordination. This permanent collection, the direct product of research, protects the documentation and retention of information related to teaching music books found in Porto Alegre, RS, Brazil.

The Documentation Centre is supposed to be a permanent centre for information, dissemination, and teaching for music, ensuring public access to data and the understanding that music is an important part of school content. This Centre is expected to be connected with similar centres in the future and serves as a model for the establishment of other units of the same sort.

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MUSIC TEXTBOOKS IN EARLY CHILDHOOD EDUCATION: DESIGN OF AN INSTRUMENT FOR THE ANALYSIS OF SOUND QUALITIES

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Abstract. The aim of this study is to develop an instrument for describing and analysing aspects of programming and musical expression activities related to sound qualities included in Educational Projects for the 2nd cycle of Early Childhood Education used in the Region of Murcia. The designed instrument is an ad hoc systematic observation protocol and consists of the following sections: identification data; the musical activity within the curriculum; areas of musical content; sound qualities; sound quality work phases; creativity and emotions; and musical errors and observations. To determine the reliability and validity of the protocol, Cronbach's alpha statistic and Cohen's Kappa statistic were used, respectively. In addition, content validity was determined through expert judgment (Kendall's W). The findings reveal that the observation protocol could be used to analyse the selected study object.

Keywords: Textbooks, Music Education, validation of instrument

1. Introduction

In the middle of the digital age, textbooks continue to be the didactic device that hegemonises curricular development in Primary, Secondary and High School classrooms and with increasing intensity in the Preschool classrooms as well (Martínez Bonafé & Rodríguez Rodríguez, 2010).

In this regard, it should be clarified that the textbook concept has been evolving and adapting to the characteristics of today's society. Thus, the president of ANELE noted that the textbook "has been overcome by the concept of Educational Project, which involves a set of materials and curricular resources organized sequentially and presented in different formats and mediums, adaptable to new methodological trends" (ANELE, 2018, p.12).

With respect to sections devoted to musical contents in textbooks and educational projects, the facts suggest that they do not always reflect coherent planning. They sometimes present disproportionate levels of difficulty for this stage and, even, serious mistakes. The convergence of all these characteristics in a specific material could lead Preschool teachers to skip the musical section of the book or project they are using in their classrooms. In this regard, Bernal (2005) considered that the materials and didactic musical resources acquire a fundamental role in the teaching-learning process. They constitute a very important factor in task development, influencing the achievement of quality teaching. That is why we must pay close attention when making selection and use decisions, because their mission as mediators between musical reality and children can condition the entire educational process. In this sense, the research on didactic music materials in Early Childhood Education carried out by Vicente and Rodríguez (2014, p.158), revealed scarce educational training "with respect to the selection processes of materials and resources, as well as the little time dedicated in schools for organizing materials selection and analysis processes."

Although many areas and aspects of teaching materials can be analysed, this research focussed on the study of sound qualities. The selection of the study object is justified by the importance that students at this stage experience and recognize the fundamental differences of sound qualities, while being able to feel and value silence (Calvo and Bernal, 2000). Preschool Education teachers should pay more attention to sound qualities since they are the key aspects from which to approach music at this age, along with other complementary activities such as songs, melody creation and music accompaniments (Bolduc and Evrard, 2017). However, although we may have resources available to work on a certain quality of sound, we do not always have a sequencing of contents and a clear work scheme for work in the classroom (Vicente, 2004, p 32).

2. Aims

Starting from this previously discussed reality, the main purpose of this research was to describe the treatment of music by publishers in their educational projects for Early Childhood Education, by analysing the programming and sequencing of musical content regarding sound qualities. The findings presented here correspond to a specific aim that consisted of developing an instrument for describing and analysing aspects of programming (sound qualities) and musical activities included in Educational Projects for the 2nd cycle of Early Childhood Education used in the Region of Murcia.

3. Methodology

A mixed methodology was chosen that combines quantitative (quantification of activities) and qualitative (documentary analysis of activities) approaches in order to describe reality as well as understand it. For this purpose, the following work phases were structured according to the Hueso y Cascant research model (2012): problem, design, collection, analysis, interpretation and dissemination. The work described here was part of the second phase of the research project and corresponds to the design of an instrument for collecting information.

3.1. Design of the analysis instrument

After a review on this subject and in the absence of an adequate data collection instrument, an *ad hoc* systematic observation protocol was drawn up. This instrument took into account the music literature in Early Childhood Education and a theoretical-conceptual framework. The systematic registration technique guarantees data accuracy, allows quantification through indicators and parameters such as the presence/absence of musical variables that should be observed. The systematic observation protocol is made up of the following sections:

- *Identification data*: this refers to the predictor variables (VP) and allows us to describe the sample participating in the research (Serrano-Pastor y Sánchez-Martín, 2018). A brief description of the activity and the resources used is done in order to check if the educational materials in Early Childhood Education are limited to the textbook and music CD or if some kind of pedagogical transformation including digital resources is experienced.
- *Body of questions*: refers to the criteria variables (VC) and provides information to respond to the purpose and objectives of the research (Serrano-Pastor y Sánchez-Martín, 2018). It consists of the following dimensions:
 1. The musical activity within the curriculum. It includes aspects about music programming in the Educational Project (objectives, contents and musical evaluation criteria) and its interdisciplinarity with other areas. It is interesting to know if music is used as a content in itself or as a resource for other areas of the curriculum.
 2. Areas of musical content. The purpose of this dimension is to identify what content the activity develops: vocal expression, instrumental expression, listening, movement/dance and musical language.
 3. Sound qualities. This dimension studies if the activity addresses some aspect related to timbre, intensity, duration or pitch.
 4. Sound quality working phases. The objective of this study dimension is to describe and classify the musical proposals according to the type of activity that is carried out with each quality. For this, the scheme proposed by Vicente (2004) was followed:

- a) Phase presentation: activities involving active listening for sound qualities.
 - b) Recognition phase: activities involving differentiation, classification, association... of the parameters.
 - c) Reproduction phase: activities involving the production of sounds with certain characteristics.
 - d) Representation phase: musical reading and writing activities.
5. Creativity and emotions. This dimension of the instrument collects specific information to check whether the activities on sound qualities allow students to develop their creativity and their emotional competences, understood as the set of knowledge, skills and attitudes necessary to understand, express and regulate appropriate emotional phenomena (Bisquerra and Pérez, 2007, p.69).
- *Musical errors and observations.* A section is included at the end of the protocol to indicate whether any musical error was found in the activity and includes space for complementary information.

The Protocol of Systematic Observation has undergone a study process to verify that it meets the criteria of scientific rigor: objectivity, sample representativeness, reliability and validity (Serrano-Pastor y Sánchez-Martín, 2018). With respect researcher objectivity, the sample and statistical tests were taken into account. Regarding representativeness, the protocol was applied to 90% of schools that use Educational Projects in the Region of Murcia.

Once the first version of the instrument was made, the validity of the content was studied using Cohen's Kappa statistic to determine the degree of intra-evaluation and inter-evaluator concordance. In this case, one observer applied the protocol to the same activity within a time interval of two weeks. In addition, the protocol was submitted to expert judgment by constructing a validation scale with ordinal percentages. The experts assessed the dimensions of the instrument with specific criteria (relevance, coherence and sufficiency) and the items with different criteria (adequacy, relevance and clarity) in order to evaluate the validity of the instrument's general structure. The agreement between the judges was calculated with Kendall's coefficient of concordance.

Once a second version of the instrument was reworked, a pilot study was carried out to calculate its reliability. For this, the covariation method of the items providing information to check internal consistency through the Cronbach's alpha statistic. Finally, the final version of the protocol for application to a representative sample was established. The statistical package used was the SPSS version 24.

4. Findings

After analysing 300 activities, reliability as internal consistency was studied using the covariation method of the items to obtain Cronbach's Alpha coefficient (.75). According to George and Mallery (2003) the Systematic Observation Protocol had an acceptable level of reliability ($.75 \geq .7$), which means that 75% of the variance was due to what the

items had in common (if related, coherence in the answers) and 25% of the variance was due to measurement errors or how the items were unrelated (Morales, 2007).

The intra-evaluation kappa value was .92. The degree of agreement between evaluators (two observers who applied the protocol to the same activity) yielded a K value of .85. Based on Hernández-Nieto (2011), there was an excellent level of intra-evaluator and inter-evaluator concordance ($.76 \leq \text{Kappa} \leq 1$).

In relation to the validation scale designed in accordance with 5 experts, the results showed that both the validity of the dimensions and the validity of the items was very high (> 3.8). Finally, the K value by Kendall (.65) was calculated and verified that the instrument's content validity was adequate in that there was moderate concordance between the judges (value W .51 to .70).

5. Final Remarks

After the design and validation of the systematic observation protocol proposed in this paper, we agree with De Moya (2006) with regard to the need to foster quality music education by reviewing and improving the didactic and teaching techniques used.

The application of this protocol to numerous educational projects and other resources could be useful for teachers in terms of the selection of musical resources in Early Childhood Education. In short, if the teachers had good didactic musical materials suitable for their level of understanding and musical competence, they could put into practice the activities that these materials propose and, consequently, their students could experience sound and musical phenomena that foster the development of their musicality.

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5. TEACHER TRAINING AND
EDUCATIONAL PRACTICE FOR THE
KNOWLEDGE, USE AND ASSESSMENT
OF DIDACTIC MATERIALS IN
MUSIC EDUCATION

PEER TUTORING IN MUSIC EDUCATION. RESOURCES FOR ITS USE AT UNIVERSITY

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Abstract. Peer tutoring is one of the applications of the cooperative approach in education used successfully in many subjects and contexts. At the university it is common to find this methodology mainly focused on providing advice to students about general aspects, although its combination with activities of a more academic nature can lead to positive learning results in contents related to specific subjects. Concerning music, it is essential to offer students opportunities and suitable conditions, relying on their own experience and knowledge, to carry out activities for themselves. In addition, helping other people facilitates personal learning and is a way of reaffirming one's own capacities. Here we describe an experience integrating peer tutoring with students in the field of Musical Education of the Degree in Primary Education, where students with differing levels of musical knowledge worked cooperatively to advance teacher skills acquisition and improve instrumental learning. In order to implement the follow-up of the process, we designed specific forms for the roles of tutor and tutorial students, which in conjunction with classroom diaries, provided information about study and educational practice and led to student autonomy and reflection.

Keywords. Musical Education, peer tutoring, teacher training, university

1. Introduction

The research presented here involves an experience carried out with a group of students at the Faculty of Education in Bilbao. The methodology used stems from a peer tutoring, cooperative learning method by which a student (tutor) learns by teaching their peers (tutorial students). It is based on the creation of student pairs with different competence levels in the subject, who aim to achieve a common objective. This objective is achieved through the design of a range of materials and activities that are worked with before, during and after the process.

Peer tutoring is an application of the cooperative approach (Choudhury, 2002; Sanders, 2001) that has been used successfully in different subjects and educational contexts. Duran & Monereo (2008) emphasized that not every interaction between students involves curricular learning, nor does the fact of putting students together mean that they will work cooperatively, since tasks are often divided and some members of a group may try to shirk their responsibility. Cooperative learning tries to avoid this by promoting participation by all group members as well as positive interdependence. Peer tutoring also capitalizes on the differences that may exist among students, in relation to their knowledge level. It is based on the formation of student pairs that establish an asymmetric relationship, emanating from the activities to be carried out in their respective roles: tutor and tutorial student. Both parties have a common and shared objective, which is the acquisition or improvement of certain curricular competencies that is acquired through interplay previously planned by teachers (Duran, Torró & Vila, 2003). Topping (1996, 2000) stressed that helping other people to learn may improve personal learning and that it is important that peer help be interactive, deliberate and systematic.

This work method shows that all students can learn and helps the teacher be more effective by being more available to serve the pairs who need it. This is also relevant because it creates a teaching option – learning in which students acquire an attitude of commitment to thought, reasoning and the knowledge sharing (Luca & Clarkson, 2002). Byrd (1990) argued that this method could help to improve different points: integration, self-esteem, performance and classroom management. In accordance with Moliner, Moliner & Sales (2013), it is especially effective for improving self-esteem by offering the possibility of feeling capable, helpful and useful during the teaching–learning process. Furthermore, tutors see that they can teach and tutorial students find the atmosphere more relaxed, feel freer to raise questions and get more immediate and individual attention.

In the field of the primary education, Altimires & Duran (2011) found this methodology to be effective for learning to read musical notes, and emphasized the high level of acceptance and respect among students as well as the acquisition of interpersonal skills and teamwork. Duran & Sánchez (2012) carried out a survey of secondary music classrooms in the interest of improving fluency and comprehension of rhythmic musical reading. These authors found this methodology to have great potential, mainly as a result of being suitable for self-regulated learning.

In the university area, current methodologies promote student-centred learning that involves the creation of environments to promote a high level of engagement, autonomy and reflection, as well as cooperative working skills and attitudes. Peer tutoring facilitates

interaction between mentors and tutorial students, stimulates discussion and helps to promote student involvement, self-knowledge and skills for learning self-management. All of which foster the acquisition of competences for training and lifelong learning. Nevertheless, it is most commonly used as a complement to tutorial action, and focused on advising students about general aspects. If combined with academic activities aimed at learning subject contents, this methodology could help to improve the quality in university education (Duran & Flores, 2015).

The proposal that we now present has its origins in the difficulties encountered in the subject of Instrumental Training in the Teaching Degree for Music Education. One of the main objectives of the subject consists of playing a diverse repertoire in order to become acquainted with different music genres, styles and cultures from a shared musical practice. The subject also aims to spur reflection on classroom practices for innovation and improved teaching, as well as the acquisition of habits and skills for autonomous and cooperative learning.

However, some courses had difficulty achieving these objectives. The fact that prior musical knowledge was not required for taking the subject meant there were significant difference in terms of level musical knowledge. This inhibited satisfying the needs of the majority as a result of the group's heterogeneity. On the one hand, there were students who had done musical studies in conservatories or music schools. They handled sheet music without any problem and mastered at least one instrument. On the other hand, there were also frequently music lovers among the students who might have played in a band and were self-taught. Moreover, some students had not received any musical training at all in compulsory education and had little knowledge of the musical language. The fact that the subject lasted only one semester made it difficult to gradually increase difficulty, thus inhibiting the learning of a suitably difficult and varied repertoire while promoting participation, cooperation, reflection and autonomy. With respect to music teaching, it is essential to provide students the opportunity to spontaneously carry out activities for themselves and be confident in their own ability. Future music teachers must rely on their own ability grounded in their own experience, knowledge and musical understanding (Burnard & Murphy, 2017). It requires not only activities, methods and specific techniques that focus on repetition to improve the skill, but also a process to develop ways of thinking and acting (Arriaga-Sanz & De Alba-Eguiluz, in press).

After analysing the situation, the teacher of the subject decided to implement the peer tutoring approach, because it was felt that mentor students could learn through coaching and tutorial student could improve rapidly because of the continued and adapted attention from their partner. The forms

developed for monitoring also aimed to foster freedom, reflection and autonomy in the process as well as the practice of studying and teaching itself.

2. Aims

- To provide a methodology for music students with diverse ability to improve their teaching skills.

- To reflect on the benefits offered by the peer tutoring methodology in the university musical context.
- To experience improvement in instrumental learning through the methodology of peer tutoring.

3. Methodology

The peer tutoring methodology is addressed theoretically during the Teaching Degree as part of the programme related to didactics and school organization. In this case, it was incorporated as a working methodology in a specific subject. The first step carried out by the teachers of Music Education was to prepare a session reviewing the basics of peer tutoring and the materials. We elaborated a form to collect data about students, mainly in terms of studies, knowledge and musical practice, level, kind of instrument, relation to music, needs and aspirations. Simultaneously, we drew up three kinds of documents. One to assess the teaching process followed by the form teacher (figure 1), another intended for the tutorial student (figure 2), and the third for the university professor in which categories are collected to observe the learning process (figure 3).

Document 1 (to be filled in by the tutorial student) Rate on a scale from 1 to 5

First name, surname

Date:

The form teacher presents the contents and describes what will be done in the session (the form teacher has planned the session)

The form teacher gives information and instructions about the interpretation the tutorial student has to make and...

... Sequences every step

... Sets an example

... Fragments what is going to be interpreted

... Notes the difficulties

The form teacher and the tutorial student repeat the music piece together

The form teacher pays attention to the performance

The form teacher notes what has to be played again

The form teacher gives suggestions for improving

The form teacher sets an example at different velocities.

The form teacher lets the student try for themselves based on the indications given

The form teacher detects mistakes from the student and helps them to get better

The form teacher gives feedback about the performance

Global assessment of the session (1 to 5)

What have I learned today?

Figure 1. Document to be filled in by the tutorial student.

Document 2 (to be filled in by the form teacher) Rate from 1 to 5

First name, surname

Date:

The tutorial student:

Listens carefully

Answers the form teacher's indications

Explains his/her difficulties

Has done the tasks the form teacher has required

The tutorial student performs the piece without help from the form teacher

He/she endeavours

Shows interest

Talks about the homework

Global assessment of the session (1 to 5)

Qualitative assessment of the session

Figure 2. Document to be filled in by the form teacher.

Document 3. Observation sheet for professors

Pair:

Date:

They maintain visual contact

They activate previous knowledge

The communication between them is fluid

The performance is planned

The mistakes are recognized

They are interested in the task

Performance in activities

The difficulties are detected

There is time control

Figure 3. Document for the professors.

It was also agreed that the students collect and evaluate the experience in a diary of each session, as a tool for self-training to fundamentally support the configuration of thoughts and experiences (Jurado, 2011). The aim was to understand the process experienced and its potential influence on their future teaching work. Reflection was guided through a open-ended question script: What have I realised in today's meeting? What has been raised... suggested what we have done? What difficulties have I found? What skills has it helped/ demanded me to develop? What do I think that I could apply as a teacher?

4. Findings

According to the information initially collected relating to knowledge and learners' interests, 22 form teacher–tutorial student pairs were configured. Depending on their needs, they worked for at least five sessions (of the 15 in the subject) and in each one they completed the form corresponding to their role, where each item was scored from 1 to 5, including also a quality evaluation of the process. The average of the scores given by tutorial students was 4.86. The item with the lowest score was: "The tutorial student plays the piece without help", with 4.30 and the highest score of 5 was for: "The mentor notes the difficulties or specificities of the work". In the case of mentors, the average was 4.92, and the highest scored items were "The tutorial student is careful", "He/she follows the instructions of the mentor" and "He/she endeavours", with 5, and the lowest score was for "He/she comments the work at home", with 4.65.

With regard to the open questions, tutorial students noted that they had seen an improvement in their musical skills, and they had clarified any doubts and corrected the mistakes in the instrumental interpretation, it had been easier to identify the specific characteristics of each piece of music, and that they had been able to move ahead with the work thanks to the form teacher's help indicating the technical difficulties and giving examples. Likewise, they noted the good working relationship between mentor and tutorial student, with good communication between them and a high level of engagement by the mentor trying to make everything clear. The mentors also expressed similar interest by the tutorial students in the process, and that they gradually overcame difficulties thanks to a relationship based on mutual respect and cooperation.

The most significant aspects described by the university professors were that communication among students was good, that mentors noted mistakes and warned about difficulties, and that they made use of prior knowledge.

Regarding the information obtained from class diaries, the students expressed that the teaching–learning environment had been very pleasant, and that the peer tutoring experience had made it possible to go beyond traditional classroom approaches, where the professor knows everything and explains to the students who listen. Here the students also play the role of teacher, complementing their partner's knowledge and their own. The atmosphere of trust that created between mentor and tutorial student was also significant, because students feel less self-conscious about mentioning doubts or difficulties. They especially describe to the potential of this methodology in light of the very diverse skill levels existing in the course with respect to musical knowledge. They felt that working in this manner helped them advance more quickly. Likewise, they noticed that the whole process had been very rewarding for both of parties, because "we both are learning at the same time. The mentor deepens their knowledge and the tutorial student strengthens what they already know". In general, we have a positive opinion of the work with peer tutoring because "we will be teachers in the future, and it is important to know these methodologies, but it is more important to have worked with them previously. We have directly experienced the advantages that may be involved".

5. Final Remarks

The data collected in the forms prepared by students and in the diaries has made it clear that peer tutoring constitutes a suitable tool for developing interactive formats between mentor and tutorial students and promoting significant learning where students with diverse musical abilities can progress in the acquisition of skills. The completed forms constitute a fundamental support for the learning process, because they design the essential points that facilitate study, self-regulation and essential didactic aspects for the teaching process. Similarly, they are a valid tool for observation by university professors, who may be seeking greater proximity and that tutorial students raise issues, questions and/or needs. The three documents used offer expedient learning challenges for the mentor as well as for the tutorial student, and provide key aspects for carrying out a categorized observation of the learning process by university professors.

The use of peer tutoring practices in university classrooms, focused on learning own contents of the subject (both musical and those related to teaching) offers an important line of quality improvement in university musical education, where students learn from their differences under the overall supervision of the professor. Moreover, the working forms provide a valuable instrument for collecting the learning process and facilitating reflection on it.

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CONTRIBUTION OF ARTISTIC AND MUSICAL INSTRUCTIONAL MATERIALS TO THE IMPROVEMENT, EXPLORATION AND APPRECIATION OF THE NEIGHBOURHOOD NOU LLEVANT-SOLEDAT SUD IN PALMA

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Abstract. The close environment, the neighbourhood, is an optimal place to introduce elements of site exploration and local knowledge through instructional materials prepared in the music classroom for that purpose. It also functions as a material that offers multiple possibilities to connect with other disciplines. Thanks to current university students of Education, schoolchildren become the protagonists and, from this starting point, are invited to investigate and discover what happens around them. Here we describe the instructional resources in the artistic field— musical, in this case — of two experimental actions carried out by the research team within the 2018-2020 *I+D+i* project ‘*Re-Habitar el Barrio: Procesos de Transformación y Empoderamiento entre Universidad-Escuela-Sociedad a través de Prácticas Artísticas*’ EDU2017-84750-R (MINECO/AEI/FEDER, UE). The findings from both actions bring to light the way instructional material functions as a

meeting and connecting point with neighbourhood institutions and how these practices encourage the visibility of all the work that is being done in classrooms.

Keywords. Neighbourhood, instructional resource, music, art, transdisciplinarity.

1. Introduction

The I+D+i project “Re-Habitar el Barrio: Procesos de Transformación y Empoderamiento entre Universidad-Escuela-Sociedad a través de Prácticas Artísticas” EDU2017-84750-R (MINECO/AEI/FEDER, UE) aims to contribute to social transformation and civic empowerment, and has three main objectives: to design a transdisciplinary artistic program of social-educational intervention based on the university-school-society triple connection; to implement this program in the neighbourhoods of Nou Llevant and La Soledat Sud in Palma; and to assess the implementation of this program and its impact on educational, artistic, social and cultural fields.

This project arose from the need to respond to primary schoolchildren who were studying the subject of Music, so that, once they finish their studies, they would be able to get on well in the tasks and situations presented in class and in their social-educational environment. In this sense, the development of teaching practices and musical instructional materials that could allow flexible instructional sequences, adapted to each school's different material and instrumental realities (Giglio, 2013, p.78) was very important.

Additionally, the project feeds off learning derived from experimental actions carried out by the Grupo de Investigación en Arte y Educación (GRAiE) and its Laboratorio de Música y Arte (Music&Art LAB), linked to the Universitat de les Illes Balears. These actions-subprojects were oriented to bringing together university, school and territory through artistic practices following a transdisciplinary approach. One of its highlights is the direct contact with artists/experts capable of transmitting their work procedures to children, future educators and teachers.

Our work is oriented toward initial teacher training with innovative, artistic and pedagogical practice in “formal” educational contexts such as the Degree in Primary Education. We do not conceive university learning as a reception of predetermined contents but rather as an activity in which knowledge is built by means of relating – and also questioning – social structures within society itself. University students are actively involved with citizens, the educational sector, the association sector, and with artistic institutions in order to make our Education students do research on, generate and spread tools that they can use in other contexts to promote the change that contemporary schools need. Our future teachers learn how to work collaboratively and discover how transdisciplinarity offers unexpected paths and results. The importance of transmitting and disseminating these results is always underlined.

We are referring to two projects that were carried out with the CEIP Pintor Joan Miró, located in the disadvantaged, marginalized area of Nou Llevant-La Soledat Sud: ‘Arte, Escuela, Museo, Calle’ (‘Art, School, Museum, Street’; academic year 2016-2017) and ‘Re-activArt(e): Una propuesta transdisciplinar y experiencial para la formación inicial del docente’ (‘Re-activArt(e): a transdisciplinary, experiential design for the initial teacher training’; academic year 2017-2018). A joint evaluation of both programs with

the involved actors allowed us to detect the educational, cultural and social needs which are meant to be given a response through this I+D+i project.

‘Arte, Escuela, Museo, Calle’ (‘Art, School, Museum, Street’)

The proposal ‘Arte, Escuela, Museo, Calle’ aimed to bring Arts in general, and the Museum Krekovic located in the neighbourhood, closer to the entire community that lives in the neighbourhood. It is a pedagogical and artistic research project that combined learning and service processes in which the participants worked on real needs of their environment and of the community in the neighbourhoods of Nou Llevant and La Soledat Sud.

It consisted of coordinated work between the cultural and university institutions together with the school in order for this intervention to occur upon the actual neighbourhood. This alliance allowed the educational institutions to open up to their environment, and also allowed the museum entities to encourage education in arts in the area. As Maravillas Díaz (2014, p.17) states: “In education, considering that the only active agent is the educator is an unquestionable mistake. The task of teachers at whichever educational level is to act as a means of mediation among society, community, family, educational policies, curricula and lesson plans”.

In this sense, the needs of the Krekovic Museum art center and of the neighbourhood’s children, in terms of art, were addressed. At the same time, their environment was turned into a space for creation: children, young people and adults not only became attentive witnesses but also part of the transformation around themselves. As Ribas (2015, p. 123) points out:

Spaces define our life context, link us to the here-and-now reality, enable us to be more autonomous or deny to us this possibility, they bring us closer to the others or they distance us from them. They are the background where everything happens, but a background that interacts with the rest of elements and determines them.

‘Re-activArt(e): Una propuesta transdisciplinar y experiencial para la formación inicial del docente’

The Re-activArt(e) project addresses the desire to train future teachers on the needs of an education community in a disadvantaged context in the Palma suburbs that barely has contact with art activities. We considered that the best way to approach this initial teacher training was through real teaching practice with collaborating active teachers and other social and culture agents.

This initiative entailed a meeting among primary school students, university students from the Degrees of Elementary and Primary Education at the Universitat de les Illes Balears, and communities and associations from the Nou Llevant and La Soledat Sud areas in order to get to know, understand and transform the social and material landscape they inhabit. The participating school was CEIP Pintor Joan Miró in the Nou Llevant-La Soledat Sud neighbourhood.

It should be noted that, since as transdisciplinary projects, the objectives, procedures and results ran across diverse disciplines, understanding the whole project as an interconnection between different artistic manifestations.

2. Objectives

- Regarding the musical aspects: to offer the students of the Degrees in Elementary and Primary Education some music knowledge and educational strategies that can be applied in class with new technological, educational and interpretative possibilities from the experimentation and the creative potential offered by the environment.
- Regarding the school: to use art and, specifically, music in its own environment in a way that invites students to be protagonists of their own learning and of the world that surrounds them for the purpose of expanding their auditory and perceptive capacities in a critical way.
- Regarding the neighbourhood, the community and the institutions: bringing artistic education closer to the neighbourhood so that citizens may live and experiment art through different expressions.

3. Methodology

The musical productions were a product of collaborative and cooperative work between university students and primary schoolchildren jointly with the coordinators and/or artists/experts in each of the actions carried out.

The primary schoolchildren participated along with the university students in joint work in the open space of the neighbourhood, in the primary school and in the Mus&Art LAB (UIB) at the university campus.

New technologies were used as a tool to grab or gather the actual sound of the neighbourhood together with visualization tools (geolocalized maps, virtual reality, QR codes). The technological and creative tool used was Soundcool along with other editing programs such as Audacity and GarageBand.

This article accurately shows all the actions and instructional materials that originated from these projects. However, we understand that in a research project results must be interpreted according to the original objectives and initial difficulties in order to determine the educational, social and political impact of each particular action (Díaz, 2010). Therefore, in relation to the related-to-projects data compilation and according to their intrinsic characteristics, a qualitative-quantitative methodological approach was carried out along with questionnaires and interviews to the participating agents. All questions were evaluated by experts in Music Didactics and in Social Sciences. By the same token, debate groups were organized to analyse the audiovisual material gathered. All these tools, in Chávez Méndez's (2013) opinion, allow us to generate reflexive knowledge in social investigation from a qualitative point of view. According to Bellard Freire and Cavazotti (2007), research in the music field can make use of diverse methodological and interdisciplinary procedures which enrich it. These methods rely on observing, analysing, comparing and experimenting procedures.

4. Results

Some actions put into practice in each project, participating artists/experts and instructional materials generated

The 'Arte, Escuela, Museo, Calle', Jaume and Berbel (2017) project highlighted the fact that streets can be a space for building a childhood culture, invaded and occupied by its own activities. Street appropriation was carried out through three actions: Discovering, Re-Inhabiting and Playing, which generated diverse instructional materials. Each one of them was coordinated by an artist/expert

Discovering action: architect Francisco Cifuentes

The neighbourhood streets were investigated and analysed and possible interventions were designed via urban analysis. The contact with the environment enabled marking the spaces where playing and re-inhabiting was possible, as well as the itineraries to school and maps of attention spots.



Figure 1. Researching possible interventions in the urban space.

The music field was related to sound landscape, attentive listening of itineraries around the neighbourhood and attention spots.

Re-inhabiting action: photographer and teacher Marina Molada

Abandoned houses were observed and chosen so they could be re-inhabited by photographs provided by the children and their families: pictures that told a story, moved us, seemed mysterious and eerie, or made us question our relation with the neighbourhood or our passage through it.



Figure 2. Re-inhabited house using photographs.

The school playground was also part of re-living a space thanks to an old picture of some girls who participated in the project.



Figure 3. Photograph at the school playground.

In the music field and as an instructional resource, the project carried out the task of attempting to transfer the emotions that emerged when seeing those photographs or when listening to the story behind the pictures and converting them into music. The link between picture and student-made music pieces was made via QR codes.



Figure 4. QR code. Music piece 'El balancín' ('The Seesaw').

Playing action: educators/artists

The streets were occupied by games and art installations, built by the university students for the purpose of providing a space where children could play, investigate and appropriate their neighbourhood spaces and streets.

The art installations become a powerful instructional resource when they combined the plastic aspect with the musical one. The art installations had sound elements integrated into them that occupied the space not only in the physical aspect but also in the musical and auditory domains.

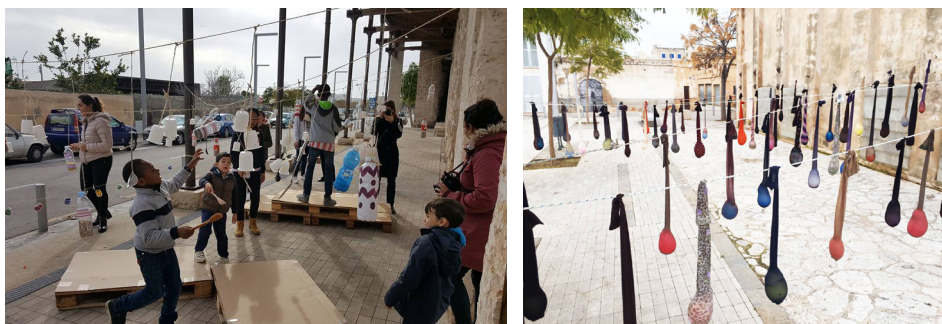


Figure 5. Games and art installations.

Regarding the 'Re-activArt(e) project: a transdisciplinary and experiential proposal for the initial teacher training', the action called 'Cartografía Sonora' ('Sound Cartography') was carried out through two workshops under the supervision of María Elena Riaño and Adolf Murillo - musicians and teachers -.

Workshop 1: Sound capture and edition

The fundamental element for the musical action was the ‘listened’ sound. From the personal, active, aware and attentive experience that listening requires, the totality of sounds liable to be perceived by our ears give us information that is rich in timbres, nuances, frequencies; a diverse musical spectre just like the environment where we live: the neighbourhood.

Using a group and participative methodology, an initial exercise of creative listening was carried out through sound walks around the neighbourhood streets in search of locations while exploring the multiple possibilities that sound offers. In this research field work, decision-making was crucial when recording the sounds. In this sense, they carried out phonographic practices that documented the sound material most interesting to the students. The registered sounds constituted a recording tool that was edited, published and, later on, disseminated through a geolocalized map with the sounds of the neighbourhood.



Figure 6. Recording sound landscape.

Workshop 2: Sound creation

All the sound gathered in Workshop 1 was used as experimenting material for sound creation, from which students could make sound landscapes and sound routes. They had a palette which they could use to make sound proposals by manipulating, modifying, filtering, editing and playing with sounds in a creative way to configure their own sound discourse.

The development of the action connected the students with their environment, firstly, through an active listening of the neighbourhood sounds, analysing, selecting and organizing them on the basis of geographic or landscape criteria; and, next, via the creation of music pieces that were gathered in neighbourhood maps through augmented reality with QR codes.

Afterwards, a hybridization of languages was carried out by transferring the sound works to plastic languages, such as graphic scores – some of them made of fabrics, wool, cardboards and cellophane – and physical expression.



Figure 7. Graphic score and physical expression.

5. Discussion

Arts education, just as teacher training, cannot be merely theoretical or technical. Aesthetic sensitivity should be educated by giving teachers and students a new, profound and fruitful understanding of everything that occurs in their cultural and social environment. We agree with Froelich (2011) when he assures that, if a teacher reflects about their everyday duties and obligations, the conclusions will be useful as long as they help understanding of where music and art are located inside education as a social order.

The contribution of the instructional materials we elaborated to the improvement and appreciation of the Nou Llevant-La Soledat Sud neighbourhood in Palma was remarkably important. Regarding the significance of these projects and the linked instructional materials, in each of the participating agents – university, school and society –, we can conclude as follows:

In relation to university, participation of future educators in this type of projects allows them to live innovative and transforming experiences in the educational and social fields, and to gain practical experience while developing abilities for working in a trans-disciplinary, open and collaborative way. We agree with Francesco Tonucci (2015, p. 63), in his belief that “it is important to help adults develop a new sensitivity in order to make the child the true protagonist”.

To Jaume and Berbel (2017), the project ‘Arte, Escuela, Museo, Calle’ signified a very enriching experience for their university participants, who worked collaboratively, on solidarity and on open quest for reality embracing it under scientific and artistic premises.

Regarding the school, children experiment, create and build out of the mere pleasure of inventing, designing and constructing. Art opportunities must be encouraged by making it possible for children to sharpen their critical criteria, in order to stop depending on others and to be autonomous in their culture creation and in their relations with art institutions, which too often are culture kidnappers.

Finally, in relation to the community, these projects have contributed to reinforcing a new relationship between the neighbourhood community and museum institutions, which had been engaged in practices separated from group life for decades, devoted only to their own academic or commercial interests. The Krekovic Museum started a change of direction towards the neighbourhood's demands a few years ago in order to beat cultural, elitist, and selective classism by proposing activities that could serve the actual population of the neighbourhood, gathering and showing the reality of their lives in the museum exhibitions. This is why the museum turned out to be an ideal space for welcoming musical expressions –i.e. concerts – and, consequently, offering a meeting and exhibition point for diverse art expressions. In this direction, the thesis project 'La dinamización cultural a partir del aula de música en una comunidad' ('Cultural Revitalisation from the Music Class in a Community') is being developed by Júlia Mérida, which will open up the opportunity for creating necessary bonds between both spaces.

Future Prospective

The analysis carried out through mixed research – qualitative-quantitative – of the questionnaires and instructional resources used enabled us to understand the educational and social needs and questions addressed by the I+D+I, which also consisted of elements from previously implemented experimental actions.

The public exhibition of this I+D+i project is an essential part of itself, as it allows socialization, raises awareness and makes visible all the processes accomplished as well as their results. For this reason, from the initial stages of the project, we planned its visibility in an exhibition format. The schoolchildren will be responsible for designing and devising the final exhibition, which should include the instructional materials that were used during all these diverse actions. The exhibition space will be the Krekovic Museum. By Augmented Reality (AR), computer programming and 3D printing design (interactive 3D model of the neighbourhood) we will create a new representation of the neighbourhood, one that integrates the art interventions carried out; one that suggests a new point of view, a synthesis reflection and, at the same time, an interactive and audiovisual artistic experience.

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TAKEDINORUM LANGUAGE. A COLLECTION OF VIDEOS

BENITO BUIDE DEL REAL

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Abstract. Takedinorum is a gesture-syllable language that can be used as a tool for learning body percussion. It is based on the use of voice to guide movement and body percussion gestures. It is a kind of rhythm solmization system in which syllables are associated with body percussion gestures.

This language grows from its simplest elements: gesture-syllables. Words, phrases and choreographies can be built with them. Starting with the most basic motion and using voice as a guide, these increasingly complex constructions evolve towards dance:

- Each gesture-syllable is built using one of the five Spanish vowels and some consonants.
- Each one represents a part of the body or a kind of gesture.
- A Takedinorum word is a simple combination of syllables which involves a combination of body percussion gestures and body movements. The more words you memorize with your body, the greater the size of your Takedinorum vocabulary.
- A phrase is a combination of words with a musical sense.
- A choreography, the most complex structure in Takedinorum language, consist of a combination of phrases.

In order to disseminate Takedinorum through the educational community and as a result of the systematic and progressive implementation of these concepts, a collection of 21 tutorial videos with supporting material has been developed. Here the author presents this didactic material for use in the classroom.

This work has been supported by the Consellería de Educación of the Xunta de Galicia, during a training leave. It is freely available under Creative Commons Attribution-Share Alike 3.0 Licence (CC BY-SA 3.0).

Keywords. Musical Education, Body Percussion, Didactics of Body Percussion, rhythmic solmization, rhythmic syllables.

1. Introduction

Many of us believe that teacher-initiated innovation at the grassroots level of the classroom is more effective as it is often introduced directly in response to an immediate problem in the specific context of the classroom. (Shamim, 1996)

Takedinorum arose from the need to improve communication between the author and his students. He is very grateful for being able to experiment with them. His main aim was to implement a method for developing complex ideas using a few simple items. A number of activities and games for the classroom were developed using these ideas. This paper presents a collection of 21 tutorial videos created during a training leave of absence.

We can find a lot of systems that use vocalizations as a tool for improving rhythmic learning (Rogers, 2012). The use of rhythmic syllables is an important way to comprehend and assimilate rhythm of music in some of these systems such as Dalcroze, Willems, Orff and Kodaly (Vernia, 2014). They are based on the idea that body movement is activated and guided by the voice. This is perhaps the most important assumption for constructing Takedinorum.

In some vocalization systems each syllable represents a length of sound (Cartón & Gallardo, 1994), in others each syllable is associated with an accent in different parts of the measure (Gordon, 2007), in others each is associated with the position in the rhythmical sequence (Hoffman, 2009). Of particularly relevance are the case of South Indian Solkattu to develop rhythmic learning in traditional drums in which syllables represent different subdivisions of the beat (Nelson, 2008), and the Takadimi system, a recent revision of Kodaly system (Palkki, 2010), that even specifies “a place within the beat” (p.119).

Takedinorum associates each syllable with a specific body percussion gesture. Each syllable therefore contains the following information:

- spatial information, about the part of the body in which you drum,
- motor information, about the way the gesture is produced.
- sound information, about the sound quality of that gesture.

It is important to think about the different moments of the mental and body process: you think a syllable, you move your body towards the gesture at the same time as you prepare your mouth to vocalized (anacrusis), you vocalize the syllable at exactly the same time you produce the gesture. Therefore, language guides body movement connecting mind with body. Voice also helps to construct body memory in the short, medium or long term. In this way, body learns a vocabulary with words, phrases and more complex

structures (choreographies). Body not only learns specific gestures to drum, but movements to connect them. Once this memory is acquired the body can remember movements and gestures without pronouncing syllables. In addition, your brain learns to think fluently and independently while you are producing body percussion gestures.

Takedinorum is presented as a tool to improve motor skills and body memory in body percussion practice.

In their workshops, a number of teachers employ vocalizations in several different ways. It is difficult to find written or audiovisual explanations about this way of working, but it is important to highlight there is a live movement of interaction between cultures, types of knowledge and methodologies at the present time. The contribution of some events such as the International Body Music Festival ¹ is important.

Body Music Didactics (Barbatuques, 2007) and Body Music in general, which implies the use of voice (Keith Terry, 2002, 2007, 2014), are still evolving rapidly.

2. Aims

The aims of Takedinorum Language are to:

- learn a language that uses our voice to guide body in order to improve body percussion;
- develop the necessary psychomotor skills to play music with the body;
- learn body percussion gestures;
- improve body awareness through movement, the use of voice, and active listening to better understand beat and rhythm;
- develop patterns of body memory.

The aims of the video collection are to:

- develop Takedinorum language;
- disseminate Takedinorum throughout the educational community;
- provide teachers and students with a systematic, progressive and free method for use in classroom or for their personal training through any display device;
- improve rhythmic reading through body percussion sequences.

3. Methodology

3.1. Developing the method

This research stems from the author's need of present an alternative to traditional teaching-learning methods. The intention is to develop constructive educational practises. Through the observation of student's daily practice, he has developed his own

¹ IBMF, International *Body Music Festival*. <http://www.internationalbodymusicfestival.com/>

methodology and materials. Therefore, the author has used a kind of qualitative research as describes Angrosino (2012) in page 61 and 80.

Once the basis of Takedinorum had been created (the syllables), the author implemented the method in the classroom by creating new materials for observing and analysing results. He built a number of activities such as routines, activities of exploration of rhythmic sequences, little choreographies with musical accompaniment, sequences to accompany songs and so on.

The author also defined some useful concepts that permitted him to work in a systematic way and to build complex ideas by starting from simple elements.

To design videos, a collection of music under a compatible License with CC BY-SA 3.0 was chosen. The aim was to work with different music styles in order to generate a variety of sequences.

All the sequences used in the videos (about 300 short sequences and 2 choreographies) were created by the author. They are inspired by each specific music example and by body percussion gestures.

3.2. Basic concepts

A number of basic concepts are needed to develop Takedinorum Language: vowels, consonants, words, phrases, choreographies, sequences.

- **Vowels:** we use five Spanish vowels to mean different parts of the body:
 - a: upper area or general clapping.
 - e: hands on trunk.
 - i: snaps.
 - o: hands on legs.
 - u: feet.
- **Consonants** make it possible to build syllables in a systematic way. Main consonants are:
 - p: 2 hands are used.
 - t: right hand is used.
 - k: left hand is used.
 - ch(a): mean general clap.
 - d(u)(m): mean general foot.Details are found on the author's website²
- **Word:** is a sequence with a few syllables that is always used in the same order.
- **Phrase:** is a bigger sequence composed of words.
- **Choreography:** is the biggest structure in Takedinorum language.
- **Sequence:** is any combination of body percussion gestures. This term is different from the term "rhythm pattern". A specific rhythm pattern could be played with different gestures.

² See <https://www.takedinorum.com/consonantes> or search "takedinorum" into <https://www.edu.xunta.es/espazoAbalar/es/espazos/recursos>

The author developed his classroom methodology based on his teaching background, especially with teenagers. Students form a circle during class sessions when they work without videos. Teacher plays his body percussion gestures in a direct way (not with a mirror image). When he plays the video, all the students look at the screen in the same direction. This is the reason why the virtual teacher in the video plays mirror gestures. Sometimes, with some students, there is some problems of laterality. In general, videos work with both direct and reverse sequences in order to balance the laterality.

Teachers can use videos without changes during a session or create their own circular dynamics inspired by them. Different methodologies can be used depending on the type of the video:

Some videos are classified as “exploration”. In these videos a lot of sequences are presented but not repeated. The aim is to explore a specific question (a rhythm, a combination of gestures...). The first time students watch these videos, they might feel some frustration because they are unable to play all the sequences. It is important to explain this issue, to repeat the whole and sometimes to work slowly using musical scores.

Videos classified as “routine” repeat the same or similar sequences several times. They are like scales in the study of a musical instrument. The teacher can develop his own routines to present to his students.

Videos classified as “sequence” developed a unique sequence (or two). Methodology used in this case is the accumulation of contents until the sequence is complete.

The fourth kind of videos, choreographies, present very long sequences. Therefore, students need to memorize a lot of gestures and movements step by step in an analytic way. It is important to repeat isolated words and phrases without the video.

Imitation processes are present in all videos. Imitation develops short term body memory. Medium and long term body memories are reinforced when processes are repeated over and over.

4. Findings

One of the final products of this qualitative research are a number of didactic materials: routines, dynamics, choreographies and, mainly, the 21 video collection³ which is presented here.

4.1. Table of contents⁴

The video collection is organized in five levels of difficulty. In first three levels feet are only used to feel and strike the beat. In levels four and five, feet participate in rhythm sequences.

- Level 0: What is it?
- Level 1: Only one Takedinorum vowel is used in each video.

³ See <https://www.takedinorum.com> Search “takedinorum” into <https://www.edu.xunta.es/espazoAbalar/es/espazos/recursos>

⁴ <https://www.takedinorum.com/indice-de-videos>

- Video 1.1.Cha
- Video 1.2.Teke
- Video 1.3.Tiki
- Video 1.4.Toko
- Level 2: Videos exploring sequences with 2 Takedinorum vowels.
 - Video 2.1.Chateke
 - Video 2.2.Chatiki
 - Video 2.3.Chatoko
 - Video 2.5.Teketoko
 - video 2.6.Tikitoko
- Level 3: Three and four vowels are used employing different materials.
 - Video 3.1: Chapataka teketiki. It explores a triple time measure.
 - Video 3.2: Taka teke toko. It explores “juba” variants (Goodkin, 2007)
 - Video 3.3: Teke tiki toko Take Five. It explores routines using a five beat jazz standard (AA.VV., 2004).
 - Video 3.4: Off-beats. It explores short off-beat sequences.
- Level 4: Feet begin to participate in the rhythm patterns.
 - Video 4.1: Tuku 1. It explores easy foot sequences, using heels and toes sitting on a chair.
 - Video 4.2: Tuku 2. It explores easy foot sequences with different standing movements.
 - Video 4.3: Chatuku. It explores clap and foot sequences.
 - Video 4.4: Teke tuku. A unique sequence is built, based on a Bossa Nova rhythm pattern (AA.VV., 2001).
 - Video 4.5: Complementary sequences. This video implements this concept by developing a two-voices dynamics.
- Level 5: The concept of choreography is developed.
 - Video 5.1: Muíñeira. It proposes a body percussion sequence for playing while singing a traditional Galician melody.
 - Video 5.2: Lullaby of Birdland. It proposes a complete choreography to accompany a free version of this jazz standard (AA.VV., 2004).

4.2. Visual information in the videos

It was concluded that videos must show supplementary information for use during lessons.

Each video shows different kinds of visual information, targeted at different types of students.

- Gestural information: Author plays all gestures as in a mirror. Most students focus their visual attention on this movements to imitate virtual teacher gestures.
- Iconographic information: Not all students are able to determine when they must observe without playing and when they must play. Two icons show the order in first exploratory videos (figure 1).



Figure 1. Directions for correct development of sessions.

- Musical notation information: all sequences are written in musical notation (figure 2). Teacher can choose when to use this special information. Sequences are collected in sheet music that can be downloaded to use as an aid.

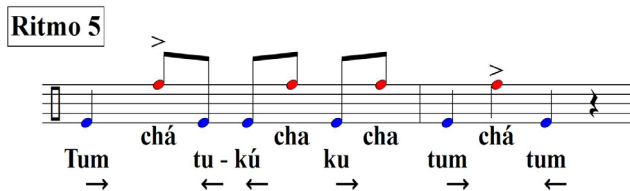


Figure 2. Example of musical notation information to write Sequence 5 in video 4.3.Chatuku.

- Textual Information: This is a kind of musical information (figure 3). It is observed that some students who have difficulty reading musical notation focus their attention on this information. It is possible to write rhythm and gestural patterns using only textual symbols. Parentheses “()” indicate the start and end of a measure. Slash “/” indicates separation between pulses. Dots “.” indicates the minimum subdivision in a specific sequence.

(Te.../Te..te/Ke.../.....)

Figure 3. Example of textual information to write Sequence 23 in video 1.2.Teke.

4.3. Sheet music and notation

The musical notation system used in all the videos is based on body parts and gestures (figure 4)

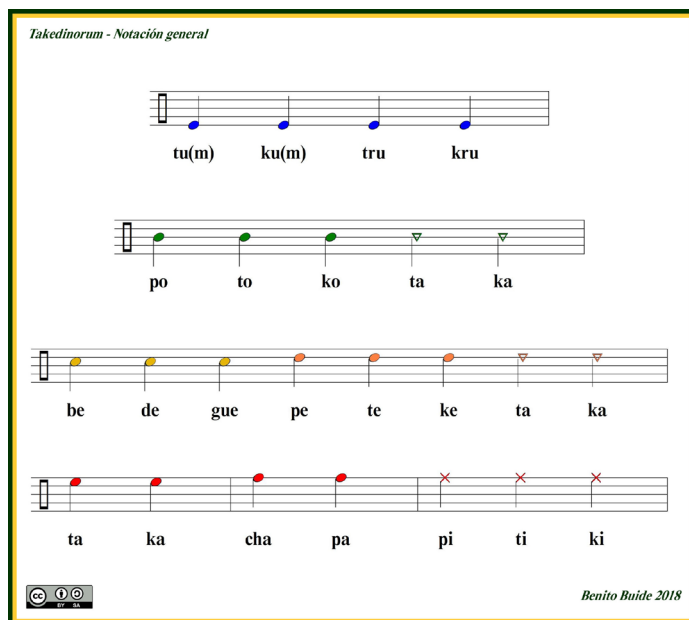


Figure 4. General Takedinorum Notation.

Different kind of musical systems for body percussion can be found in references and in the web. Some of them are based on body parts (Mantilla, 2016).

4.4. Body Percussion Sequencer (SPC)

An interesting methodological tool is proposed as a supplementary didactic material for the videos. Using a visual code with five colours we can represent Takedinorum sequences. An example is shown in figures 5 to 8.



Figure 5. SPC ready to play the two complementary sequences in video 4.5.

	1		2		3		4			1		2		3		4		
Sec. 1	kum	·	chá	tu	kum	·	po	·		kum	de	gue	tum	·	ke	tru	·	ke
Sec. 2	chá	·	kum	·	tó	ko	kum	·		bé	tu	ku	chá	·	te	ké	tu	ku

Figure 6: The same two sequences in textual notation using Takedinorum syllables

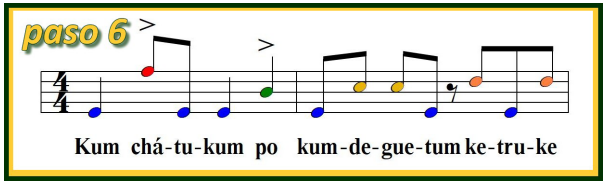


Figure 7. Sequence 1 in rhythm musical notation

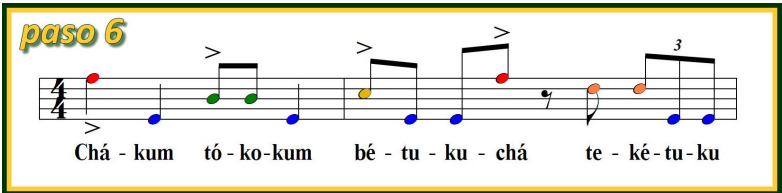


Figure 8. Sequence 2 in rhythm musical notation.

5. Final Remarks and Discussion

To name and define things is to understand them. If a language is available for us to name body percussion gestures we can communicate in a more efficient way with our students to teach body percussion. This means that we will have a methodology at our disposal for creating and teaching complex ideas step by step. Takedinorum offers our students a way not only for learning but for creating their own body percussion ideas.

Takedinorum syllables are not only mnemonic rules. As we can find in Palkki (2010), the vocalization of rhythm syllables “helps make connections between disparate parts of the brain involved in rhythm learning and performing” (p.124). It can be stated that body is executing motor commands sequences when Takedinorum syllables are used.

Therefore, Takedinorum language is a body percussion solmization system. This means that it is not exactly a rhythm solmization system because syllables do not symbolize durations but body percussion gestures.

Through this communication the following is expected:

1. To offer to the educational community a free tool for use in classrooms.
2. To disseminate a method that can grow with educational community contributions.

Some questions are raised for discussion:

1. Is it possible to apply Takedinorum at other ages and educational contexts?
2. What is the starting age for learning Takedinorum?
3. How could it be used for teaching Musical Language in Music Schools (López, 2018)?
4. Does Takedinorum bring benefits for solving psychomotor problems in adults, for example, in music teachers who are trying to learn it?
5. Could it be used for improving oral language in students with special learning needs?
6. Does Takedinorum improve psychomotricity in general?

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VOCAL HYGIENE HABITS FOR PEOPLE WITH INTELLECTUAL DISABILITIES: INSTRUCTIONAL AND ASSESSMENT GUIDELINES FOR THE DESIGN OF DIDACTIC MATERIALS

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Abstract. Vocal hygiene habits (VHH) are beneficial instructions about voice care to prevent illnesses or malfunction. One of the research lines on vocal hygiene understands it as a management technique for individuals with voice disorders. As people with intellectual disabilities (PwID) tend to present diction difficulties, it is relevant for them to gain knowledge on VHH, since this could help to better understand the use of their voice, and improve communication.

But how can we introduce PwID in VHH? And how can we prove the learning outcomes? To answer these questions a singing workshop was designed which included VHH activities. The objectives for the participants were to internalize habits on voice hygiene, to foster basic knowledge on our vocal folds and vocal tract, and to unveil fake beliefs about voice care. Our intention was to discover what kind of materials support these educational processes. The 13-early-adulthood PwID that participated attended Down Compostela Foundation (DC), and were chosen by convenience. Through several presentations, 11 vocal habits (supplied by experts of a local hospital) were explained. The suitability of the workshop and the understanding level were qualitatively assessed afterwards, by means of multiple choice questions. The later analysis was triangulated with practitioners of DC. After 5 sessions we concluded that what positively affected the assumption/understanding of VHH were the support of images, practical and contextualized examples that accompanied explanations, and repetition of the contents. In this paper some considerations

and guidelines regarding VHH instruction with PwID are presented, which may have implications or may guide the development of materials for this purpose. Although it is possible to find many proposals from the speech therapy field, there are not many (almost none in the Galician language) from music education viewpoints. Specific materials are needed to guarantee higher quality in this kind of interventions.

Keywords. Vocal hygiene habits, adults with intellectual disabilities, learning processes, instructional and assessment guidelines, didactic materials.

1. Introduction

Voice is the means by which we communicate with others and that allows us to speak, that is, the instrument of expression and communication (Alves & Nuño, 1996). Our voices and the body mechanisms that produce voice are meant to last a lifetime. But the vocal mechanism cannot tolerate excessive wear and tear (Gates, 2002). Vocal hygiene habits are a series of beneficial instructions about the care of the vocal cords, which are important for preserving their health; that is to say, vocal hygiene habits encompass what can be done to take care of our voice. They are meant as a guide for overcoming and preventing certain voice problems. They are important for voice in general, both sung and spoken, because we need to be careful of practices that can negatively affect our vocal tract in order to maintain good phonation.

Research regarding vocal hygiene has primarily focused on two areas. Firstly, vocal hygiene as a preventive strategy; and secondly, vocal hygiene as a management technique for individuals with voice disorders (Behlau & Oliveira, 2009). The first follows the logical sequence of acquiring hygiene and vocal care habits from the very beginning of education (García, 2006), thus, the importance that educators transmit good examples in this regard (in other words, in voice use). This paper focuses on the second area.

Taking care of the voice implies a web of interrelationships that can be summarized in this simple expression yet complex process: voice emission depends on correct breathing, which in turn depends on a relaxed state of both mind and body (Fiuza, 2013; Quiñones, 1997). Although this technical work is highly demanding, it will doubtless bring positive results if we make a determined effort over time. Simultaneously, we should take care of our voice and respect a series of vocal hygiene habits for a healthful voice.

It is relevant for people with intellectual disabilities to gain knowledge on vocal hygiene habits because they tend to present language and diction problems (González-Pérez, 2003). Therefore, this knowledge would facilitate the learning processes. This theoretical knowledge could help people with intellectual disabilities to better understand voice and make the most of speech therapy sessions, which could also affect their socialization processes.

People with intellectual disabilities make up about 1% of the population in Europe and nowadays they may expect to live longer as well as live and work in their own communities (Noonan, Kerr, & Van Schrojenstein, 2003). That is why this research is important in the European context and, what is more, that is why through laws, education policies and day-a-day practices we must continue helping these people to improve their quality of life, further their inclusion in society and increase their independence.

But how can we introduce people with intellectual disabilities to this knowledge? Is it a way to promote voice health processes? How can we demonstrate the learning outcomes of educational interventions on vocal hygiene habits?

To be able to answer these questions a workshop on singing -which included activities on vocal hygiene habits- was designed, implemented and assessed, so that useful information could be extracted for this specific didactics.

2. Aims

The aims of this study can be divided into two focal points.

On the one hand, regarding the sample, the general aim was to favour the acquisition of competencies and skills linked to vocal and hygiene care in people with intellectual disabilities. The specific aims were to foster basic knowledge on the needs of our vocal folds and vocal tract, to internalize habits on voice hygiene, and to unveil fake beliefs about vocal care.

On the other hand, in relation to the research, the aims were to find out what kind of materials effectively support educational processes involving voice care for people with intellectual disabilities. Concurrently, we intended to learn how educational processes and voice health promotion could be done with people with intellectual disabilities.

3. Methodology

For the present study, a qualitative methodology was adopted, since this kind of research (Cohen, Manion, & Morrison, 2011, p. 219)

provides an in-depth, intricate and detailed understanding of meanings, actions, non-observable as well as observable phenomena, attitudes, intentions and behaviours, and these are well observed by naturalistic inquiry (Gonzales *et al.*, 2008: 3). It gives voices to participants, and probes issues that lie beneath the surface of presenting behaviours and actions.

The research schedule started contacting with the centre, Down Compostela Foundation, in which the purpose of research was presented to the director of this educational institution. This centre was chosen because their users were thought to most certainly be suitable for the study.

Once the project and the plan were accepted, the research was carried out for the next four months. As the empirical part of the research was supposed to involve adults with intellectual disabilities, the first step of the plan was to attend routine sessions of the three existing groups of adults that had been established in the centre since the beginning of the academic course, basically according to their different levels of oral production. This first phase lasted two weeks and its rationale was based on the need to observe the characteristics of the three groups, and to choose the most adequate for the research. This means we chose our sample by convenience, therefore, our sample was a convenience sample, a concept that Fraenkel, Wallen, and Hyun (2012, p. 100) define as “a group of

individuals who (conveniently) are available for study". We opted for the convenience sampling method because the selection of participants was based on the possibility of accessing them (Albert, 2006), that is, one out of the three existing groups.

The intermediate group was selected to become our sample, as people in the first group could hardly speak, and people in the third group did not present many difficulties in diction nor in voice production in general. Group II was composed of 13 people with intellectual disabilities: 6 women and 7 men in their early adulthood. All of them had been users of Down Compostela Foundation for several years to develop their skills and to improve their quality of life. In the time of the research, they attended Down Compostela Foundation in the morning, since they had already finished their academic activity in ordinary schools and their pre-professional training.

We accompanied the group for a whole month (second phase), following their group oral production sessions, so that the design of the workshop could be done according to their needs and peculiarities.

In the third phase, the five sessions of the workshop on singing voice were designed by the research team, and subsequently validated and accepted by two professionals from Down Compostela Foundation, a psychopedagogue and a speech therapist. The activities on vocal hygiene habits were based on a list of 11 vocal habits supplied by experts on otorhinolaryngology and speech therapy at the USC University Hospital Complex (CHUS) in Santiago de Compostela. A visual presentation was elaborated with a slide for each of the vocal hygienic habits, which included one image and a few words about each specific habit, as follows in Figure 1:

Vocal hygiene habit. Example: "Beber auga a pequenos sorbos frecuentemente" -in Galician-. In English: "To take small sips of water frequently")
Picture related to the given vocal hygiene habit. Example: a woman drinking from a bottle of water.

Figure 1. Example of the design of the slides for the explanation of vocal hygiene habits.

The implementation of the workshop was done in the fourth phase. Following the logic of vocal technique work, the sessions started with an explanation of some vocal hygienic habits, and then (and in this order), some activities were done on relaxation techniques, breathing exercises, body and voice warm-ups, and both individual and group singing.

Those 11 vocal hygienic habits were explained with the support of visual slides, projected on the wall, which contained key words related to each of them, as well as suggestive images that could help remember the given rule. Hence, the main instrument used was a visual presentation, in which the basic vocal hygiene habits were displayed. With this support, each was explained (2 or 3 per session) with the assistance of contextualized

and practical examples. In each new session we reviewed all the habits presented in the previous weeks, with the support of the slides, and remembering the given exemplifications, to refresh the contents of the workshop.

During the presentation, the rationality of each of the habits was checked to determine the extent to which the sample showed comprehension of the explanations. This was also validated after the explanations of the habits described in that session and those addressed in the previous ones, by way of reminder. Situated questions were mainly the principal tool for verification, for example: *what would you do if you were thirsty and you had to sing or speak for a while?*

Accordingly, the level of comprehension and understanding was qualitatively assessed, asking questions, and frequently giving answer alternatives (for example: *what would you do if you were thirsty and you had to sing or speak for a while: drink a whole glass of water or just a sip of it?*). This analysis on the fly helped us to adapt ourselves and our speech to the circumstances in real time.

Thanks to being able to video-record the sessions, a subsequent analysis of the sample's responses and of our *modus operandi* as teachers and researchers was done to reflect on key issues and extract conclusions. This analysis was also triangulated with practitioners of Down Compostela Foundation (those mentioned above, a psychopedagogue and a speech therapist).

In line with the methodology chosen, the data collection techniques were, firstly, the observation and analysis of the procedures: the explanations that must be changed and their justification; the on-the-fly program modifications and its rationalization; and the participants and practitioners' attitude, verbal and nonverbal communication. And secondly, the interviews with practitioners of Down Compostela Foundation, which were moments to clarify doubts, receive suggestions to know their opinion and professional criteria for the development of the sessions, as well as opportunities to argue about the status quo of the research.

Technique/instrument	Utility/information provided
Observation and analysis of the procedures	The explanations that must be changed and its justification;
	The on-the-fly program modifications and their rationalization
	The participants and practitioners' attitude, verbal and nonverbal communication
Interviews with practitioners of Down Compostela Foundation	Clarification of doubts, reception of suggestions to know their opinion and professional criteria for the development of the sessions
	Opportunities to argue about the status quo of the research

Figure 2. Data collection instruments and techniques.

4. Findings

After analysing the necessary changes for the proper follow-up of the explanations with the involvement of Down Compostela Foundation' practitioners, the most outstanding findings were, firstly, a mental glitch in participants in the first session. The speech therapists said it happened because it was the first time they had done this kind of activities (Casal, 2012). A greater desire to carry out the activities was observed in subsequent weeks, which led to improved understanding of vocal hygiene habits. It is estimated that participation increased as they felt more confident about the theoretical contents, thanks to having insisted and repeated them in each session, trying and contextualizing them in everyday situations. The sample showed a good general understanding of the contents, answering the proposed questions correctly, and giving their own examples on each habit, which was evidence of their ability to apply what they were learning to everyday life. Participation was higher when we asked multiple-choice questions, since open-ended questions blocked them, which provoked the sample to remain silently, with nothing or little to say. Therefore, providing alternatives was a way to discern if the users were following the explanations and understanding the consequences of the habits discussed in the sessions. In addition, we discerned the need to do wake up calls due to the dispersion displayed at particular moments, the necessity to review the contents explained in the previous sessions, and the importance of image inclusion in the slides, since seeing the images facilitated recall.

The participants' opinions were considered to determine the preferred activities of the whole vocal technique workshop, using open-ended questions but recalling all that was done at the same time (i.e.: *what were your favourite activities of all we did -vocal hygiene habits, relaxation, body warm-ups, voice warm-ups, singing songs-?*). They liked body warm-ups and breathing exercises the least (most likely due to the difficulty they entailed for the users, according to the analysis done taking into account the practitioners' opinion); and they liked voice warm-ups and singing songs the most, vocal hygiene habits activities were simply not mentioned.

After 5 sessions (one per week) all the results were interpreted making allowance for the practitioners' professional considerations, and they were finally presented as feedback to Down Compostela Foundation. We concluded that what positively affected to the assumption of vocal hygiene habits were the support of images, the practical examples that accompanied the explanations, and the repetition of the contents, linking them to different examples and connecting them to real life, that is, within the logic of situated teaching-learning processes.

5. Final Remarks

Lots of European texts (European Commission, 2011; Waddington & Lawson, 2009) demonstrate the advocacy and commitment that Europe has with vulnerable groups. Vocal hygiene habits are part of general hygiene habits, which are crucial for people with intellectual disabilities regarding their self-esteem and independent living. This is one of

the reasons why we must try to develop educational strategies and didactic materials to work on this topic since they are of so much help for their real inclusion in society.

This document presents some guidelines and thoughts regarding vocal hygiene habits instruction for people with intellectual disabilities, for the purpose of suggesting some starting points to develop didactic materials on this topic. It is important not to forget that the speech therapy field provides many work proposals on vocal hygiene habits, but among them it is especially difficult to find examples of materials in Galician language, and materials from music education viewpoints (i.e., singing). My final thought is that more materials (particularly contextualized ones) are needed to assure higher quality in this kind of educational workshops.

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IMPLEMENTATION OF THE ALEXANDER TECHNIQUE IN THE VIOLIN AND VIOLA CLASSROOMS: AN ANALYSIS OF THE REPERCUSSIONS THROUGH EDUCATIONAL PRACTICES

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Abstract. The instrumental teaching-learning process is intrinsically related to the development of skills and abilities that involve the acquisition of self-control in relation to the musical instrument. Regarding the aforementioned, we turn our gaze towards the Alexander Technique (hereinafter referred to as AT or the Technique), where the body-mind is assumed to function as an integrated psycho-physical entity. In this paper we will examine the repercussion of its implementation in violin and viola classrooms, through the analysis of audiovisual materials provided by a group of teachers who attended a training activity on this subject-matter. The methodological approach adopted is qualitative, in correspondence with the epistemological nature of AT. Our sample was made up of teachers from the aforementioned instrumental specialties who practice their educational work in professional music conservatories. The results reveal that teachers incorporate a variety of aspects of the Technique in their pedagogical classroom practices, which points to the potential presented by AT in the field of musical education.

Keywords: Alexander Technique, teaching-learning process, violin, viola

1. Introduction

In the Spanish educational system, music education is arranged into three levels: elementary, professional and superior. Under the framework of art education, they are regarded under a special regime (Ley Orgánica 2/2006, de 3 de mayo, de Educación¹: art. 3 and 45²).

In this context, we direct our attention to the instrumental teaching-learning process that takes place in the classrooms of professional music conservatories, focusing on the specialities of violin and viola. In such a scenario, the development of procedural skills occupies a pre-eminent place, where the acquisition of control over the execution of actions is extremely relevant.

From this point of view, our perspective of the AT emerges, because its creator, Frederick Matthias Alexander (1869-1955), defined it as a technique aimed at the control of reactions and, therefore, of behaviour (Alexander, 1985, 2007, 2008, 2011). In the methodology of the Technique, mind and body work in unison in a process of self-knowledge and re-education, in which only the precise and indispensable muscles for the musical action are used (García, 2011).

Conservatories and music schools of recognized international prestige, such as the Juilliard School in New York, the Royal Academy of Music in London or the Conservatory of Music of Paris integrate the AT into their curriculum. This fact contrasts with the Spanish situation, where only a small proportion of centres that teach higher artistic education include it in the training they offer. Furthermore, the volume of research in relation to the Technique in our state framework has been extremely limited up to the present, especially insofar as its application to music education. All this was the embryo of our doctoral thesis, of which this report sheds light on some of its results.

2. Aims

General objective: To study the repercussions of applying AT in the teaching-learning process of the violin and viola, in relation to the dimension of the acquisition of control in musical practice.

Specific objective: Examine how a group of violin and viola teachers carry out pedagogical practices in the classroom in reference to the acquisition of control in musical execution after having received specific training in AT.

3. Methodology

The theoretical and practical foundation of the AT, as well as its philosophy, is characterized by a holistic vision, based on the principle of unity that underlies all things. From

¹ Organic Law 2/2006, of May 3, Education.

² It should be noted with respect that what has been stated here that has not been modified by the Organic Law 8/2013, of December 9, for the improvement of the educational quality in the disposition of its Unique Article (Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa).

this perspective, it seems appropriate to approach the present study from the qualitative methodological paradigm.

Our starting point centred on a training course on AT taught exclusively to teachers of violin and viola, which consisted of a total of 36 hours and was carried out between the months of January to March 2015. The sample consisted of three of the teachers who, exercising their educational work in professional music conservatories of the Valencian Community (Spain), participated in the aforementioned training activity. After completion of the course, they made a series of films of their classroom pedagogical practices implementing the AT.

Therefore, through the technique of non-participant observation, we examined the audiovisual materials provided by the subject teachers. To do this, we created an analytical model of classroom practice that included three observational dimensions: what was done, how it was implemented, and what classroom atmosphere is perceived. In view of the aforementioned, the transcriptions of the class sessions also include, in parentheses, information related to the observed behaviour.

The analysis categories of our model, based on the principles of the AT, were set out as follows:

Table 1. Classification and description of the categories in the analytical model of classroom practice

ANALYSIS CATEGORIES	DESCRIPTION
1. Recognition of the force of habit	Discovery of the powerful hindrance caused by limiting habits in achieving success of desired objectives.
2. Faulty sensory perception	Awareness that sensory perception is not reliable, because it acts by associating the habitual with the correct which does not correspond with reality.
3. Inhibition	To not give consent to the immediate reaction to a given stimulus.
4. Directions	Projection of direction orders ¹ , aimed at improving the <i>use</i> ² of the <i>self</i> ³ .
5. Means-whereby ⁴	Employment of the AT principle called <i>means-whereby</i> , consisting of encouraging the improvement of the <i>use</i> of the <i>self</i> through the inhibition of immediate reaction and employment of subsequent direction orders.
6. Primary Control	Promotion of an improved head-neck-back relationship, free of interference.
7. Philosophy	Development of the capacity for personal self-government from the exercise of conscious control on the <i>use</i> of the <i>self</i> .

Due to the previously stated objectives, we delimited the scope of study to the acquisition of control in musical practice. In this report we will only refer to the results obtained in the last of the analysis categories stated, since it is here where we include a code that deals specifically with the subject mentioned, called the *promotion of conscious control acquisition*. Here we welcomed all kinds of observable behaviours that teachers articulated in order to make the students aware of their capacity for personal self-government. From the perspective of the AT, this concept includes, on the one hand, the power of choice that we have in the reaction to a stimulus; on the other, the exercise of control of one's behaviour based on reasoning. From this, it follows that this notion is deeply rooted in the philosophical foundations of the Technique.

Finally, regarding data processing, it should be noted that we used version 7.1 of Atlas.ti software.

4. Findings

As indicated previously, our sample consists of three teachers as the subjects of this research, who provided a total of 18 audiovisual records of their classroom practices implementing the AT. Below, we provide a summary of the results obtained in terms of the application of the code of *promotion of conscious control acquisition* by all the aforementioned teachers, concerning both quantitative and qualitative use. For this purpose, we paid attention to the different articulations that they made, pointing out the aspects that we consider most relevant and significant.

Before discussing the subject, it is necessary to state the meaning of the abbreviations that, with respect to the identification of teachers and/or students, will appear in the verbatim that we include here to illustrate the results obtained. The following table provides a list of the abbreviations used:

Table 2. Identification of teachers and learners

ABBREVIATION USED	MEANING ⁵
P1/T1	Profesor1/Teacher 1
P2/T2	Profesor 2/Teacher 2
P3/T3	Profesor 3/Teacher 3
D7/L7	Discente7/Learner 7

After the analysis was carried out, although we found that the code of *promotion of conscious control acquisition* was applied on a moderate amount of occasions, when we inspected the variety and range of articulations expressed by the teachers in their classroom practice, we conclude that their qualitative use is quite remarkable.

Thus, we found that teachers applied the *promotion of conscious control acquisition* in a great variety of pedagogical situations, as well as in relation to various aspects concerning musical practice. In some situations, they encouraged students to reflect on the importance

of conferring hegemony of thought, in order to achieve control in the actions carried out on the musical instrument. As a sample of the indicated, we next include the verbatim transcription of two different episodes, which reflect this concept in a condensed way:

31:17: P2: ... Si no me sale bien en mi cabeza (*y se toca su cabeza con su dedo, para remarcar con ello la indicación sobre el aspecto mental al que se está refiriendo*), luego con la viola es más difícil que me salga.

31:46: P2: ¿podría salir? (*pone expresión facial dubitativa*) sí... pero realmente lo que estoy buscando es: que lo que yo pienso (*P2 se toca con una mano su cabeza nuevamente, incidiendo en su referencia al aspecto mental*) salga con la viola (*ahora toca su viola P2 con una mano, señalándola*)

14:12: P3: vale. Se te sube la mano, ¿eh? Está alto. Tienes que controlar. [...] Pero tienes que controlarlo. Lo tienes que pensar. (*D7 asiente*) Sólo con pensar que el dedo siempre tiene que tender a ir un poco atrás te va a salir³.

Other ways of developing the articulation of this code that were implemented by teachers, respond to reflections that are conveyed to their students about the importance of not creating unnecessary tension. This type of idea is an example of some of the potential that can be observed in the AT, in this case with respect to technical-musical efficiency.

In relation to the latter, we also found situations where teachers expressed to their students the need to take care of aspects related to the correct *use* of the *self*. In this way, they alluded to the importance of preventing injuries, which at the same time is related to the acquisition of good habits of *use* implanted in study and musical practice.

Furthermore, they made the learners aware of the importance of warming up and stretching before and after their practice with the instrument; in certain cases, they also stated that warming up provided them with a form of sensory awareness about themselves.

Finally, we discovered the diversity and extent of occasions where teachers annex concepts of AT in different arguments provided to their students, such as the psycho-physical unit or the importance of attitude, which also relate to an open mind-body disposition based on the correct *use* of the *self*.

The number of articulations of this code implemented in classroom practice by the teachers, showed the transcendence of applying transverse aspects inherent in the AT to the teaching-learning process of the violin and viola.

³ 31:17: T2: ... If it does not come out well in my head (*and he touches his head with one of his fingers, to emphasize the mental aspect that he is referring to*), then with the viola it is more difficult to play it well.

31:46: T2: Can it come out well? (*he puts on a doubtful facial expression*) yes ... but really what I'm looking for is: that what I think (*T2 touches his head with his hand again, focusing on this reference to the mental aspect*) comes out through the viola (*now plays his viola T2 with one hand, pointing to it*).

14:12: T3: okay. Your hand is too up, eh? It's high up. You have to control it. [...] But you have to control it. You have to think about it. (*L7 nods*) You need to remember that the finger always tends to be a little delayed and it will come out well.

5. Final Remarks

After having examined the application of the AT made by the group of teachers with the audiovisual materials provided, we can conclude that they articulated the acquisition of control in musical practice from the perspective of the Technique in a great variety of pedagogical situations.

In this sense, the results of our doctoral thesis, which addressed a greater number of areas than those defined here, allude to a wide range of potential applications for AT in the field of musical education, and more specifically in the framework of the instrumental teaching-learning process.

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6. DESIGN OF DIDACTIC AND MUSIC MATERIALS

CLIL PROGRAM DESIGNED TO TEACH MUSIC AND ENGLISH IN PRESCHOOL EDUCATION

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Abstract. Music and Language are connected fields because Music is a language and both Music and Language are universal human capacities (Toscano-Fuentes, & Fonseca, 2012). Musical intelligence influences emotional, spiritual and cultural development more than the other intelligences (Gardner, 1993). Working with songs is a relevant tool for motivation, since they create an affective link between the personal life of the learners and the learning of a foreign language.

Under this theoretical context, a CLIL program for Music and English in Preschool education was designed for the main objectives of developing Music and English competences at the same time and level. The application of this program was carried out for three consecutive years at the state school of Can Vidalet, in Barcelona.

After the execution on an evaluation study, the first partial findings were obtained. The teacher's observation diary and interviews (with students, teachers and parents) are the main tools used in this research. The partial findings show that the application of this program achieved a growth in student motivation and interest for both subjects; more significant learning of the contents of both subjects is achieved; and competence development was produced by students in both subjects.

Keywords. CLIL program, Music didactics, preschool education, CLIL methodology, Music teaching materials

1. Introduction

Music and Language are connected fields because Music is a language and both Music and Language are universal human capacities (Toscano-Fuentes; Fonseca, 2012). The learning of languages is a dynamic process where the affective variable exerts a very important role

(Domoney and Harris, 1993; Little, 1983). Musical intelligence influences emotional, spiritual and cultural development more than other intelligences (Gardner, 2004). The work from songs is a relevant tool of motivation, since they create the affective link between the personal life of the learners and the learning of a foreign language.

The Decree of Education 119/2015, indicates that Artistic education favours the structuring of student thought and helps students in the analysis of reality by developing listening skills as well as helping students to think and construct. Artistic education maintains some connection with other areas, given its interdisciplinary capacity. For example, dance as a part of Music area, maintains some evident links with physical education, as both areas work the aesthetic and creative sense of expression and corporal communication. Dance helps students to know their corporal potential, to respect others and share a corporal experience transmitted by means of the senses and enriched with Music (Decree 119/2015. Order /164/2016, of 14th of June, p. 129).

Music has been recognised for its educational value since antiquity by the Greek, Chinese and Hindu civilizations. Plato highlighted the importance of Music as a principal part of Education. Plato posed the need for a unified Science with his Trivium (Grammar, Rhetoric and Music) and Quadrivium (Arithmetic, Geometry, Astronomy and Dialectics) (Willems, 1994). Music could be considered a complete intellectual education, because it involves interpretation (chant, instruments, dance), improvisation, creation, listening and imagination (Willems, 1994).

It is widely believed that high mastery of musical abilities can lead to the mastery of phonological consciousness and the recognition of rhymes, syllables and phonemes (Peynircioğlu, Durgunoğlu and Öney-Küsefo, 2002). Musical instruction produces improved results in phonological consciousness and in the acquisition of vocabulary (Collwell, 1994) and (Galicia, Contreras and Peña, 2006). Therefore, it is agreed that songs positively influence the acquisition of vocabulary (Fetzer, 1994).

Under this theoretical context, a CLIL program for Music and English in Preschool education was designed for the main purpose of developing Music and English competences at the same time and level. The application of this program was carried out for three consecutive years in the state school of Can Vidalet, located in a very multilingual neighbourhood on the outskirts of Barcelona.

The program involved a fusion of English contents marked by the Captain Jack collection by Macmillan publishers and the contents Music marked in the Curriculum of Education. Songs were used to teach and learn both Music and English. The main objective consisted in transforming, bringing about a change in the current school situation, uniting theoretical knowledge with educational practice in the classroom, addressing the specific needs of the school context as well as the goal of education: to prepare students to become future citizens capable of living and interacting in a multicultural, multilingual and constantly changing society (Decree 187/2015). It was a methodological teaching program, based on two pillars: the union of Music and English as a foreign language. It should be said that this project reflects the profile author, who in addition to being a teacher is also a translator and a musicologist. The program was possible because of the author's specialization in both disciplines.

The non-linguistic subject of Music is taught in English, an additional language in Catalonia, and this program was therefore created under the CLIL approach and methodology.

2. Aims

The main aims of this study were as follows:

- To promote student motivation for music education and English language as a foreign language.
- To develop students' competences in music listening, singing, rhythmic movement and laterality.
- To improve students' oral comprehension of English language.
- To develop students' speaking skills in English language and their willingness to communicate with the teacher in the foreign language.
- To promote socialization and social cohesion through music
- To promote a significant connection between the different topics of learning through songs.

3. Methodology

Music has been recognized for its educational value since ancient times by the Greek, Chinese and Hindu civilizations. Plato emphasized the importance of music as a primary part of education. Plato already highlighted the need for a unified science with his Trivium (grammar, rhetoric and music) and Quadrivium (arithmetic, geometry, astronomy and dialectic) (Willems, 1994). Music can be considered a complete intellectual education, since it gathers interpretation (song, instruments, dancing), improvisation, creation, listening and imagination (Willems, 1994).

It is widely believed that high mastery of musical abilities leads to the mastery of phonological consciousness and the recognition of rhymes, syllables and phonemes (Peynircioğlu, Durgunoğlu and Öney-Küsefo, 2002). Musical instruction produces better results in phonological consciousness and in the acquisition of vocabulary (Colwell, 1994) (Galicía, Contreras and Peña, 2006). As a result, it is agreed that songs positively influence the acquisition of vocabulary (Fetzer, 1994). The ability to construct sentences grows in parallel with the simple phrases included in songs (Chen - Hafteck, 1997, quoted by Magán-Hervás, and Gértrudix-Barrio, 2017).

Therefore, there seems to be a growing consensus regarding the benefits of using Music as a didactic tool for teaching-learning languages, since it is considered to be a very positive tool for affective, cognitive and linguistic reasons: it allows the development of literacy, hearing memory and cultural expression, phonological awareness, refinement of language, as well as language comprehension and expression. Moreover, it contributes motivation and cooperative work. Music and language share a close relationship which leads to great results in students' linguistic development.

The conception of Input and the Affective filter by Krashen (quoted by Ruíz Calatrava 2008), explains that when you transmit knowledge with music or songs, you acquire vocabulary and expressions in an accidental way because the affective filter is reduced as a result of being motivated by the musical features. When the affective filter is reduced, using songs makes it possible to develop the four competencies of a foreign language (oral and written comprehension; oral and written expression). Like Gardner (2004), we believe that language learning is a dynamic process where the affective variable plays an important role.

For English learners, songs are the primary source of foreign language contact outside the classroom, as indicated by Domoney and Harris (1993) and Little (1983). Like Gardner (2004), we believe that language learning is a dynamic process where the affective variable plays an important role. And here, music and working with songs is a very important means of motivation, since they create an affective bond between learners' personal lives and the foreign language.

In this epistemological context, a music didactics program was designed in 2014 for preschool education and for the specific state school called Can Vidalet, located in Esplugues de Llobregat, Barcelona. The program was applied for three years, from 2014 to 2017. In order to evaluate the program, an evaluation study was conducted. The research tools employed were the teacher's observation diary and interviews to teachers and families. After the analysis of the information, the first partial findings were obtained.

The songs were used to learn Music as well as English. The same song addressed both contents. For example, following the previously mentioned classification by Ruiz Calatrava (2008), counting songs such as *5 little monkeys jumping on the bed* or *Hickory dickory dock* have been used to learn numbers and counting, but also to keep the beat and the tempo. Similarly, songs such as *Twinkle Twinkle Little Star* have been used to soothe and relax students, to expose students to a popular song and to serve as intonation exercise thanks to their melodic nature. Therefore, students learn English and Music contents from the songs, while also being empowered to achieve the objectives marked by the program.

Following the classification by Ruiz Calatrava (2008), a classification was made of the 59 songs included in this project. A category has been added to the original classification of Calatrava, routine songs (Asensio Arjona, 2017):

Song typology	P3	P4	P5
Counting songs	Numbers song, Let's count. Five little monkeys dumping on the bed. One potatoe, two potatoes. Counting animales.	Numbers song, Let's count. Five little monkeys junmping on the bed. One potatoe, two potatoes. Counting animales.	Counting Bananas. Counting from 1 to 10. Number song, Let's count. 10 happy pirates on a pirate ship (Macmillan). Count i move.

Action songs	Numbers song, Let's count. The wheels on the bus. One little finger. Mary had a kangaroo. Put on you shoes. Go-Stop.	Number song, Let's count. The wheels on the bus. Hickory dickory dock. One little finger. Mary had a kangaroo. Put on you shoes. Rock, scissors paper fingerplay. What can you do?	Numbers song, Let's count. The wheels on the bus. Hickory dickory dock. Mary had a kangaroo. Put on you shoes. Yes, I can. Rock, scissors paper fingerplay. What can you do?
Fun action verb songs	The dancing Christmas tree. Head, shoulders, kneew i toes.	Just dance 2014, I like to move it. Head, shoulders, kneew i toes. Walking in the jungle. Let's go to the zoo. Wag your tail.	Just dance 2014, I like to move it. Head, shoulders, kneew i toes. Walking in the jungle. Let's go to the zoo. Wag your tail.
Nursery rhymes	The rainbow colors song. Skidamarink. Twinkle, twinkle little star. Little snowflake. My teaddy bear. Rain, rain go away. Family finger.	The rainbow colors song. The shape song. Twinkle, twinkle little star. Little snowflake. My teaddy bear. Rain, rain go away. Family finger.	The rainbow colors song. The shape song. Twinkle, twinkle little star. Little snowflake. My teaddy bear. Family finger.
Jazz chants	How's the weather song. Do you like broccoli ice cream? Do you like spaghetti yougurt? Animales on the farm. Open, shut them. Loud i quiet song. Jingle jingle little bell. If you are happy. The Sun comes up! What do you hear?	How's the weather song. Do you like broccoli ice cream? Do you like spaghetti yougurt? Animales on the farm. Open, shut them. Loud i quiet song. Jingle jingle little bell. If you are happy. The bath song. The Sun comes up! I see something blue. I see something pink.	How's the weather song. Do you like broccoli ice cream? Do you like spaghetti yougurt? Animales on the farm. Open, shut them. Loud i quiet song. Jingle jingle little bell. If you are happy. Bingo. The bath song. The Sun comes up! I see something blue. I see something pink.
Songs for special occasions	The dancing Christmas tree. I'm a little showman.	I'm a little showman. Jingle bell song. Halloween number song for kids.	S-A-N-T-A. Look under the christmas tree. Go away! Halloween number song for kids.

Folk songs	Hickory dickory dock. Head, shoulders, kneew i toes. The wheels on the bus. Old Mac Donald. The eency weency spider.	Hickory dickory dock. Head, shoulders, kneew i toes. The wheels on the bus. Old Mac Donald. The eency weency spider.	Hickory dickory dock. Head, shoulders, kneew i toes. The wheels on the bus. Old Mac Donald. The eency weency spider.
Rounds	The wheels on the bus go round i round. Good morning Mr. Rooster. I have a pet. Row, row, row your boat. Old Mac Donald.	The wheels on the bus go round i round. Good morning Mr. Rooster. I have a pet. Row, row, row your boat. Old Mac Donald.	The wheels on the bus go round i round. Good morning Mr. Rooster. I have a pet. Old Mac Donald.
Routine songs	Hello! I go to school. The Hello song. What's your name? The goodbye song.	The months chant. Hello! I go to school. The Hello song. What's your name? The goodbye song. Days of the week.	The months chant. Hello! I go to school. The Hello song. What's your name? The goodbye song. Days of the week.

An analysis of the Music and English contents to work on through these 59 songs was done in order to carry out this program. Here we can see an example (Asensio Arjona, 2017):

NUMBER OF THE SONG		1	2	3	4	5	6	7	8
ENGLISH CONTENTS	Topic	Weather	Food	Food	Animals	Animals	Pets	Actions	Loud/quiet
	Vocabulary	It's raining, snowing, sunny, cloudy.	Food	Food	Animals <i>Animales</i> <i>Vocabulario</i>	Verbs: stop/listen	Pets.	Open, shut, big, small, fast, slow, loud, quiet	Loud/quiet
MUSIC	Language structures		Do you like X? Yes, I do/No, I don't	Do you like X? Yes, I do/No, I don't		We are not scared	I have a pet	Please/ no, thank you	
	Lento								
	Adagio	X							
	Andante								
	Moderato		X	X	X		X	X	X
	Allegro								
	Accelerando							X	
	Ritardando							X	
	To follow the tempos	X			X			X	X
	Listening of musical Instruments/Sounds				<i>Orquesta</i>		Piano/ <i>Animales</i> <i>Percusión</i>	Piano <i>Percusión</i>	
	Voices	F/M	M/F	M/F		X	M/F	M	M
	Choreography					X			
	Crotchet	X							
	<i>Rhythmic</i> Two quavers figures								
	Minim								
CONTENT	Sound - rest					X		X	X
	Singing		X	X	X			X	
	High and low sounds							X	
	Canon							X	X

4. Findings

After triangulating all the information obtained from the various research instruments, a very positive triangulation was obtained. The partial findings of this evaluation study are as follows:

-Positive development of students' English competencies. Students improved their speaking in English, and interacted both inside and outside of the classroom with the

English teacher. Families reported that students mentioned things they recognized in English and that they sang the songs at home.

-Increased student motivation for learning English and Music and songs. Singing in English made them feel good and motivated. Students showed motivation in the classroom, asked the tutor teacher to listen to English songs during the rest of their lessons. Families reported that students asked to listen to the songs from school at home. Some of them asked the teacher for the name of the songs in order to be able to search for them on the internet at home.

- A link was created between the learning process and students. Students acquired the habit of listening carefully and assiduously to songs in English at home.
- Working with songs helped them learn grammar and lexical contents in an unconscious way.
- Students learn musical content in English and improve their musical competencies such as the listening, rhythm, body coordination and singing intonation.

5. Final Remarks

Music and Language are connected fields (Toscano-Fuentes and Fonseca, 2012). The learning of languages is a dynamic process where the affective variable plays a very important role (Domoney and Harris, 1993; Little, 1983). Working with songs is a relevant tool for motivation, since they create an affective bond between students' personal lives and the learning of the foreign language.

Under this epistemological context, a music didactics program was designed in 2014 for preschool education and for the specific state school called Can Vidalet, located in Esplugues de Llobregat, Barcelona. The program was applied for three years, from 2014 to 2017. In order to evaluate the program, an evaluation study was conducted. The research tools employed were the teacher's observation diary and interviews to teachers and families. After the analysis of the information, the first partial findings were obtained. The songs were used to learn Music as well as English with the same song being used to address both contents.

After the application of an evaluation study, where the teachers' observational diary and the interview to parents and teachers were the main research tool, the partial findings were obtained. Teaching and learning English as a foreign language through Music promoted students' motivation towards both subjects, English and Music; students improved their competencies in both English and Music; a bond was created between students' interests and hobbies outside school and the English songs; a connection was created between the English teacher and students who speak to her in English inside and outside the English-Music classroom. As a final conclusion, this program achieved its main objectives and provided a way of learning through interaction and an interdisciplinary approach.

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MAKING MUSIC TO INVESTIGATE OUR NEIGHBOURHOOD: THE MUSIQUEM PROGRAM

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Abstract. This paper presents an educational program based on community music activity within the classroom to develop a service-learning project. The project was carried out in a primary school with students in the 3rd, 4th and 5th grade. It was designed and developed in collaboration with primary teachers, professional musicians and researchers in the field of education. For three months, the students developed musical skills in relation to rhythm, musical and body expression and undertook a project to research about their neighbourhood in order to explore and disseminate knowledge as well as the social and cultural possibilities of the area to the community. The text explores potentialities and challenges of educational projects that include features such as being inherently interdisciplinary, designed to be inter-level and which bring different actors (teachers, professionals, researchers) into the same educational space.

Keywords: Music education, service-learning, educational program, collaboration, primary school.

1. Introduction

This paper explores the implementation of an educational experience using music education and service-learning in a Spanish primary school. The study is part of wider research in the context of the research project “Multidimensional analysis of the socioeducational impact of community music and service-learning initiatives at school: the *Musiquem* program” (Ref. EDU2017-86311-P), funded by the Spanish Ministry of Science, Innovation and Universities. Using community music ensembles within the classroom, this interdisciplinary project organises service-learning experiences within the community.

The overall program aims to connect educational experiences using community music activities with real concerns in relation to service-learning proposals developed within the context of the school. The program connects researchers from University Jaume I of Castellón with a primary school, CEIP Mestre Canós Sanmartín, in the city of Castellón de la Plana. The purpose of this experience was to make use of the possibilities of music making as an element of communication, positive coexistence and intercultural understanding. It provides resources to primary school children to contribute to the development of social, communicative and relational skills, while learning and practicing music. It links musical and corporal expression with values education, fostering the connection between schools and the surrounding community. At the same time, the program aimed to support primary teachers in direct collaboration with instrumental music teachers, resident artists in music and art and researchers in education to share positive musical and artistic experiences in formal and informal educational spaces by promoting values education.

Through the formation of instrumental ensembles in schools, we encourage the democratization of artistic and musical practice in settings where not all people can acquire this knowledge and experience. The possibilities of active participation in schools with the community and members of other diverse realities are promoted, as well as the visibility of collective potentialities and community work in spaces of shared musical practice.

The program is carried out in school within normal school hours, allowing the participation of all students. Thus, the choice of service-learning emerges in the *Musiquem* program as an educational proposal that clearly implies cooperation between students and the members of the community near the school. Its application will allow students to be involved in service activities to society and provide a motivating learning experience for their personal and academic development. To this end, performances will be carried out in which the students develop their musical and expressive skills by providing dynamic and revitalization services for adult centres, day centres, health centres and/or neighbourhood associations near the school.

In this paper we report the experience undertaken in the first three months of implementation of the program, in which we conducted a service-learning project, specifically assembled as a research service (Furco & Billing, 2002). This category of projects involves, among others, collecting information or detecting relevant needs for the life of the community. The current state and situation of the community is researched and this knowledge is shared with the society.

At the same time, we designed a set of activities for musical and body expression to address concepts such as rhythm, active and respectful listening, coordination, musical appreciation, as well as group cohesion and positive attitude towards diversity. The design of teaching materials to develop an interdisciplinary project in music education is discussed.

2. Description of the project

The project is designed as an educational proposal that will be implemented with students in the 3rd, 4th and 5th year of primary school. Each class has two sessions per week in which the music teacher and a resident musician work together in a series of activities, both musical and other disciplines. The project is entitled “*El nostre barri [Our neighbourhood]*” and, as a research service project, aims to collect information about cultural, institutional and recreational possibilities of the neighbourhood, to discuss school life and student life without the community, and to detect specific problems or needs that occur within the community.

The project includes learning objectives and objectives towards service. The learning objectives are those aimed to be developed throughout the different activities proposed in the project; the objectives towards services are those deriving from the implementation of the service-learning project. The project includes the following objectives:

Learning objectives:

- To promote active and respectful listening, experiencing sounds and creating and performing music with one’s own body, voice and instruments.
- To create scripts and oral presentations in front of classmates or the general public.
- To determine the different elements that shape the geographic space close to students, with special relevance to the concepts of city and neighbourhood, valuing the importance of the development of society, history, heritage, culture and traditions.
- To develop expressive activities that encourage creativity and confidence in oneself through body expression, respecting the expressive and communicative resources of others.
- To use digital tools for researching, editing and creating presentations as well as selective and responsible use of information from varied sources and diverse media (oral, written, digital).
- To show interest and an open attitude when carrying out the various proposed activities.
- To work on group cohesion through different activities.

Objectives towards service:

- To investigate the sociocultural possibilities available within the neighbourhood and the school using musical and educational practices in the community.

3. Methodology

The methodological proposal follows general principles such as starting from each particular student's developmental level and level of prior knowledge, using an active methodology with students as protagonists, encouraging the use of games as a teaching and learning strategy, dealing with concepts and practices from the standpoint of intuitive, sensitive and direct knowledge as well as the more symbolic and abstract in order to contribute to the development of learning how to learn by providing tools for building one's own learning. All the activities are designed to generate meaningful learning that is directly transferable to students' daily life, and to opt for global and comprehensive learning: physical, cognitive and socio-affective. Finally, the project aims to encourage the development of socialization and affectivity based on cooperative work.

Therefore, the project is based on pedagogical principles focused on inclusive education, from which a series of methodological proposals and strategies are derived, such as service-learning (Chiva y Martí, 2016), cooperative learning (Díaz-Aguado, 2003) and community-based educational practices in music (Cabedo-Mas, 2014).

Some of the activities included in the project are the following:

Musical expression and creation

They include activities of musical expression, body percussion, rhythmical games, activities aimed at developing coordination, singing and dancing. Experimentation and creation are an important focus of these activities. Therefore, shared leadership is a common practice in the classroom.

Preparation for instrumental practice

Prior to performing in ensembles, a series of activities are developed to, among others, detect different motivations towards instruments, promoting group cohesion and teamwork, acquiring knowledge about instruments and developing coordination, concentration and independence between hands.

Research

The research about the neighbourhood is organised in activities that include direct research – by interviewing families, teachers and people in the street – and indirect research – by searching the internet. Through musical exercises, knowledge on the neighbourhood is shared, discussed and remembered. Other activities together with the community include: incoming visits and neighbour interviews (from the social centre for the elderly), visits to different associations and social centres (music school, centre for people with special needs, etc...), a gymkhana in which students have to collect clues and information from different locations and premises in the neighbourhood, and so on.

Construction of a mock-up

Based on the research and using different techniques and learning involving maths and geography, the students build a 3D mock-up of the neighbourhood, identifying the different locations researched and characterizing different institutions (cultural locations, social and civic locations, educational centres, green areas, etc.).



Figure 1. Map of the neighbourhood.

Recording of sound landscapes

The students record sounds from different locations in the neighbourhood. This sonic material is listened to, discussed and serves as a foundation for musical compositions and experimentations inspired by the community. The sonic landscape materials are attached to the mock-up.

Preparation for performances

The final performance includes a guided visit open to the community, in which the students will present and provide information about locations throughout the neighbourhood. The students create posters with information about each location that has been studied, and a poster will remain in each specific place. The visit ends up in the school, where the mock-up is presented and a performance takes place. The performance includes a concert with pieces of music created and studied during the project.

4. Reflections

The implementation of the program led to important reflections about how to design and put into practice educational projects that combines both music education and service-learning, and brings together teachers, artists and researchers into the same educational realm.

The joint work between teachers and professional musicians has significant potentialities in music education. In our opinion, this collaboration reinforces the strengths a primary teacher has in teaching music. The musician brings to the classroom new skills, a different view about the art as a concept and the way people participate and share artistic experiences. On the other hand, the teaching abilities the teacher has, the way he/she connects and communicates with students and his/her commitment with education influences the way the artist and the children relate and interact and how the artistic experience is created and shared. This collaboration nourishes therefore both, the teacher and the professional musician. However, this collaboration has important challenges that need to be considered. The coordination between both figures is fundamental to enable the good development of the activities. To achieve this coordination, it is important to have previous meetings to shape together the project. It is important to design the activities in a collaborative way. Furthermore, a shared leadership within the classroom – or alternate leadership in different activities – is an important challenge that could benefit the engagement of every actor and the effectiveness of the educational actions. As Díaz-Gómez has several times indicated (2002, 2010), collaborations between different actors in music education has been a major concern in Spanish music education realm. Despite music educators has often reflected their willingness to collaborate, joint projects designed and undertaken by diverse actors in different fields of music and music education are still scarce.

One of the challenges faced by a teaching program which is inherently interdisciplinary, designed to be inter-level, and which brings different actors (teachers, professionals, researchers) into a dialogue is the lack of teaching materials available. Authors such as Marable and Raimondi (2007) or Billingsley and Cross (1991) have highlighted the importance of teaching materials across different educational levels. The lack of these resources may influence teachers' motivation when teaching in different contexts. Although it seems that each specific project would need its own teaching materials, creation of this sort of teaching materials may help teachers to undertake similar initiatives (Yanez, Khalil and Walsh, 2010). Some of the questions that arise include the following: *How to guarantee the project addresses concepts and skills outlined in the curricula? How the objectives of study will be adapted to the different competence levels of the students? How to assess the project? How to offer guidelines so that both actors (teacher and professional) in the same classroom may be able to manage the activities?*

The educational materials created in the project are inherently interdisciplinary. The project connects music education with other fields such as visual education, corporal expression, mathematics, knowledge of the social and cultural environment, and language. Some of the materials had previously been created by the facilitators (musician, researchers, teachers), and included written documents, songs, and choreographies. As Lane

(2012) indicated, it is important to create this kind of materials in a cooperative way, so that all involved agents feel the materials as their own resources. In order to design the most appropriate materials for the students, significant research was previously conducted about the neighbourhood, its social, historical and cultural background, and the social, civic, recreational and educational services it offers. But most of the materials were created by doing and authored mainly by the students. They include musical compositions and research about the neighbourhood, which was derived from interviews, maps, analysis of information, and objectified through the mock-up. The final purpose was to reflect on possible issues, problems or difficulties that the community may face, such that the materials for one project may help design and develop the next project. In this regards, all the research undertaken may be developed in a prospective service-learning project that could include indirect or direct intervention services (Furc  & Billing, 2002).

In conclusion, this experience reinforces the value of undertaking community music activities within the classroom. This exploratory project leads to interesting debates about how to implement an educational program that, beyond the learning of musical concepts, intends to promote overall education through music making. The idea of promoting participatory artistic experiences (Turino, 2008) in the music classroom can be a useful vehicle for promoting a learning model committed to the integral development of students and to enhancing the connection between schools and the community, transferring the educational space beyond the classroom.

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EMPOWERMENT THROUGH THE ARTS. SOUNDSCAPES AS STRATEGIES IN MUSIC EDUCATION

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Abstract. The focus of this paper is empowerment through art and it is centred on a group of primary school pupils of Roma ethnicity who find themselves in a position of serious vulnerability. An interdisciplinary project was carried out with these students through approximately an entire academic year. The complexity of the project leads us to a discussion of resources and goals on different levels. The project not only involved the creation of some resources related to the gathering of sound material, sound experimentation and the creation of soundscapes, but also pursued a more ambitious aim, that of setting the basis for students' empowerment which ultimately led us to develop more complex strategies. Artistic activity (sound and visual) is analysed here not only as a means of attaining certain musical goals but also as a means of empowering and strengthening identity. To this end, and as will be mentioned later, the works created formed part of an international exhibition and were later published in a catalogue edited by InSea. We shall refer to the above-mentioned points in the following section.

Keywords: Empowerment, Soundscapes, sound experimentation, photographs, exhibition

1. Introduction

Our proposed activity took place between January and October 2016 and involved a cohort of students from two different courses: one group who passed from Year 5 to 6 of their primary education in the midst of this process and the other who moved from Year 6 of primary education to their first year of ESO in the Ruiz Jiménez state school located in the Spanish city of Jaen. This school is notable for the fact that nearly all its pupils suffer from serious social exclusion and are of Gypsy ethnicity (an ethnic minority within Spain) – which serves to uphold the regrettably widespread tendency of more or less directly grouping pupils from ethnic minorities and poor backgrounds in schools with limited economic resources and teachers who lack the necessary experience to handle complex educational circumstances (Brown and Jackson, 2013).

Spurred by the sense of social engagement that compelled us as educators, we designed strategies which took into account the community to which the students belong and we gave them responsibility for creating a collective story based on the events, symbols and shared life processes which come together in a school with a unique biographical framework (Abad, 2010). Thus, we applied the considerations by Moreno et al. (2015) when they referred to: 1) a socio-educational activity as a community task; 2) the meeting of education and society; 3) the need to make available to society those things for which we are prepared; and 4) the connection between the educational system and daily life.

2. Educational empowerment and empowerment through the arts

In the educational sphere, empowerment consists of promoting spaces in which students can become aware of their own leading role and take conscious action vis-à-vis their potential, so they see their abilities and might reflect, confront, and effect changes which lead not just to the conquest of their own process of learning, but to the conquest of themselves (Torres, 2009). Education that is aimed at empowering the student is one that is focused on the development of their capabilities. It does not only seek academic blossoming but, principally, the development of the student's curiosity and critical consciousness and the promotion of self-knowledge and questioning – with respect not only to the society in which they live but to what might be their role within that society (Shor, 1992).

We think the empowerment of young people from cultural minorities is doubly valuable since it not only affects the student, their self-worth and level of confidence in their own abilities; but also indirectly affects the collective body in which they are integrated through the social interaction which inevitably follows and which can lead to a challenging of oppressive structures where they may exist. We should note too that economic neoliberalism aggravates the situation of exclusion and marginality for some collective bodies which have faced, for some time now, low expectations as regards their life and career prospects.

To echo Barbosa (2002), we would argue that art is the means through which it is possible to dismantle the subordination of oppressed groups and thereby achieve social reconstruction since it contributes to the integration of the individual and of communities. The arts offer us a unique form of inquiry and a specific kind of knowledge and understanding (Barone and Eisner, 2006). We are strongly convinced that to be able to experiment in an environment without right and wrongs can reinvigorate people who live permanently on the margins of society (Barbosa, 2002), although – we must add – this is not exclusive just to them. It also makes them, as Chalmers (1981) indicated, better able to value and understand artistic manifestations from cultures that are not their own.

We took into account all of these elements when designing strategies and resources that would help empower the individual (the student, in this case) to reclaim their central role and to help them become a transformative element in society. It is pushing them toward roles – as researcher and artist – which prioritise and value their subjectivity, their identity as an individual and the socio-cultural relationships that they maintain in their surroundings.

3. Context and aims

The school for which the following artistic activity was designed is located in the historic quarter of Jaen, in a marginalised area populated mostly by immigrants and people of Gypsy ethnicity. As it was, the artistic activity did not take place in the neighbourhood where the school is located, but rather in the district from which nearly all its pupils come, namely Antonio Díaz. This is an extremely dangerous area: it has high levels of drug dealing and is dominated by clashes between enemy clans.

The whole artistic activity had a three-fold objective:

1. it became a way for our students to communicate through an unknown language
2. it became a way for the students to reflect upon their environment as well as that of others; it was a means of looking at how students observe and relate to the environment through sounds and images, and critically question everything that surrounds them.
3. it became a way to strengthen the students' safety and to help their empowerment.

As expected, the design of the activities and the aims proposed are very much linked to the educational context, whereby it is necessary to take into account the characteristics of the school, its students and surroundings.

4. Derive, soundscape, and experimenting with teaching strategies

The first resources that were used, for approximately the first three months (February through April), were clearly influenced by Colin Ward and his project *streetwalk* (1979).

We made use of the city space, and more precisely the students' neighbourhood as a place for learning and reflecting as well as for developing their creativity skills.

During this time, the school's space became more permeable. At times, the trips to the neighbourhood were spontaneous, but they were always integrated into the classroom. The neighbourhood allowed us to reflect upon real problems and inspired the students to create their artistic work. As Ward y Fyson (Burke, 2014) said, the neighborhood is an in-between space where the school's authorities are absent.



In line with Sarah Pink (2009), we believe that the objects, people, places and sounds that a social group decides to collect are not merely a question of what that particular group considers to be relevant, but also serve to show us how they perceive reality. The pupils carried out a series of unstructured walks accompanied by our research team and one of the teachers. Our path was never predetermined but it was delineated as we walked. The pupils had to make these unstructured walks visible through a series of narratives using audiovisual, visual or sound tools; they could use different formats and in this way they created pieces of a sound/soundscape and photographs. The only condition was that the work should recognise and/or reflect the interests, needs, and aspects of their community that they considered noteworthy. Overall we went out three times during the months of March and April 2016 and each time 10-12 pupils from the class took part.

Sound experiments. Critical reflection on the work produced

The work involving the use of sound was carried out during the month of May. It was varied and included pupils of different age groups. Its researchers decided to start with a workshop that would deal with sound and its characteristics in a general way and as a preliminary step to the subsequent creation of sound pieces. It was initially limited to pupils in 5th and 6th of Primary School but, in response to the school teachers' request, it later included pupils from lower levels. In those first sessions (3 in total) two sound

artists - Juan Cantizzani y Mariám Caballero - worked alongside us and the aim was to develop active listening and to stimulate creativity through the exploration of sound¹.

In the subsequent sessions (3 more), the experiments with sound were rather useful as we exclusively worked with those pupils that had taken part in the *derives*. In those sessions, we focused on the creation of different sound pieces that we had obtained from the neighbourhood, the soundscape as well as the conversations that they had maintained with their neighbours. The teachers that contributed to these sessions made no indications regarding musical criteria when creating the pieces and all the sessions were conducted collaboratively in small groups; from the selection of sounds (from the immense amount of different sound recordings we had collected), to editing with the Audacity sound programme, to the creation of the final piece.



In the short sound pieces that were created, the sound from the neighbourhood appears as a source of knowledge and as an excuse for the creation of a space for the discussion of crucial matters, such as acoustic ecology and respecting those around us. In addition, and no less important, it aimed at making pupils reflect upon the artistic possibilities of sounds, beyond the commercial ones they were most accustomed to.

The second part of the process took part in the month of June and involved the pupils coming together in discussion groups to reflect on the work done so far. We told them that the aim was to select photographs and sound pieces which would form part of an international exhibition to be held in a museum in Jaen, but that to be able to select them we had to know about more aspects of their neighbourhood that were of interest to us. Along the lines of Watts et al. (2002), we encouraged them to think about their socio-economic situation and their own circumstances, pointing out what was interesting (or not) about each one of them: which aspect of the neighbourhood stood out for them, and if it was possible to improve somehow; what they did and did not like.

¹ <https://create.up.pt/project/show/35>

They looked at photographs and they listened to sound pieces that had been selected by other schools from other countries and which were also going to participate in the exhibition. We used this with two objectives in mind: 1) for the pupils to state how the circumstances surrounding us affect our lives, and 2) for them to be aware of their potential and feel confident in their abilities, and to make them see that they could achieve what they set out to do if they worked hard enough.

The artistic exhibition: What about you?²

What about you? was the title given to the joint-exhibition organised by the University of Jaén which gave exposure to the artistic works that had been created. Pupils, teachers and artists from different institutions were invited to participate in this exhibition through the delivery of visual, sound or audiovisual pieces which would connect with the project from a conceptual angle or by recording some of the activities carried out.

A total of 70 works were presented, of which 40% came from pupils, 30% from teachers and another 30% from artists, and these were exhibited in the Arab Baths Cultural Centre, in the city of Jaén. The exhibition was inaugurated with a large public turnout and even the presence of some media (radio stations and local television). In addition to the director of the museum, various political representatives were present, among them the delegate for Education of Jaen province. For us, though, the most important people in attendance were the fathers and mothers of the pupils of Ruiz Jiménez School. To have the support of the community and, in particular, of the family, was a way for us to enable the empowerment of these pupils – an aspect whose importance is highlighted by Diemer and Li (2011).



² <https://crearte.up.pt/project/show/38>

Sala de Exposiciones
Centro Cultural Baños Árabes. Palacio de Villardompardo
Del 30 de octubre al 6 de noviembre de 2016.
De martes a sábado, de 9,30 a 21,00 horas.
Domingos de 9,30 a 14,00 horas.



Organizer:



Funded by the
Erasmus+ Programme
of the European Union

Coordinat:



Coolabora:



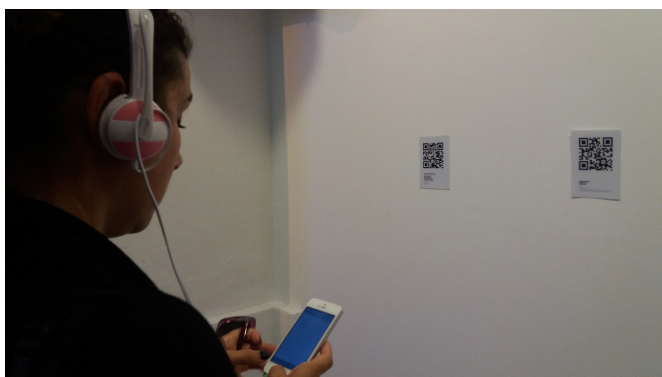
The final session took place after the exhibition had closed and was, in effect, an opportunity for the pupils to share their impressions of the inauguration. They spoke, in particular, of the pride felt at seeing the value placed on something they had done and this prompted us to reinforce the incipient self-confidence we were seeing by offering our own warm congratulations and revealing that, because of the great quality of their artistic composition, we had been asked to put together a catalogue of them³.

5. Final remarks

The artistic exercise carried out with this group of pupils became, for us, a way of devising new ways of applying artistic practice from a hybrid position between arts, research and education. It allowed us to explore, through the social context and experience of the pupils, complex aspects like memory and cultural identity. The collaborative work, the daily building blocks and the acceptance of the neighbourhood as an integral factor in the production of collective knowledge became the pillars on which we developed this project.

This project, and the empowerment through art that we were seeking, led all of us to a “think and action” project – as active agents within a community – and to participate in the experience by giving a central role to the people involved in the artistic activity. The stories developed by the different groups and displayed in *What about you?* required collective action, the mobilising of ourselves and others to action in such a way that the effect of the research – and the very participation in it – improved our lives.

This project led us to reflect on the importance of creating ‘relational’ art, and of the negotiation needed to create activities among the participants involved as well as the implementation of working methodologies that encourage the construction of collective knowledge. This is an activity about inclusivity, since only through the heterogeneity of thought in each community can we confront dominant discourses. And finally, and no less importantly, it forced us to reflect on how our circumstances affect our lives and our behaviour.



³ At the time of the project's completion, the catalogue had not been published yet. The digital version can be found at: https://issuu.com/esagec/docs/what_about_you

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BEGINNING VIOLIN: AN ANALYSIS OF DIDACTIC APPROACHES INCLUDED IN SCHOLASTIC PUBLICATIONS

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Abstract. Beginner violin studying can be carried out through three technical learning approaches: right hand approach (RH), left hand approach (LH) and both hands approach (BH). Although there are some studies related to the contents of beginner violin practice, there has never been a study based on the technical sequence of these contents, a main topic essential for effectiveness in beginner violin teaching. In order to correct this lack of research, 26 publications related to the technical content sequence were studied. The results show that there has been a most widely used approach, especially developed in the last 30 years. There are multiple variations of each approach and it is necessary to do empirical studies to elucidate the advantages and disadvantages of each.

Keywords: violin, beginning violin practice, violin didactics

1. Introduction

Basic technique for beginner violin practice is made up of position and movements of both hands (and arms), not only as individual actions, but also as coordinated ones. Insofar as left hand technique, this includes hand placement, holding the instrument and movement of each finger (from Index to Pinkie) that changes the pitch of the violin. The right hand involves the bow hold and the different techniques related to tone production. Moreover, coordination between both hands is essential to make the correct

sound for the correct length of time. Related to this are the different possibilities in the sequence of technical content.

As pointed out in the research literature, beginner violin practice can be done with one of the following three main didactic approaches: 1) right hand approach (RH) [*mano derecha* in Spanish], in which some time is spent on the bow hand shape and tone production before starting to practice the different sounds produced by the left hand; 2) left hand approach (LH) [*mano izquierda*], which works on the different sounds produced by left hand and bow practice is delayed until the learner has a good knowledge of all these sounds; and 3) both hands approach (BH) [*ambas manos*], which fosters simultaneous or combined learning of both hands (Edmondson, 2005). According to this author, there are advantages and disadvantages to each approach.

Indeed, these different approaches are linked to philosophical issues related to the way in which instrumental teaching and the importance of technical fundamentals is understood. In this sense, RH method books mainly focuses on the bow hold, good tone production and playing different rhythms. LH method books deal with both fingering and good intonation. Students who approach BH learn by playing melodies and lullabies. This kind of music is highly recommended in the bibliography, especially for very young pupils.

Although there is some research on the subject of didactic material for violin learning (Garde, 2016; Hall, 2013; Lorenzo y Correa, 2015), there are scarce references on technical sequence approach and they only focus on the inclusion or exclusion of certain musical and non-musical aspects. Therefore, it is necessary to study this aspect of beginner violin didactic materials: the sequence of technical content. The final objective of this paper is to improve the knowledge of beginner violin practice and help violin teachers make decisions regarding the selection or design of didactic materials. Moreover, it could prove useful to researchers by opening a new field of research.

2. Objectives

- To gather data regarding technical content sequences from several Works on teaching violin for beginners.
- To propose guidelines based on technical criteria for elaborating didactic materials for initial learning of violin.

3. Questions

Taking into account these objectives, this article seeks to address the following questions:

1. Which didactic approach for violin learners is the most common?
2. What are the variations of these approaches?
3. Is there a historical tendency among the different approaches?

4. Method

A content analysis was carried out on violin techniques for a random sample of publications of violin for beginners. To do this, certain criteria were adopted:

1. Objectives. The materials should be used solely for beginner violinists. Repertoire collections and specific technical exercises such as scale books were omitted.
2. Publication date. In the sample, publications from 1960 up to the present were included. This allowed the analysis of “old” materials that continue to be in fashion, both reedited and reprinted.
3. Student age. There was no age limit set for didactic materials, materials for 4-year old pupils were included.
4. Accessibility. Due to the great amount of didactic resources related to violin learning, the Works integrating the sample were collected from specific bookshops and music education centres that were easily accessible for the researchers in connection with job and personal matters.

The sample included the following 26 publications: Alfaras (2010); Anderson & Frost (1985); Allen, Gillespie & Tellejohn Haye (2004); Blackwell & Blackwell (1998, 2001); Claudio & Torés (1996); Cohen (1996); Cortés (2000); Dénes, Kállay, Lányi & Mező (1966); Fisher (2011); Fortunatov (Ed.) (1986); Garlej & Gonzales (1991); Lumsden & Wedgwood (2002); Martín (1997); Martín Martínez (2007); Martínez, Castiñeira & Molina (2004); Nelson, Elliott, Howard & Thorne (1999); Roig & Costa (1994); Rolland (1987); Sassmannshaus (2006); Suzuki (1978); Szilvay (2005); Torrescasana (1996); Ubis (2008); Van de Velde (2011); and Villarreal (2002).

5. Results and discussion

As shown in Fig. 1, it was found that RH was the most widely used approach (19 didactic materials), followed by BH (4) and, then, LH (3). In terms of publication date, it was found that the majority were published between 1990 and 2000 (Fig. 1). In addition, the increase of RH also occurred in these decades and was the only approach used in the 2010s.

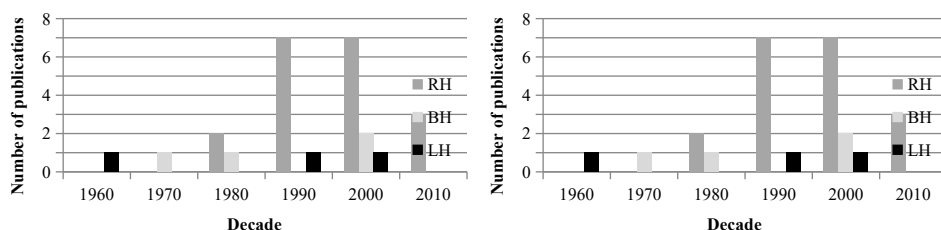


Fig. 1. Publications related to the didactic approach (left) and publication date (right).

With respect to the different ways or variations of each approach, it was found that all LH materials strictly start with left hand exercises, although they present a few previous *pizzicati* exercises to be familiar with the four strings. In this approach, some or all of the

left hand fingers are used, but it is only practiced on one or some of the strings. The most used variation in this approach (LH. 1 in Fig. 2) is a cross position (also called “banjo or guitar position”) of the instrument, practicing three of the fingers on a single string. The other publication (LH. 2) starts with a common violin position but practices harmonic exercises to learn the hand position. Immediately after this, students learn the different sounds and fingerings of the violin in *pizzicato*.

Related to the BH approach, there were two specific options. In one approach the student starts by practicing some *pizzicati* exercises and bow hold and bow strokes to learn the string names, and then starts learning the left finger actions (BH. A1; BH. A2; & BH. A3). The other approach is when half the class is spent on each hand practice (BH. B1). As a prior practice, two materials used a single rhythmic exercise to become familiarity with the bow and the instrument, while the others use different rhythmic exercises on each string. Learning is done on one or two strings and half of those materials practice each finger separately while the other half use some or all of the fingers at the same time. In this approach, every author uses their own itinerary of technical content sequencing (four completely different variants were found) but with common issues in all of them.

Finally, RH is the most varied and there were two main options. The most widely used option was that in which different rhythmic patterns were used on each string. The other option used the same rhythmic pattern on all of the strings. For the first option, it is noted that two materials do not practice any left hand fingers (RH. A1 & RH. A2). There was also one publication that used only the first finger of the left hand (RH. A10). As occurred in LH, a lot of publications had their own personal way. Nevertheless, there are three common itineraries to some materials (RH. A9; RH. B1; & RH. B2).

In general, a lot of RH materials have common characteristics, but each publication has a few variations. This is the reason why so many variants of this approach can be found. Once the left hand practice is started, some of the common and different issues for RH materials are: 1) practicing some or all of the fingers at the same time versus each finger separately; 2) practicing finger tip steps with a single string versus practicing with some of them; 3) spending a lot of time on each finger separately versus changing the finger after practicing the other ones; and 4) using all four fingers versus only using the first 3. In addition to these variations and exceptions, each material has its own distinctive characteristics on sequencing the contents.

At this point, it is worth highlighting some distinctive factors, regardless of approach. One issue is whether these materials are homogeneous (only for violin) or heterogeneous (different instruments group learning). It was found that the majority of the materials are designed for homogeneous learning. Related to the left hand, there are a few materials that do not use the most common fingering sequence: 1, 2, 3 and 4. One of the exceptions to this is to start with the ring finger (RH. A11) and another is to begin with the middle finger (RH. B2. 1). Another variation implies the use of some *pizzicati* exercises at the beginning of the didactic sequence. These exercises are used to learn the names of the strings and to practice violin hold, but only with open strings (LH. 2; BH. A1; RH. A3; RH. A5; RH. A6; RH. A9. 2; RH. A10; & RH. B1. 2). Finally, some materials introduce string harmonics exercises as a previous practice to facilitate finger step and left hand finger shape (LH. 2; RH. A8; & RH. A10).

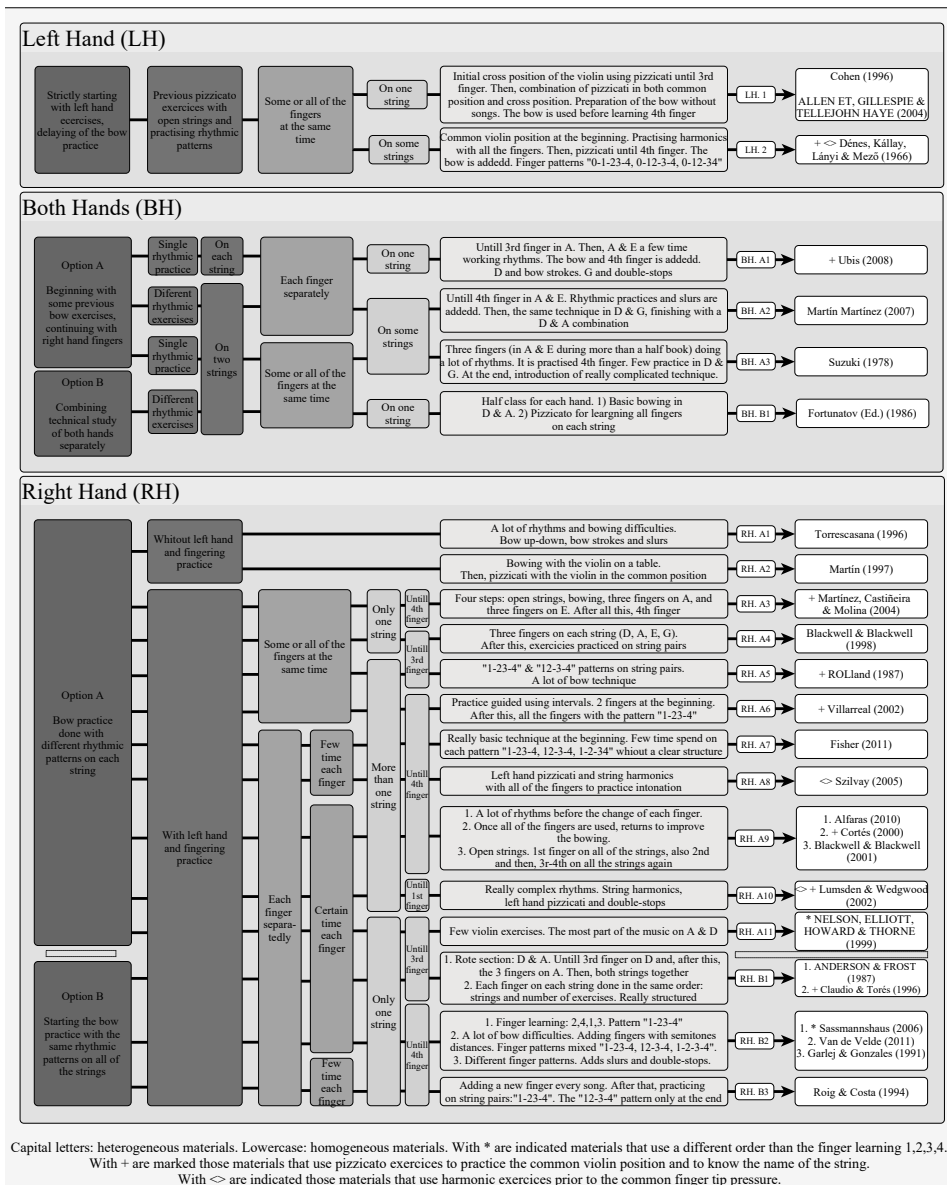


Fig. 2. Didactic approaches in beginning violin learning.

Once the beginner violin didactic materials study was finished and a technical content organization proposed, it became clear that RH was the most widely used approach and has been so for the last few decades. For each approach, there were a lot of variations, but with similar and different points with respect to other publications. However,

every material had unique variations. With these results, new fields of research open up for both teachers and researchers. In terms of research, a new line could be to continue with the objective of this study by selecting a broader sample and new analysis criteria. Another line could involve comparing classroom learning outcomes for each of the itineraries proposed in this article. Finally, this paper can provide practical information for teachers who need to make a selection of materials with a guide or help those taking decisions if they want to elaborate their own materials.

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APPROACHING MUSICAL CONCEPTS THROUGH POETRY: ROSALIA DE CASTRO AND THE ART SONG

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Abstract. Music and poetry have probably the oldest and closest friendship in the arts: poets look for musicality for their creations and composers need poems for their songs. Nothing new. Nevertheless, teaching Music or Literature at schools is rarely approached in an interdisciplinary way: Literature teachers usually ignore Music in the classroom (even in texts that were written to be sung, such as the troubadour songs of the Middle Ages) and Music teachers only pay attention to sounds. The Lied or art song is one of the most relevant examples joining Music and Poetry in the closest possible way. Music teachers should take advantage of what big literary names -like Rosalia de Castro- mean to students as a decoy for the introduction, analysis and overall enjoyment of vocal music. This paper will discuss some structural concepts -such as phrase and form- and the connections between folk dances and songs in a practical way. We do not aim to discuss them in depth but simply to apply basic terminology to songs, so students can have more tools to appreciate art songs as part of their cultural heritage. References to sheet music and recordings are also included to work on these issues. Some of the most relevant songs analysed in this article became popular via pop and folk music versions. This fact has a positive aspect, because it shows the power of these songs, and a not so positive one: it hides the way they were conceived by composers and all their nuances.

Keywords. Art song, Lied, form, poetry, Rosalia de Castro

1. Introduction

Interdisciplinarity is not just a huge word but one of the most effective devices for both attracting students' attention and connecting different areas of knowledge. Music and Literature -Poetry in particular- have lived together for ages in popular and art music.

Unfortunately, it is also frequently evident that Music teachers omit texts when explaining vocal music, and our Literature colleagues forget how music gave an outstanding dimension to a large number of poems, novels and plays. How can we ignore Verdi or Shakespeare, Schubert or Goethe when approaching *Macbeth* or *Faust*?

This paper will focus on art songs inspired by Rosalia de Castro's poems (1837-1885). She was a late Romantic poet both in Galician and in Castilian language, who had musical training and was familiar with the German lied¹. Her poems, especially the Galician ones, were the inspiration for a large number of composers of art songs, from Juan Montes (1840-1899), to current musicians such as Juan Durán (b. 1960), Octavio Vázquez (b. 1972) and Fernando Buide (b.1980).

We will take a selection of songs in order to help us define what an art song is, explain some musical concepts and to have an overview of contemporary Galician music.

2. Context

Most of Rosalia de Castro's poems are musically known through pop or folk versions or through pop-folk adaptations from art songs. If we take "Negra sombra", for example, we will probably find out a couple of things: most Galician people would not know that it was composed by Juan Montes based on Rosalia de Castro's poem; their performing references would probably be popular singers such as Pucho Boedo or Luz Casal, depending on which generation they belonged to. Therefore, classrooms seem to be the right place for working on a wider view of these cultural jewels.

In addition to this, Primary, Secondary and High School Music Programmes only pay little passing attention to this repertoire, and textbooks only give examples of the major canonic names (Schubert, Schumann, Mahler...), which, though necessary, should be accompanied by local composer's works to show the universal dimension of the art song.

3. Aims

As previously said, this paper seeks to approach the issue in two ways: firstly, by fostering interest in musical heritage and secondly, by motivating Music and Literature teachers -by giving them the required tools- to work on vocal music from both perspectives.

However, our final intention is not just helping teachers to find resources to work on this particular repertoire, but to provide a framework applicable to any other connection

¹ She even wrote a manifesto entitled "Lieders" (Dever & Dever 2010: 25-30), even though it is not connected with musical issues.

between Music and Poetry. This activity aims to work on the links between Music and Poetry, to analyse the art song form and to set the Galician musical and literary heritage within the European context (Cfr. Mera Quintas 2016: 11).

Consequently, we do not intend to redefine the referred musical concepts, but simply present some examples that may help teachers work in the classroom.

4. Didactic materials

Recordings:

a) CD

- José Baldomir's "Eu levo unha pena" and "Maio longo" (Castillo & Ferreño 1997).
- Juan Montes' "Negra Sombra" and "Doce sono" (Blancas & Zanetti 2001).
- Juan Durán's "Un repoludo gaitero" (Pixán & Zabala 2014).
- Online videos:
- José Baldomir's "Maio longo"
- Ladra & Viso: <https://youtu.be/VSP97O2CzQE>
- Mera & Cabaleiro: <https://youtu.be/XWpoyu0Nh4Y>
- Juan Montes' "Negra sombra"
- Mera & Cabaleiro: <https://youtu.be/pGx5KJ23-EI>
- Subrido & Castiñeira: <https://youtu.be/2TzYNM8laCE>
- Juan Montes' "Doce sono"
 - Mera & Cabaleiro: <https://youtu.be/xDIZcHf-GKM>
 - Subrido & Castiñeira: <https://youtu.be/NOhwhRhnsNA>
- Juan Durán's "Un repoludo gaitero"
- Mera & Pérez Salas: <https://youtu.be/UufD7dRA5-M>

b) Sheet music: Montes (1997), López-Calo (1991), Viso Soto (2018) and Durán (1996).

c) Poems. The poems from the selected songs pertain to Follas Novas (New Leaves) and Cantares gallegos (Galician songs). There are two useful bilingual editions (Dever & Dever 2010, Castro 2014) especially for non-Galician speakers.

5. Description

An art song can be easily defined as a "Song from within the category of classical music, as opposed to a popular song or folksong - though songs of these kinds get defined as art songs when arranged by distinguished composers"² (Griffiths 2006: 37). Art songs are frequently based on poems written by relevant authors from the literary canon.

² The term "distinguished" might be rather controversial in this context, because it implicitly links the art song definition to the existence of a certain composers canon, which construction is frequently conditioned by extra musical factors.

5.1. Structural terms: phrase, introduction, interlude, coda

Though, as Pierre Boulez pointed out, structure is “one of the key words of our time” (Griffiths 2006: 782) this paper avoids any kind of drama by merely dealing with harmless concepts.

The phrase can be defined as:

A segment of music, analogue to a phrase in language: a short sequence that conveys some sense of completion together with (unless it be the final phrase, and possibly even then) the expectation of more. Griffiths (2006: 607)

We can also make it simple by borrowing Arnold Schönberg’s words: “The term *phrase* means, structurally, a unit approximating to what one could sing in a single breath” (1970: 3). We can approach this concept by showing examples of different number of bars phrases.

A common way to measure a phrase consists of counting its number of bars, most frequently eight in number. Juan Montes’ “Doce sono” (Cfr. Montes 1897), is a completely regular song in structure³ and in number of bars.

Bars	Sections	Phrases
1-2	Introduction	
3-10	A	A
11-18		A'
19-26		B
27-34		A'
35-42	B	C
35-42 ⁶		C
43-50		D
50-58		C
58-66		A
67-80	Coda ⁷	

Introduction is the part which something begins with, interludio is placed in the middle and coda, at the end. Nevertheless, introduction and coda will be developed together in this paper because we take the same song to exemplify both concepts: Juan Montes’ “Negra sombra”.

The introduction may be present in every musical form, as Apel points out, it is “a slow opening section found at the beginning of symphonies, quartets, sonatas, etc.” (1950: 381). Accordingly, studying introduction in the art song will help students to get familiar with this term and its detection in musical works, so it can be extended to other larger forms.

³ It is an example of a three-part structure, which will be analysed further on.

A coda is an “End part of a tune, movement or piece, seeming at once additional and culminative” (Griffiths 2006: 181). It comes from Italian “coda” meaning “animal tale”.

“Negra sombra”, the song we referred to in the introduction, is the third of the 6 *Galician ballades* composed by Juan Montes (1897) who also takes another of de Castro’s poems for “Doce sono”. “Negra sombra” is probably the most popular Galician art song, frequently performed in sad circumstances, but very rarely in its original version⁴. The poem pertains to *Follas novas*, and is worth reading carefully not just for enjoyment but also to see Montes’ ability to paint the atmosphere created by the poet (Cfr. Castro 2014: 96-97).

Its introduction consists of eleven expressive bars divided into three sections (bars 1-3, 4-6 and 7-11), each finishing in a fermata. The motive is based on the *alalá* song (Cfr. Carreira 1999: 72-74), and its melancholic character is reinforced by a Neapolitan chord on bar 6.

The final coda is made up of six bars that sum up the introduction, including the *alalá* character again and the Neapolitan chord at bar 67, in order to give the song a sort of cyclical atmosphere.

An interlude is a “movement separating the larger parts of a work, often an orchestral movement played between sections of an opera or oratorio” (Griffiths 2006: 388) or, more generically “any type of inserted music” (Apel 1950: 358).

Juan Durán’s *Un repoludo gaitero* (1996) provides us a clear example of what an interlude is. It is based on de Castro’s homonymous poem (Dever & Dever 2010: 91-97) about a seductive bagpipe player, probably inspired by the Don Juan type. It consists of six stanzas, for which the composer applied the same melody, and set -between the third and the fourth one- an interlude (bars 37-58) that reminds us of a Galician bagpipe introduction tune.

5.2. The ternary form

We go back to Arnold Schoenberg to explain simply and clearly the different meanings of *form*:

The term *form* is used in several different senses. When used in connexion with *binary*, *ternary* or *rondo form*, it refers chiefly to the number of parts. The phrase *sonata form* suggests, instead, the size of the parts and the complexity of their interrelationships. In speaking of *minuet*, *scherzo* and other *dance forms*, one has in mind the meter, tempo and rhythmic characteristics which identify the dance.

Used in the aesthetic sense, form means that a piece is *organized*; i.e. that it consists of elements functioning like those of a living *organism*. (Schoenberg 1970: 1)

The last of the meanings listed by Schoenberg, that is, the structure of a piece, is the one we refer to here. We will pay particular attention to the ternary form, perhaps the most common one in musical compositions (Cfr. Schoenberg 1970: 119). Art song composers apply this structure to poems, whether it is present in the poem or not. We

⁴ We can verify it by watching the episode dedicated to “Negra sombra” in the Televisión de Galicia programme *No bico un cantar*: <http://www.crtvg.es/tvg/a-carta/negra-sombra>.

can take Friedrich Rückert's "Du meine Seele, du mein Herz", a single-stanza poem from *Liebesfrühling* (Rückert 1988: 113):

Du meine Seele, du mein Herz,
 Du meine Wonn', o du mein Schmerz,
 Du meine Welt, in der ich lebe,
 Mein Himmel du, darein ich schwebe,
 O du mein Grab, in das hinab 5
 Ich ewig meinen Kummer gab.
 Du bist die Ruh, du bist der Frieden,
 Du bist der Himmel, mir beschieden.
 Daß du mich liebst, macht mich mir wert,
 Dein Blick hat mich vor mir verklärt, 10
 Du hebst mich liebend über mich,
 Mein guter Geist, mein beßres Ich!⁸

This poem was set to music by several composers, although Robert Schumann's version is probably the most popular one. He entitled it "Widmung", that is "Dedication" -to his wife Clara, in particular (Cfr. François-Sappey & Cantagrel 1994: 689-690)- and transforms Rückert's work into a three-part song (Schumann 2002: 3-5):

Theme	Bars	Lines
Introduction	1	
A	2-13	1-6
B	14-29	7-12
A'	30-39	1-4, 12
Coda	40-44	

Schumann splits the poem into two regular six-line parts: A and B. He then goes to A' with lines 1-4 and takes the last line -the one which ends part B- to conclude the song as a refrain.

José Baldomir (1865-1947) applied a similar procedure to "Maio longo"⁵ (Viso Soto 2018: 172-175), that is, converting a two-stanza poem into a musical ternary form. This is Rosalia de Castro's poem (Castro 2014: 105-106):

⁵ Baldomir corrects "Mayo" for "Maio", because "y" is an uncommon consonant in the modern Galician spellings.

Mayo longo... Mayo longo,
 todo cuberto de rosas,
 para algús telas de morte,
 para outros telas de bodas.

Mayo longo, Mayo longo,
 fuches curto para min,
 veu contigo a miña dicha,
 volveu contigo á fuxir.

5

As we can see, it is divided into two stanzas, which does not prevent Baldomir from organising the musical material in the canonic three parts:

Theme	Bars	Poem lines
Introduction	1-4	
A1	5-12	1-2
A2	13-20	3-4
A1	21-28	1-2
A2	29-36	3-4
B1	37-44	5-6
B2	45-52	7-8
B2'	53-60	7-8
A1	61-68	1-2
A2	69-76	3-4

The conversion technique is similar to the one we find in Schumann's "Widmung"; the composer repeats the first part (A) after the second one (B) to conclude the song.

5.3. Folk forms: moinheira and alalá

The *moinheira* or *muiñeira* is one of the most popular Galician dances and also a very common singing form (Cfr. Casal & Carro 1996: 42-43). It is written in 6/8 time and this is its most characteristic rhythmic structure (Pinheiro Almuinha & Pico Orjais 2007: 80):

José Baldomir uses this rhythm in three songs after Rosalia de Castro's poems: "¿Por que?", "Eu levo unha pena" and "Tal com'as nubes"? (Cfr. Viso Soto 2018: 166-168, 190,193, 194-195). We will focus on the first one.

"Eu levo unha pena" is a poem that pertains to *Follas novas* (Castro 2014: 261-262) structured in three stanzas that Baldomir takes to build a three-parts song (ABA). Its rhythm fits exactly in the first model presented previously, as we can see in the first section:



Eu le - vounha pe - naga - da - da no pei - to, eu le - voa, e non sa - be nin - guén por quea

le - vo. O - re - las vi - zo - sas do Mi - ño se - re - no, on - deo pa - xa - ri - ño ten o seus -

pe - llo ian - treas marga - ri - das pa - ce os cor - dei - ros, vos so - ias sa - be - des o meu sentim

men - to.

And the final concept referred to is the *alalá* “the mother of all the Galician folk songs” (Casal & Carro 1996: 38), whose name comes from the repetition of syllables “a-la-la”. The main motif of Montes’ “Negra sombra” was taken from an *alalá*, as we previously indicated.

6. Final remarks

This paper does not aspire to be the definitive approach to the art song. Many other issues could have also been the object of our analysis, such as: texture, programmatic elements, piano roles, vocal types, other forms, dance and so on. The essential purpose was to show some ways of connecting Music and Poetry in the classroom, in order to

awaken the students' interest in aspects of their own heritage, which sometimes they do not pay enough attention to.

Explaining art song -or art Music in general- using technical terms in an understandable way for non professionals is not a chimera, but the best way to make knowledge accessible to everyone. This proposal should not be considered as elitist, on the contrary, elitism means locking-away knowledge, keeping it away from the citizenry. Giving up teaching art Music, by just dealing with different expressions of popular music because "it is easier" or "it is what students want" would be a failure that would deeply disappoint the leaders of the Enlightenment, who dreamed nearly three centuries ago of a society in which every citizen could have access to all kinds of knowledge.

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7. SELECTION, ASSESSMENT AND DEFINITION OF DIDACTIC AND MUSIC MATERIALS

CLIL EVALUATION MUSIC IN ENGLISH

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Abstract. The teaching and learning of music in English in educational contexts where the first language is not English, as is the case in Spain, is articulated through CLIL methodology. It is used to learn and teach both content and language at the same level (Coyle, Hood, & Marsh, 2010). Through this methodology, different linguistic structures emerge and are acquired naturally (Wolff, 2011 in Esteve and González Davies, 2016), while achieving the competence objectives in the chosen subject.

The CLIL approach can be adapted at all educational levels. It is built by integrating the 4 Cs: content, communication, comprehension and culture. The challenge of this approach is to get students to establish logical learning using a new vehicular language. It is necessary to explicitly relate the objectives of content and the objectives of language. The need to identify learning needs in the vehicular language requires music teachers to also have deep knowledge of the English language and CLIL methodology, otherwise it requires a close collaboration between Music teachers and language teachers. (Coyle, Hood, & Marsh, 2010).

To be able to work and then to evaluate Music in English with CLIL methodology, it is imperative to know students' levels of both English and Music in advance and to adapt contents, especially since levels may diverge greatly from what is foreseen in the normative curriculum. Thus, the material used for training and evaluation activities must, in most cases, be elaborated for each school or group of students. In our case, the examples presented refer to higher primary-cycle evaluation tests, and prior knowledge of the groups and orientations by McGraw-Hill publishers were taken into consideration. Examples are presented to evaluate both Music contents and English language at the same time as well as examples to evaluate CLIL project work.

Keywords. CLIL evaluation, Music didactics, Primary Education, CLIL methodology, evaluation tools

1. Introduction

As a result of globalized information and the enormous influence of English culture in all areas, particularly new technologies and leisure, it seems our students in the 21st century would be especially receptive to learning non linguistic subjects such as Music in the English language. Music emerges as an ideal subject for working in English, as there is a growing consensus on the close relationship between Music and Language (Toscano-Fuentes and Fonseca, 2012). However, dealing with a subject in a non-vehicular language demands special teacher training and the adaptation of a didactic methodology to ensure the highest quality learning of both. CLIL methodology, an acronym meaning “Integrated learning of content and language”, seems appropriate for ensuring the success of the proposal, and, therefore, we will begin by detailing the main characteristics of this educational approach. Afterward, we will focus on evaluation, which includes a generic protocol adaptable to all subjects and this specific language. Finally, we present the most practical part of the article, which discusses various examples of music evaluation in English.

2. Aims

The main aims of this study were the following:

- To identify the role and characteristics of evaluation in the CLIL methodology and approach.
- To present tools and resources for evaluating Music in English in Primary Education from a CLIL standpoint.
- To reflect on the CLIL methodology and to establish a protocol for action.

3. Methodology

The teaching and learning of music in English in educational contexts where the first language is not English, as in Spain, is articulated through CLIL methodology to teach both content and language at the same level (Coyle, Hood, Marsh, 2010). Through this methodology, different linguistic structures emerge and are acquired naturally (Wolff, 2011 in Esteve and González Davies, 2016), while achieving competence objectives in the chosen subject.

The CLIL approach can be adapted to all educational levels. It is built by integrating the 4 Cs: content, communication, comprehension and culture. The first refers to the subject matter, in the case music; the second refers to the language used for learning; the third refers to the process of learning and thinking; and the fourth to the development of intercultural and civic understanding (Coyle, Hood, Marsh, 2010).

The challenge of this approach is to get students to establish logical learning using a new vehicular language. It is necessary to explicitly relate content objectives and language

objectives. The need to identify learning needs in the vehicular language requires music teachers to also have deep knowledge of the English language and CLIL methodology, otherwise a close collaboration between Music teachers and language teachers is required (Coyle, Hood, Marsh, 2010).

Evaluation in CLIL includes evaluating content and language. It is necessary to carry out a formative evaluation plus a summation of each subject. The formative evaluation is the evaluation of competence where students demonstrate their knowledge of the content and the language. For example: an exhibition where a group of students present how they have researched and compiled data on the musical styles of the 21st century. On the other hand, in the summative evaluation the teaching staff observes and evaluates student performance using specific criteria; the development of communicative and cognitive skills is evaluated as is the attitude towards learning. In the summative evaluation, specific musical knowledge (with test-type tests, for example) and evaluation criteria are shared with students.

CLIL methodology requires a more complex assessment that includes individual evaluation (self-evaluation) and peer assessment. To this end, Coyle (2010) states that it is necessary to establish clear assessment indicators that allow students to carry out an assessment and self-assessment. It is important that the evaluation is collaborative (between students and students-teacher) and constructive, and that it is also part of the classroom programming. In this way, self-evaluation is required to develop reflection and self-criticism at the individual level, and to be able to carry out an equal evaluation in an effective manner.

Language evaluation needs to evaluate the linguistic competence developed: specific vocabulary of the subject, the appropriate linguistic use for different purposes, to listen and to read with understanding of meaning, to present or converse effectively, to demonstrate cognitive reasoning in the language (English) and to show knowledge of its grammatical elements.

The evaluation of Music in English, specifically, requires the establishment and identification of learning objectives before being able to choose the focus of evaluation. Then, the definition of the evaluation indicators and sharing them in an understandable way with learners so that they can carry out a self-assessment and a peer assessment. To do this, time is needed to think and reflect, since it is important that this evaluation serve to assume responsibilities and develop potential long-term learning. On the other hand, it is necessary to evaluate the recognition of content through the simplest forms of language that are appropriate for the objective. That is, language should be evaluated in real contexts and with real objectives, so as to evaluate communicative competence and linguistic correction. Finally, it is necessary to evaluate the level of real development, which students can perform without help, to identify and adapt teaching to their needs and then evaluate the progress and development achieved (Coyle, 2010, pp. 129-132).

4. Findings

To be able to work and then to evaluate Music in English with CLIL methodology, it is imperative to know students' levels of both English and Music in advance and to adapt contents, especially since levels may diverge greatly from what is foreseen in the

The second sample is an evaluation rubric for English music and linguistic content when conducting an oral presentation for a team project (6th course) about the musical styles of the twentieth century. This evaluation instrument was created to perform individual evaluation, self-evaluation and peer assessment.

5. Final Remarks

The teaching and learning of music in English in educational contexts where the first language is not English, as is the case of Spain, articulated through CLIL methodology, is used to teach both content and language at the same level (Coyle; Hood, Marsh, 2010). Through this methodology, different linguistic structures emerge and are acquired naturally (Wolff, 2011 in Esteve and González Davies, 2016), while achieving the objectives in the chosen subject.

The CLIL approach can be adapted to all educational levels. It is built by integrating of the 4 Cs: content, communication, comprehension and culture. The challenge of this approach is to get students to establish logical learning using a new vehicular language. It is necessary to explicitly relate content objectives and language objectives. The need to identify learning needs in the vehicular language requires music teachers to also have deep knowledge of the English language and CLIL methodology, otherwise a close collaboration between Music teachers and language teachers is required (Coyle, Hood, Marsh, 2010).

To be able to work and then to evaluate Music in English with CLIL methodology, it is imperative to know students' levels of both English and Music in advance and to adapt contents, especially since levels may diverge greatly from what is foreseen in the normative curriculum. Thus, the material used for training and evaluation activities must, in most cases, be elaborated for each school or group of students.

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RÚBRICA DE EVALUACIÓN DE LAS EXPOSICIONES ORALES DE LOS PROYECTOS			
VALORACIÓN	CONOCE LOS GÉNEROS MUSICALES DEL S. XX, SUS CARACTERÍSTICAS, LOS PRINCIPALES MÚSICOS Y OBRAS	COHERENCIA	FLUIDEZ
3	Sintetiza y hace una exposición profunda del/los estilos musicales del siglo XX: el contexto histórico, las características musicales del género, los principales instrumentos, las obras y autores más representativos.	Expone el mensaje de forma clara y entendedora desde el inicio hasta el final. Utiliza conectores variados.	Se expresa con facilidad y a un ritmo, tono y pronuncia que hace totalmente comprensible la exposición. Puede aceptarse los errores esporádicos. Hay pocas pausas.
2	Hace una exposición resumida de las características más generales de/los estilos musicales del siglo XX: incluye al menos tres apartados (contexto histórico, características musicales, instrumentos, principales obras y músicos) pero los desarrolla de forma general y poca profunda.	Se entiende el que explica a pesar de que hay algún error en algún momento. Utiliza pocos conectores o poco variados.	Se expresa de forma continuada y comprensible pero hay numerosas pausas. A pesar de que comete algunos errores, su pronunciación, la entonación, la velocidad y/o el volumen es bastante correcto.
1	Hace una exposición incompleta y muy general del/los estilos musicales. Incluye al menos dos apartados (contexto histórico, características musicales, instrumentos, principales obras y músicos). La información es incompleta en algunos casos.	La información está desordenada o incompleta y cuesta de entender. Hay numerosos errores. No utiliza conectores.	Cuesta entender porque se para constantemente, se pierde al discurso y hay errores abundantes a su pronunciación. Solo expresa frases memorizadas.

CORRECCIÓN LINGÜÍSTICA	TRANSMISIÓN DEL MENSAJE	MATERIAL DE SOPORTE	ACTIVIDAD MUSICAL PREPARADA
Utiliza los contenidos gramaticales trabajados (por ejemplo: tiempos verbales, comparativos y superlativos...). Comete pocos errores y cuando los hace, los corrige.	Utiliza un vocabulario muy rico y variado. Su postura corporal es adecuada. Hace uso de gestos para acompañar su mensaje verbal.	Presenta un material de apoyo (póster/powerpoint/maqueta) muy elaborado, creativo, ordenado, limpio y con muy buena letra.	Ejecuta una actividad creativa de trabajo profundo de todas las partes de la exposición a través de una actividad participativa, de razonamiento y consolidación. (canción, juego de preguntas ...)
Utiliza algunos contenidos gramaticales trabajados (por ejemplo: tiempos verbales, comparativos y superlativos ...). Comete errores y cuando los hace, no los corrige.	Utiliza un vocabulario variado. Comete algún error. Su postura corporal es poco expresiva. Utiliza pocos gestos durante la exposición.	Presenta un material de apoyo elaborado pero poco visual y creativo y con una letra o estructura mejorable.	Ejecuta una actividad sencilla de una o dos partes que trabajan de forma general el resumen de mínimo tres partes de la exposición.
Utiliza pocos contenidos gramaticales trabajado (por ejemplo: tiempos verbales, comparativos y superlativos ...). Comete muchos errores y cuando las hace, no las corrige.	Utiliza un vocabulario sencillo y repetitivo. Comete errores importantes. Su postura corporal es muy estática. Muestra poca expresividad. No utiliza gestos para acompañar su exposición.	Presenta un material de apoyo no muy elaborado ni limpio y poco entendedor.	Ejecuta una actividad simple y poco variada que trabaja de forma superficial una parte de la exposición. El cierre es flojo

THE GREGUERÍAS AS TEACHING MATERIAL FOR THE EXPRESSION OF WORDS, IMAGES, SOUNDS AND THE BODY

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Abstract. We present a didactic approach developed in the context of initial training for Early Childhood teachers in the subject Music Didactics. In this approach, starting from a relatively simple material like the greguerías, students were given the challenge of drawing up materials which contribute to the development of expression through different artistic languages (literary, plastic, musical and corporal) and using them as a means of learning contents from other fields of knowledge. Students also had to carry out a project of inquiry and reflection that allowed them to design suitable materials, evaluate their potential and programme activities for themselves. This proposal has provided an experience of creative processes from an inclusive standpoint, and thus contributed to the development of artistic thinking and a multidisciplinary vision.

Keywords. Musical Education, reflexive practices, teacher education

1. Introduction

The first years of a child's life are essential for learning in a natural way. Childhood is a period characterized by curiosity and discovery, where the charming fascination of words, movement and songs, among others, offers a reservoir holding a poetic micro universe (Pelegrín, 2006). Therefore, artistic and musical education at these ages constitutes a form of early stimulation for the expressive potentials of children (Malbrán, 1994).

According to the author, the musical experiences in the childhood stage acquire greater meaning if they arise from practise and artistic tasting.

Within this focus, the figure of the musical educator requires more than specific and expert education in the subject (Green, 1988, 2017; Regelski, 2009). Beyond cases of assessing music as an expert, and in accordance with these authors, we believe that the focus should be on handling strategies, resources and suitable didactic materials that awaken the interest and curiosity of children to learn. They should, therefore, make it possible to take on challenging roles that involve sharing with children of these ages moments and situations of discovery and wonder, exploration, testing and games related to sound and music.

Nevertheless, the sole use of resources and teaching materials does not imply better educational quality. It is no use having materials if th a teacher does not reflect on why and for what purpose they are being used. Questions like what are the advantages of the material? What would change if it were not used? Do materials meet the proposed learning objectives? What is the best way to set out the material? Is it adequately adapted to early childhood? These and other inquiries can help the teacher in that direction.

According to Arriaga y Riaño (2017), this requires an emphasis, even during initial teacher training, on activities that emphasize autonomy and promote an inquiring, reflexive and enterprising attitude in the future teacher that makes them receptive to new ideas and new ways of doing things.

Among the skills that a teacher should develop, the one that acts permanently is the reflexive skill, which is “learnt, methodical, systematic, implemented, planned and intentional” (Domingo and Gómez, 2014, p. 4) and is related assessment teachers themselves make of their educational action (Domingo and Gómez, 2014, p. 79). It implies a leap that goes beyond teaching-learning processes, and remains essential for future work and experience in the classroom. Along the same lines, some authors suggest a critical development of own practice as the main focus of initial teacher training. (Yanes and Area, 1998; Calvo and Barba, 2014).

This communication presents an experience carried out with future teachers based on reflective practice. We part from an initial proposal using the *greguerías* literary category for pre-school classroom and entailing university student practicums. The ultimate goal was thinking about own practice and the important educational criteria that the teacher should bear in mind when using the material. These criteria should be valuable tools for further design and elaborating new materials.

2. What are the *greguerías*?

The *greguerías* represents a new literary genre created by Ramón Gómez de la Serna in the first decades of the 20th century. They are short ingenious texts, somewhat like aphorisms, which are able to express in an original way philosophic, humorous, pragmatic, lyrical thoughts or any other nature as well. The author himself pointed out in his foreword of the 1910- 1960 edition of the *greguerías* the formula: humour + metaphor:

greguería (De la Serna, 1972). Figure 1 shows examples of greguerías created by the author. In particular, greguerías about children, letters, animals and numbers¹:

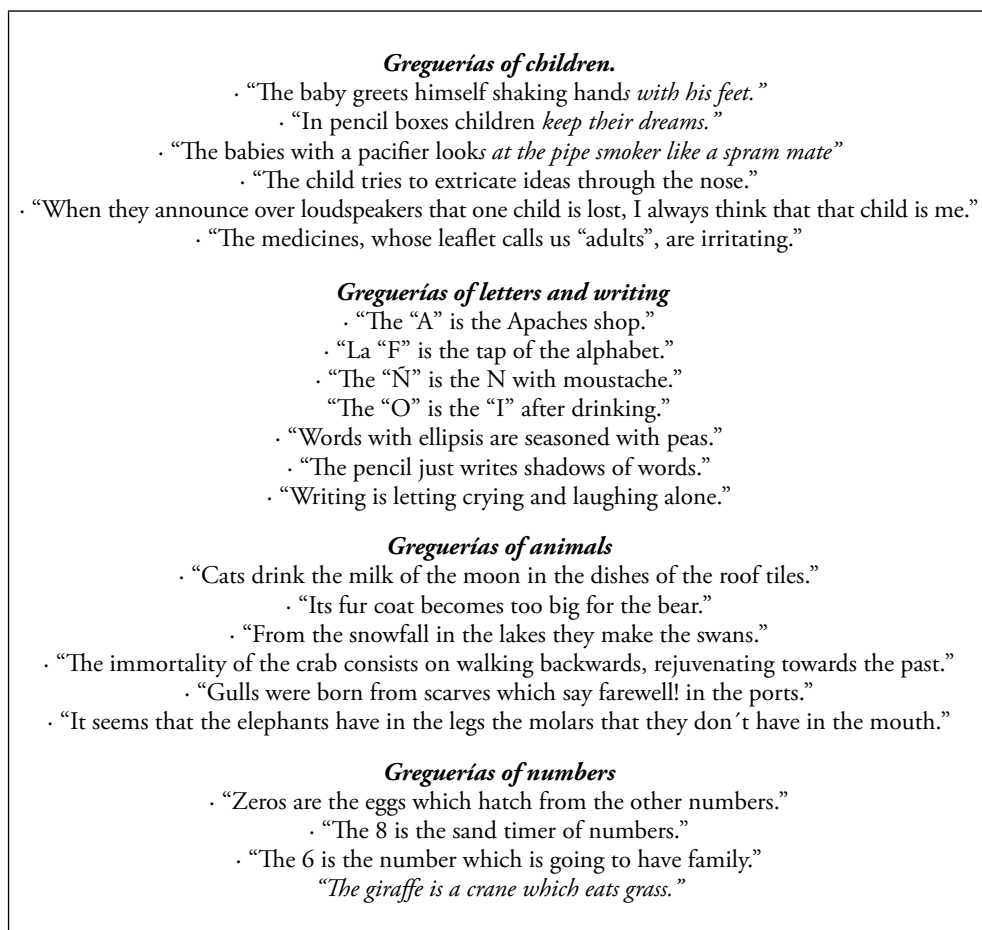


Figure 1. Example of Greguerías (Selection of Gómez de la Serna, 1972).

Gómez de la Serna sometimes accompanied his greguerías with drawings. The ABC² has recently exhibited a hundred of the drawings with which the avant-garde writer accompanied his well-known maxims:

¹ Extracted from the blog “Words in the works” available in: <http://palabraseneltintero.blogspot.com/2008/03/baul-marzo.html>

² News published in the newspaper “El País”: https://elpais.com/elpais/2018/04/16/album/1523878621_460782.html#foto_gal_5



“There is a gentleman that hides like a crime his umbrella behind the back...
He is ashamed of carrying an umbrella, he has an almost acrobatic hypocrisy to disguise the
flushing gadget.”

Figure 2. Drawing and text about a greguería (Gómez de la Serna, newspaper “El País” 2018).

3. Context and justification of the experience

The didactic approach was developed with students in the Degree in Early Childhood Education (EI) in the subject of Music Didactics at the University of Cantabria, taught during the first quarter of the first year. This means that those involved in this experience were starting out as Education students, which is why they had neither a wealth of knowledge nor the experience of being immersed in schools during teaching practicums. Moreover, they had disparate musical training, so their musical knowledge was limited.

In view of this, we considered it extremely important to train students from a musical perspective. However, considering that they were student teachers, one of our main challenges consisted in providing them with tools for developing musical abilities and providing this kind of knowledge to their futures students, in addition to using music and artistic disciplines as a means toward learning other fields of knowledge.

Among the tools offered to students teachers, didactic materials play a very significant role. Beyond providing suitable materials, the subject concentrated on recognition of qualities, potentialities and weaknesses of materials as well as the elaboration of own materials. Therefore, one of the strategies emanated from using a very simple material, such as the greguerías, and playing a game to create a whole series of materials to reflect on the goals and the manner they could be used.

4. Aims

The main aim consisted of giving to the future teachers the possibility to make their own artistic didactic materials and activities from these materials, both based on a deep reflection and knowledge of how children learn, according to their evolutionary features in the pre-school stage.

The specific aims were:

- To contribute to the artistic development, encouraging expression by means of different kinds of languages (literary, plastic, musical and corporal) and creativity.
- To develop the critical thinking regarding the use of materials already available.

5. Methodology

From a critical–reflective qualitative paradigm, the models revised by Domingo and Serés (2014) and Calvo, Barba and Navarro (2015) opt to learn from educational practice. Thus, the proposal arises as an artistic and overall project where students could, through a chosen form of workshop, explore ways, experience methods, learn languages and take part in a creative act with great educational potential. Similarly, the collaborative work (Trujillo and Ariza, 2006; Cobas and Ortega, 2014) helped to produce traineeships where research, reflection, artistic creation and activity design were enriched by contributions and interplay among students.

6. Description of the stages and activities carried out

Hereunder, we describe the work done during the proposal:

6.1. Learning about greguerías

We began by proposing that students investigate the word greguería and the author Gómez de la Serna. Subsequently, we performed a group brainstorm with the information obtained and a reading of many greguerías written by the aforementioned author. Three of these were chosen to be voiced, with participation by the whole group who did research on sounds, added ideas and played with speech.

6.2. Recreating Gómez de la Serna

We made up work groups to select five greguerías by Gómez de la Serna, and they considered how and for what purpose they could be used at the EI stage. Each group chose one of them by consensus to present to the rest of the class. Among all the proposals, the one which stood out was that one on the greguería: *The “O” is the “I” after drinking*, because it suggested that the topic of the five vowels could be an original and effective tool for fostering advances in the development of reading and writing among EI children.

From here each group geared to the creation of five greguerías, one for each vowel, recreating Gómez de la Serna; meanwhile, the students did research to get some basic concepts about phonological development and reading and writing skills in children, and thus they better established the most suitable course to do activities. The greguerías made were the following:

The A is a cornet from which doesn't fall the contents no matter how hard you shake.
The E is an M which has already learned to walk.
The I is all the profile letters.
The O is when the alphabet yawns.
The U is an o so, so, so high that didn't fit in when they wrote it.

The A keep the vane of the castle's tower.
The E is the trident head that you lost on the way.
The I is the weights of three kilos from which my arms flee.
The O is the vicious circle from which your navel is made.
The U where you skate has only one exit.

The A is two chopsticks who kiss each other.
The E is a dumped table of three legs.
The I is point that wanted to reach the moon by stretching.
The O is a snake that bites the tail.
The U is a rope where children skip.

The capital A is the house where I take shelter.
The E is a bridge that stood up.
The I with its haughtiness make me falling in love.
The O is hoop of my collection.
The U as a sea cradled me.
And with all of them I dream and dream.

The A is who escape the monster.
The E is who looks for help for the rest.
The I is the one that feels the pains for its partners.
The O is the most positive of the group, it always has something to tell us in the best moments.
The U is a ghost of the night.

The A is the most amazed and curious
The E is absent-minded.
The I is the sir of the letters.
The O is the surprised full moon.
The U is sensitive and small.

Figure 3. Greguerías made by the students.

6.3. We explore other artistic languages

We added sound to the greguerías, which implied a prior vocal, corporal and instrumental sound exploration of various sound objects, in order to find sounds that could enrich the

greguerías (by evoking meaning, contexts, emotional atmosphere, among other things), while being recited by any member of the group. The students tried different manners of combining sound materials (for example, music created by themselves and pre-existing music to add effects), to obtain a sound version of the greguería with expressive and aesthetical meaning, making musical compositions void of melody or other conventional organizing elements.

From the results, they created graphic scores to put on the sound narrative. It promoted plastically recreating the vowels outside the box, as attractive material for children, drawing and painting letters, transforming them into characters, animals, objects and landscapes. Another activity was a dramatized stage performance oriented towards body expression and/or movement and dance.

6.4. We design activities and games

After a reflection on the traineeship in the context of EI and the activities done, some activities were carried out in lessons. The following goals could be attained in these lessons:

- To contribute to the development of different kinds of language: literary, plastic, musical and body.
- To recognise the vowel sounds phonetically-acoustically and graphically.
- To contribute to developing creativity.

7. Assessment

Evaluating creative proposals like those presented here means fleeing from standard parameters of exams and standardised tests that have nothing to do with art teaching (Eisner, 2004). However, as we have also experienced in previous research:

Assuming changes in the ways of assessing implies authentic reflection and requires rethinking what we understand to be real artistic learning, being aware that this change will involve integrating the students themselves into the assessment process, not only as evaluated elements, but as subjects that evaluate as well (Riaño, Berbel and Murillo, 2017, p. 14).

In our opinion, listening to and including the opinions of the protagonists, both students and university professors, generated a joint reflection on what it means to be a teacher, on the collaborative practices and on the creative processes. Used as assessment tools were, on the one hand, portfolios to incorporate ideas, materials, documentation, resources, references, etc... and, on the other hand, the discussion forums at three precise moments (at the end of stages 4.2.2, 4.2.3 y 4.2.4.), that allowed dialogue, exchange and observation.

8. Conclusions

In accordance with the overall study aims, the greguerías were a beginning didactic material that, in addition to their considerable literary value, triggered new proposals based

on personal and collaborative thinking throughout the participatory experience of student practicums.

Specifically, the proposals incorporated elements of textual, plastic, musical and expression language and body movement that indicated the students had experienced personally creative processes from an inclusive standpoint. Thus, suggesting that practicums like these contribute to the development of creative and artistic thinking as well as a multidisciplinary vision of the childhood education.

Furthermore, the results included new didactic materials created by students designed on the basis of the following criteria: adaptability (children in the early childhood stage), aesthetics (materials that prove to be engaging), ease of use for children in order to encourage education from a globalizing vision in accordance with the established curriculum for this stage.

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SECONDARY MUSIC EDUCATION FOR FUTURE PROFESSIONAL ARTISTS: STUDENTS' EXPECTATIONS AND EDUCATION NEEDS

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Abstract. This study, which is part of a broader research project, seeks to deepen our knowledge about how secondary school students interested in being music, dance or dramatic art professionals fulfill their expectations and educational needs within the available curricular options of the Spanish education system. In this sense, we study how a classroom group of students involved in the Bachillerato de Artes Escénicas, Musicales y Danza via understand and imagine their education and professional futures, trying to explore their educational demands. It is through comparing their testimonies with the actual educational processes, which take place within the classroom, as well as those didactic materials used for this purposes, that we promote a debate about how music education learnings are related to students' imagined professional futures and, thus, analysing how music curricular contents and materials meet those expectations.

Keywords. Music education, Bachillerato, popular music, artist education, curriculum

1. Introduction

Cultural and creative industries play an important role in modern societies (Cunningham, 2002), as they are an increasing part of the global economy (Dörflinger et al., 2016) and also due to the central role of aesthetics in our lives (McCarthy, 2003). As a result, their output “products” have become a substantial part of our cultures. For more than fifty years, “Art Worlds” (Becker, 2008), defined as a collective net of activities related to art, have

expanded their domains to embrace different multimedia formats and contents. This has also led to a process of increasing specialisation of artistic activities, establishing a complex structure of mediations around the work of art (Hennion, 1997). Thus, facing a process of constant change dominated by the introduction of a wide range of new media and technological tools, as well as the emergence of new audiences, the world of art creation itself has also been subject to deep transformation. In this sense, artists have been compelled to offer different kind of art proposals and goods within a new economic, social and technological context. As a consequence, all these new challenges have implied a shift in determining those skills needed to be an art professional (Renshaw, 2013).

It is within this context that we seek to analyse how music education in *Bachillerato* level is adapted to face the changes in the real conditions of art production and reception. Related to the latter idea, it is remarkable that in 2007 an academic option was created in Spain devoted to music and performing arts within post-mandatory secondary education. It was included as a part of the more general *Bachillerato de Artes* (which also offered another modality specialized in fine arts). Thus, when LOE (2006), a new organic education law, and other legal developments came into effect, students interested in any of these art fields were given the opportunity to access an official artistic education at high school level (Pérez Prieto, 2001).

This academic itinerary was devoted to completing the existing professional studies of music and dance that students could attend at the Conservatory parallel to their secondary education studies. In fact, Conservatories tend to educate students since childhood (from 8 years old onwards). Thus, this option was devoted to integrating both academic spheres (Secondary and postsecondary education and art professional education), which were very often studied at the same time by students interested in being music and dance professionals. Taking into account these arguments, the purpose of this research is to analyse music education within this novel academic option, *Bachillerato de Artes Escénicas, Musicales y Danza*, which seeks to instruct those students interested in music and performing arts. Furthermore, this new itinerary reflected a broader tendency to normalize and integrate performing arts, music and dance education within the general education system and, thus, seeking to integrate Conservatories of Music and Dance within the general education system, overcoming a previous situation where they tended to be isolated institutions devoted to a single art field.

2. Aims

This study, which is part of a broader research project, focuses on analysing two modality subjects related to music, a type of high school subjects oriented to developing students in a specific professional area¹. Students must choose three modality subjects in each

¹ According to LOE (2006) terminology, modality subjects are those which provide education oriented to a specific area of knowledge in order to develop competences linked to it. Thus, these kind of subjects prepare students for later studies in that specific area or foster their insertion into the labor market in activities related to that field.

high school year. Thus, within this option, these two were devoted to music. Their study was interesting due to their essential role in giving this artistic itinerary its specificity, as well as to provide students with a broad and systematic music education within this level, which differs from how music education is conceived within mandatory education, where it tends to play a secondary role.

The first subject studied is *Análisis I* [Music Analysis] and the other is *Lenguaje y Práctica Musical* [Music Theory and Practice]. The interest of these subjects lies in the ways professional music contents, which were previously circumscribed to Conservatory studies, are translated to the high school domain, where they are taught to students who are interested in other artistic fields. It is through these subjects in the first year of high school, that the research seeks to understand the extent to which music curricular design takes into consideration students' previous music backgrounds (with some students attending studies at the Conservatory while others do not), as well as those skills and learnings actually needed within the music industry.

For almost the last twenty years, there has been a remarkable legislative tendency which tries to integrate art education itineraries as normalized options devoted to educate future art professionals within the general education system. However, the actual design of music education in Spain is still harnessed to the deep influence of certain ideologies and traditions, exacerbated by the historical institutional isolation of Conservatories. Thus, in the case of music, due to the original foundations and objectives of music education within the Conservatory institution, the culture of western art music has had an important dominance in determining the goals and structure of its curricula (Vicente & Aróstegui, 2003). For all of this, it is essential to observe how music education foundations and design meet the real needs of those students seeking to become music or performing arts professionals in the future. This study analyses what underlies those contents considered worth being taught and, in this way, determining to which extent this music education is harnessed and influenced by specific institutions.

In order to achieve a deeper understanding of music education foundations and goals, it is important to incorporate what Becker (2008, p. 2) calls *Art Worlds*, focused on considering art as a collective and cooperative process that involves a wide range of activities involved in creating and publishing works of art. From this perspective, it is important to observe the different professionals involved within the artistic process in order to evaluate the way in which music subjects help students to prepare themselves for becoming part of the *Art Worlds*. In this process we also take Hall's (1997) approach to culture and language, influenced by Williams (1994) concept of culture as the way people live and understand reality. Thus, it is remarkable how different music styles tend to be culturally defined by tastes, ideas and conventions which, in the end, inevitably privilege a way of understanding music, and what a music professional really is.

Related to the above, we seek to approach the cultural system that conveys a certain interpretation of what is to be considered music, as well as what is worth being learnt by music professionals. This cultural perspective is also useful to observe and understand that a music curriculum is transformed inside a real classroom where participants, both students and teacher, have their own music backgrounds, skills and cultures.

3. Methodology

This study follows an ethnographic approach which helps to systematically learn about the social and cultural life of communities, trying to capture people's perspectives within the research (LeCompte & Schensul, 2010).

The adoption of this methodological perspective seeks to broaden the understanding of how participants relate to music, including students and the teacher of both music subjects. In this sense, the study analyses how the cultural framework of a specific group influences the way music learnings and curricular contents are acquired. For this, it tries to illuminate the way music conceptions, ideas and cultural backgrounds of participants interact with contents, objectives and materials of music subjects. The ethnographic approach illustrates music education priorities in training students for their academic and professional future. Moreover, it also apprehends different ways in which students understand music in relation to their imagined futures. This helps to figure out the extent to which this academic path fit their expectations and future art professional careers.

The beginning of the field work involved the research scenario selection based in convenience criteria and, thus, selecting the case which provided easier access under determined conditions (Flick, 2002). The study was conducted in the only public secondary school offering this academic itinerary in the city of A Coruña, in Galicia, Spain. Before the entrance of the researcher in the field, the school and the music teacher were asked for permission to do the research. It was also important to negotiate the researcher role with the teacher, trying to build a relationship of trust and collaboration from the beginning, considering that she was key to facilitating the access to the classroom and her students. In fact, teacher rapport was essential during the research process, helping the researcher to deeply understand and inform different classroom dynamics from her perspective.

Students individually decided to participate at each step of the study. In this sense, schedules were adapted in order to facilitate their participation. Voluntary participation was guaranteed through the reception of information consent after carefully explaining the research objectives and methodology to all participants. Moreover, participation was anonymous and participants were assigned a pseudonym (Flick, 2014).

This study has followed an emergent design under a constant reflexive approach. Data collection, selection and analysis have been part of a circular flow of decision-making which has sought to engage collected data with the research design through a gradual selection (Flick, 2002), as well as entailing an inductive understanding through the interplay of both data collection and data analysis (Simons, 2011).

The field work was conducted for a whole academic year, and it was based mainly on participant observation within a single group of 14 students. As a result, 29 class sessions were observed within this period of time. This study also includes 3 focus-group interviews to students where they were asked about their future expectations, their academic performance and also their opinion about classroom methodology and materials, including books used in the lessons. In addition, 2 interviews were made to the teacher in order to reflect her opinions about the structure of subjects and their curricular goals, as well as the foundations of her subject planning and teaching strategies. Furthermore,

this research includes the analysis of textbooks, classroom didactic materials, and also a blog used within the classroom as a learning resource (with 73 entries during the academic year). One book was used in each of the subjects. In *Análisis I* the book selected was “Forma y Diseño” (Bennett, 2011), while in *Lenguaje y Práctica Musical* students used “La teoría musical en la práctica” (Taylor, 2002). Both books had practice materials which were part of the classroom learnings.

Selection strategies within ethnographic models are defined by their flexibility and adaptability and their integration throughout all the investigation stages. In this sense, during the fieldwork period of eight months, one of the criteria that turned out to be of most importance was the differences between those students who attended music studies in the Conservatory and those who did not attend music formation at that institution. The former had a great importance within the classroom due to their previous music instruction.

4. Findings

As a result of this research, we have observed that western art music culture heavily influences music learnings and objectives in this educational level. Thus, it illustrates the importance given to objectives and contents directly related to music theory, such as music notation or the structural properties of music, which are typical features of western art music works.

This music education design focused on western art music culture implicitly assumes becoming a classical music interpreter or composer as the desirable output professions for those who study music within this academic option. Contrary to this expectation, we have observed that most students taking part in this study are not attending music studies at the Conservatory.

A great gap has been found in students' music backgrounds and cultures, and curriculum and didactic materials design, which can be partly attributed to Conservatory influence as an existing music academic itinerary.

Music education design is not directly connected to other artistic areas which are also part of this education itinerary. In this sense, music contents within this *Bachillerato* option do not have clear engagement with those educational needs of students interested in Dance or Drama.

5. Conclusions

In our contemporary societies, popular music styles offer by far the most music professional opportunities. This fact is also reflected in students' music preferences and music cultures, which are mainly involve this kind of music. These arguments go in the same direction as those professional futures imagined by participants, which go far beyond traditional professions within the western art music scene. However, music education in this stage does not foster new professional paths and perspectives for students that would help them to choose their future careers and give them creative tools to adapt to this reality in constant change. On the contrary, it has been observed that music subjects tend

to remain harnessed to a traditional approach of music education linked to western art music culture and its tight conception of what a music professional really is.

6. Discussion

“Art worlds” tend to be subject to constant change, where all the professionals involved need to continually adapt their skills to new contexts. Because of this, it is important to start a debate about the structure of music education in Spain, as this high school option is supposed to be an itinerary for future professionals related to arts. Thus, it is important to discuss the convenience of introducing those skills which would improve future employability and engagement of students within creative industries.

The curricular design of the music subjects studied seems to be adapted for students involved in Conservatory studies of music while studying this high school option. Thus, fostering contents that seem far from being suitable for other artistic itineraries apart from studying music at the Conservatory, an opportunity is lost for approaching music from a broader perspective which could show its relation with other art domains. This current perspective helps the professionalization of students oriented to continuing their studies of western art music at the Conservatory, while ignoring the needs of the majority of participants of this case study, especially those oriented toward other art domains.

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8. HISTORIC VIEW IN RELATION TO DIDACTIC AND MUSIC MATERIALS

MUSIC HISTORY FROM AN INTERDISCIPLINARY AND CULTURAL PERSPECTIVE. GIUSEPPE VERDI'S TROVATORE IN PRIMARY SCHOOL

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Abstract. Thanks to its interdisciplinary nature, opera makes an excellent didactic resource, as it operates in different disciplinary domains, especially historical and linguistic subjects. Despite this interdisciplinary nature, we should never lose sight of the central role of Music as a discipline.

Opera, however, is also a 'school of feelings', since it provides a safe environment in which to experiment with passions and conflicts, of which children are not always entirely aware, and therefore to help them recognize, and simultaneously distance themselves, from these situations.

The didactic application described in this paper, which was carried out in a few primary school classes, was inspired by Lorenzo Bianconi's essay *Il Trovatore di Verdi e Cammarano da García Gutiérrez* (Bianconi 2016), in which the author examines the passage from the 1836 play *El Trovador* by A. García Gutiérrez to Verdi and Cammarano's opera, created in Rome in 1853.

The leading themes of the opera, superstition, prejudice and revenge, also provide the main topics, on which the didactic work focuses. The musical representation of the tragic story of Azucena, the gypsy woman, allows children to experience, through a twofold process of identification and distancing, the power that these feelings exert on humans, and the tragic consequences they can lead to.

Finally, working with Verdi's opera not only allows the exploration of opera as a genre, the bare bones of an opera, its voices, structures and poetic text, but also gives children the opportunity to 'create history', by opening a window on two cultures, Italian and Spanish, and on a particular period of their development, albeit in very general terms.

Keywords. Opera, culture, school of feelings, listening-vision, comprehension

1. Introduction

Music and language, music and history, music and emotional education: opera in Primary School¹

In Primary School, study activities are often organized as overall frameworks. Opera, therefore, provides an excellent resource thanks to its interdisciplinary nature, with the caveat that the cross-disciplinary perspective should not be taken as a pretext to avoid addressing the difficulties inherent in Music as a subject, which should remain central.

Opera and history

Concerning **historical** subjects, guiding children along the paths of music history means to broaden their perspective on the events that are connected to it, and on the variety of genres, forms, styles and languages that intersect with it.

The contents of opera also give teachers the opportunity to work both on the historical facts narrated, and on the social and cultural contexts in which they evolved, thereby laying the foundation for historical awareness, which is essential in order to develop an awareness of one's own identity and roots.

Opera and fiction

As far as **linguistic** subjects are concerned, opera guides children in their discovery of literary masterpieces, encouraging them to work on poetic texts and on textual categories, some of which, such as fairy tale and myth, are addressed as early as in Primary School, as well as on the formal structures of the poetic text.

Opera and the 'school of feelings'

But opera is also a '**school of feelings**', which «offers formalized representations of an emotional universe through an exemplary repertoire of model conflicts».² Through the musical

¹ A heartfelt thanks to Lorenzo Bianconi for guiding me through each stage of this work, and for reading and correcting the text. Many thanks to Carla Cuomo for improving its methodological approach. Finally, I would like to thank Giuseppina La Face for her appreciation, trust and her many suggestions.

² Bianconi, L. (2008), pp. 35-76: 85. Add to this «the power to 'presentify' that is peculiar to music, as well as its ability to represent even the subtlest emotional nuances». Opera, Bianconi continues, provides «a collective training in the knowledge of passions, a training ground on which to experiment [...] with the dynamics

representation of stories and characters in a safe environment, children think about passions and conflicts with which they can identify, but which they are not always fully aware of: they identify with them while simultaneously distancing themselves from them.

The educational role of opera is therefore not limited to its cultural function (knowledge of past masterpieces), but extends to the affective sphere, providing children with «tools to get to know themselves through art»³.

2. Goals

Listening education for knowing and understanding music

A successful music education cannot do without a good listening education. The latter introduces children to culture, and enhances their experience of art music. Moreover, in the case of poetic texts, repeatedly moving from verbal to musical language, and vice versa, has positive effects on their linguistic abilities and helps them enrich their vocabulary.

Art music, and opera in particular, if introduced appropriately, fascinates children, who are always attracted to stories and open to any suggestion. Working on opera is therefore possible at any age, indeed, it should be mandatory, since it is a way to create culture at school, and besides, by acquiring basic competences and an appropriate perceptual, emotional, and intellectual *habitus*⁴, children will learn, first and foremost, how to enjoy art music consciously and appropriately, to appreciate its beauty and value, and to experience it to the fullest.

3. Methodology

A listening laboratory based on cognitive apprenticeship

A privileged mode for working with opera is the laboratory, seen as a cognitive apprenticeship⁵ that can guide our little ones in listening (and watching) with awareness «so as to be able to zero in on the piece, grasp its structure, glimpse the relationships it has with other sectors of knowledge, and [...] discover its “meaning”»⁶.

of emotional effusion, which every sentimentally adult woman and man should be able to [...] articulate and organize, in the interest of individual existence, and for the benefit of civil society.»

³ Pagannone, G. (2011), pp. 37-42: 42.

⁴ I am referring to the notion of *habitus* as formulated by Massimo Baldacci, who conceives of it as an abstract mental habit, a product of socialization and enculturation processes (Baldacci, 2012, pp. 120-121).

⁵ I am drawing this concept from Cuomo 2006, who further elaborated it in Cuomo, 2018, pp. 74-80, outlining a method for music education that connects listening didactics to music performance (as well as composition and improvisation), and on the basis of this further develops the notion of ‘cognitive apprenticeship’ already used by Collins, Brown and Newman (1987), 1995 (cit. in Cuomo, 2018, p. 79).

⁶ LA FACE, G. (2006), pp. 35-37: 35.

A didactic application that focuses on opera, however, cannot be successful if it fails to provide knowledge about the historical origins of the genre. The first step will therefore be to explain the origins of opera, how it is structured and how it works: these are prerequisites for working on any opera, and on the historical period it belongs to. Children are fascinated by stories, and the story of music is no exception.

In order to work on opera (and to understand it), we need to keep in mind one of the essential elements that characterize it, namely the combination of three languages: musical, poetic and theatrical-representational. The leading theme that should underpin all applications is an attempt at integrating the different codes of communication: listening, reading, and viewing the opera, in order to then identify correspondences among languages.

In the initial phase, it will be helpful to watch the opera as the last activity: this will keep children's curiosity alive, as well as counter the tendency to associate a specific stage design with the opera itself, seen as a dramaturgic-musical event. Subsequently, it will be possible to follow the path from word to music, or the other way around. This process will be organized as a series of basic passages, moving from individual parts to the whole. After introducing the authors, the opera, and its literary reference source, the first step will be to analyze the character constellation⁷. In the second step, the vocal types will be examined (soprano, alto, tenor, baritone, bass), and will subsequently be associated with the different characters in the constellation.

In the following paragraphs I will describe the stages of the application: first, the plot will be introduced, followed by the viewing of key scenes, which reflect those «significant passages that can unlock the whole work»,⁸ and an analysis of the poetic text.

Finally, children will watch the whole opera. Unbeknownst to them, they will link back to their previous activities, anticipate passages, hum tunes, all of which indicate that comprehension was successful, thanks to the previous work they carried out on voices, key scenes, and structures. This comprehension is what will allow them to enjoy and appreciate the work.

4. Results

Il Trovatore by Verdi and Cammarano: an example of didactic application

Methodological-didactic approach

This application was carried out at the two Primary School institutes in Pianoro (Bologna).

⁷ By character constellation I mean «that changeable system of relationships that exists between characters». In opera, this has a «direct correlative in the system of roles [...] and hence in the system of voices» BIANCONI L., PAGANNONE G., (2010), pp. 201-263: 217. As Bianconi argues, «By making explicit, and discussing, the constellation of characters and their interests and mutual connections, we can provide a condensed perception of the dramatic mechanism underpinning the whole action» BIANCONI, L. (2005), pp. 35-76: 41.

⁸ PAGANNONE, G. (2011), pp. 37-42: 42.

Three classes were involved (two 5th grade and one 4th grade) totaling 63 pupils. The activities took place in the 2016-2017 school year, and continued in the following school year with the 4th class. I would like to thank my colleagues Innocenzo Capdodicasa, Massimiliano De Santis and Vittoria Nisi for their collaboration.

The children were between 9 and 10 years old, and this was their second listening laboratory. At the beginning of the activities they had fulfilled the following prerequisites:

- knowledge of the historical origins of opera, its constructive elements and functioning mechanisms;
- ability to identify the main elements of the musical discourse, identified on the surface and perceived while listening;⁹
- ability to segment a music piece while listening to it.

As regards children's psychological development, I refer to the teachings of Jean Piaget, Lev S. Vygotskij and Jerome Bruner.¹⁰

The following didactic application is a rework of the one that was effectively carried out, in that it takes into account the school experience, and on the other hand, through its use of verbs in the future, it addresses other teachers who may be interested in utilizing it. As of now, I am willing to provide them with any further explanations or opinions.

1. Subject, prerequisites and goals

Il Trovatore by Giuseppe Verdi and Salvatore Cammarano, drawn from the play *El Trovador* by Antonio García Gutiérrez (1836), was staged in Rome in January 1853.

There are three leading themes to the opera: revenge, prejudice and superstition. These are the concepts that mattered to Verdi (as well as to García Gutiérrez), and also matter to teachers, in so far as they intersect with their educational work. It is around these themes that the didactic activities are built.

The application is designed for children between 9 and 10 years of age, who possess the following minimum requirements:

- knowledge of the historical origins of opera, its constructive elements and functioning mechanisms;
- ability to identify the main elements in the musical discourse, which can be identified on the surface and perceived while listening;
- ability to segment a music piece while listening to it;
- knowledge of the basic elements of poetic language (stanzas, rhymes, accents, lines).
- The goals which can be pursued are the following:
- general knowledge of the literary reference source;
- ability to read and understand the character constellation;

⁹ By musical elements identified on the surface, I am referring to the theory on the mechanisms that regulate listening as developed by Irène Deliège, and concisely expounded by La Face 2005.

¹⁰ Rather than reproducing the primary sources for the writings of these authors, which are widely known, I will mention a compendium that I, and many other teachers, frequently refer to: Liverta Sempio (ed.), 1998.

- knowledge of vocal typologies and ability to classify them;
- ability to identify and describe the different combinations among text, scene and singing;
- ability to recognize basic formal models (aria, duetto, terzetto; scena, tempo d'attacco, cantabile, tempo di mezzo, cabaletta)
- ability to examine the structure of a poetic text, identifying correspondences and divergences with respect to the musical text;
- ability to perform choral singing of a number from the opera, paying attention to the theatrical-dramaturgical situation it is embedded in, and to the captions in the libretto.

2. Development of the application

2.1. Backstory, themes, character constellation, sets of the opera¹¹

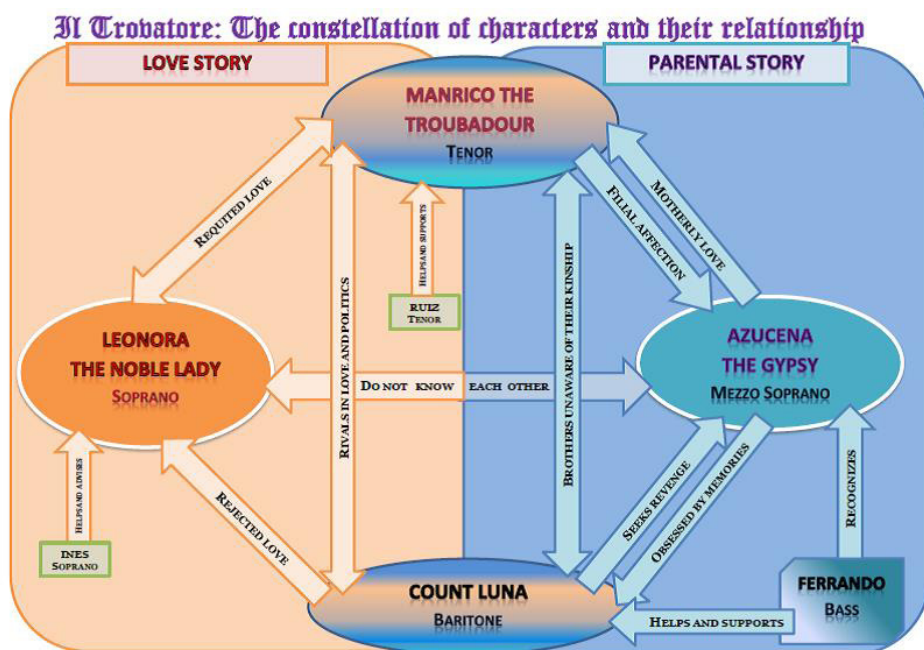
“The unutterable plot” of *Trovatore* is based on two alternating stories, separate but intertwined: an erotic love triangle taking place in the present, and a parental triangle revolving around past events that still haunt the present.

The first step will be to narrate the initial part of a plot, which actually tends to unfold later in the course of its development, but which, for didactic reasons, has to be at least sketched out right away.

After introducing the opera's leading themes, the second stage is the narration of the backstory. A gypsy woman is unjustly burnt at the stake by a count. Her daughter wants to avenge her by throwing the count's younger son into a fire. Gripped by an uncontrollable frenzy as a result of this horrible act, and with her senses numbed, she throws her own son into the fire. Haunted by excruciating guilt, she runs away, carrying with her the son of the count, and raising him as if he were her own son.

We will now move back to the present, and to the initial situation, which will be reconstructed with the help of the character constellation: a noblewoman who harbors a (requited) love for a troubadour, but is also courted by a count.

¹¹ I have drawn both lists from Bianconi 2016 and reworked them to adapt them to the abilities of children. This was done under the supervision of the author, to whom I am grateful for his precious suggestions.



Knowledge of the backstory will make it possible to assign each character a place in the constellation, situate them in the present time, and grasp the relational mechanisms which, like thin threads, bind them to one another: the unknown brotherhood of Manrico and Luna; the symmetrical line that connects Luna and Azucena, who share an obsession with, and a thirst for revenge (the former is obsessed by passion and the desire to avenge his brother, the latter is eaten up with remorse and wants to avenge her mother); Azucena's swinging between motherly love and guilt feelings; the inner strength and spirit of self-sacrifice of Leonora; the crescendo of cruelty of the Count; the invisible thread that connects the two women, who, although they do not know each other, share a feeling of love (whether erotic or motherly) for the same man.

Next up we will move on to the sets of the opera, to show how the two stories unfold: we have two triangles, alternating with two protagonists (Luna and Manrico) who move from one triangle to the other, while the other two (Azucena and Leonora) stay in their own triangle, except for the finale, when they meet: this is the only moment in which the two women, although ignoring each other, appear together on stage.

SETS OF THE OPERA, WITH CHARACTERS AND THEIR STORIES

-  Sets dealing with the parental story
 Sets dealing with the love story
 Why are there two colors to this set?

Nell'ultimo quadro ci sono i colori perché lì si capisce tutta la storia. Perché le due donne si incontrano e anche le vicende d'incontro.

VC

In the last set there are two colors because that is where you understand the whole story. Because the two women meet, and their stories meet as well

	Part I The duel	Part II The gypsy woman	Part III The gypsy woman's son	Part IV The execution
Set I	Ferrando	Azucena Manrico	Ferrando Luna Azucena	Leonora Manrico Luna
Set II	Leonora Luna Manrico	Luna Leonora Manrico	Manrico Leonora	Azucena Manrico Leonora Luna

Children will finally be asked to retell the plot and write down their own reflections. On the one hand, there will be a unanimous condemnation of revenge, superstition and prejudice, yet on the other hand these very prejudices will emerge, albeit unconsciously, from the children's discourse.

RETELLING OF THE PLOT AND REFLECTIONS

[illegible]

“... lived a family formed by a Count and his two sons: Garzia and Luna. Luna was the elder son, while Garzia was still in the crib. That night Azucena the gypsy arrives, and she wants to steal Garzia, but a second before she can do this, the count arrives and prevents her from doing so by putting her on the embers.” **VC**

"I think the man should have not killed the gypsy, he should have believed her." **VC**

"I liked the story and I would like to study the opera." IV D

"I am interested in the finale, I am curious about it." IV D

“Once upon a time there was a count who had two sons, Luna and Manrico, one day a gypsy woman entered the house to cast an horoscope for the child, the count thought she wanted to cast the evil eye on him, and sent her to the stake. During this event, the gypsy woman shouted to her daughter Azucena to avenge her. Azucena thought she would throw the son of the count into the pyre, but she took the wrong infant and threw her own son.” **V C**

"I think this story is too strict, because a gypsy can be good or evil." IV D

"What struck me is that she holds everything inside." IV D

"I think the Count overdid it." IV D

Before proceeding to view some of the key scenes, we will show the beginning of the opera (until the cavatina of Leonora). Children will begin to immerse themselves in the story, they will again hear the accounts of Ferrando and Leonora while also watching them, and they will experience both sets, even while watching, and observe the transition from one to the next.

In this stage we will start from the account of Azucena, in which the gypsy narrates the core of the backstory from her own point of view. Thus the conflicts and the passions will begin to take shape, and children will start to reconnect the dots of the plot in its development from past to present. Besides providing the core of the plot, the story will allow us to link back to the previous step (the song and the account are indeed part of the same scene).

2.3.1 The account of Azucena

We will show the whole scene, guiding children's attention to the sudden mood changes, which are linked to as many changes in the development of the music.

Children will not be shocked by the gory details of the account; instead, they will be disturbed by the injustice the woman has to endure, the causes of which will be immediately attributed to superstition and prejudice; this in turn will make them think about how they look at other people, and how they feel others look at them.

AZUCENA'S ACCOUNT OF THE BACKSTORY

Lei lei racconta la storia di Ferrando dal suo punto di vista, che è diverso; Ferrando era sicuro, lei non mostra ciò che prova e questo la rende più debole.

Nel racconto sembra che abbia delle visioni, perché sta rivivendo la scena, la musica ora per lei, accompagna il canto e il dolore. Gli strumenti sono pochi, tengono di sotto, la musica è piano e lei fa un canto ripetitivo. Così tanto ha delle scritte esplorative, forti e in acuto, esplode quando dice "mi vendica", e poi la sua ossessione.

quando lei fa il gesto di buttare il bacio al ragazzo dice "Il figlio mio ho bruciato" e lui dice "qual orror". Denisa dice che ripete molte volte il figlio mio e la musica è fortissima. Poi la musica si calma e diventa piano, lei abbassa la testa, canta piano con la voce e il tono grave e cupo "sul capo mio le chiamo: riuoco a riuoco ancor". Nel racconto Azucena ha tanti stati d'animo prima addolorata, poi disperata, poi sfinita.

IV D

"Then she tells the story of Ferrando from her own point of view, which is different; Ferrando was sure; she does not show what she feels, and this makes her weaker. While telling the story, it seems as if she were having visions, because she is experiencing the scene again. The music moves in thirds, it accompanies the singing and the sorrow. There are few instruments, they play to the beat, the music is soft and her singing is repetitive. At times it suddenly bursts out in loud, high-pitched notes; it explodes when the text says 'avenge me'. This leads to her obsession." IV D

"When she is about to throw the baby into the fire, she says 'Il figlio mio ho bruciato' and he says 'quale orror'. Denisa says that she repeats il figlio mio many times and the music is very loud. Then the music calms down and becomes soft again, she bows her head, sings softly in a low voice and tone 'sul capo mio le chiamo riesco a rizzar ancor'. In her story Azucena alternates many moods first grieving, then despairing, then exhausted." IV D

2.3.2 The Leonora-Luna duet

We will begin by showing the video of the whole duet, guiding children as they try to find the dividing lines between the different sections. We will pause especially on the cantabile (where Leonora begs for mercy in every possible way), inviting children to focus on stage actions (which can mainly be found in the captions: "throws herself desperately at his feet", "winds herself around him") and musical elements (the percussive

hammering of the Count's voice, the incessant, obsessive arpeggios in the accompaniment, the doubling of the trumpet, playing in unison with Count Luna's voice), which adds to the brutal, violent effect.

We will then point out the change to tempo di mezzo, in which Leonora, after promising to give herself to the Count in exchange for Manrico's release, ingests a lethal dose of poison, as the orchestra falls into a sinister silence. Finally, we will move on to the cabaletta, emphasizing the difference between the violence of the cantabile and this section, which expresses feelings of euphoria and joy: the Count rejoices because he believes he has conquered the young woman, while Leonora rejoices because she believes she has obtained Manrico's salvation.

THE LEONORA-LUNA DUET

La musica è forte e veloce, la melodia è piena e robusta.
Il timbre è scuro e il suono è potente, sia nella voce che nell'orchestra.
Lei fa come le dice senza fare altro.
L'orchestra non si ferma a ripetere, fa ta ta ta ta, ta ta ta, ta ta ta.
Dalla e dei suoi. A un certo punto lei non viene
raddoppiata dalla tromba.

IV D

Questa musica non può essere spogliata, come a dire:
"Meglio morire che stare con lui". Lei dice in modo furioso,
con musica robusta, forte, con uno squarcio, l'orchestra è forte, pare
scoppiare nella stessa nota. L'orchestra si ferma e lei non muove
il labbro e lei sembra paralizzata.

VC

Questa musica è piena, forte e veloce.
Lei è felice, perché il troubadour vive.
Non c'è più nulla che non sia musica.
Per questo si continua a ripetere,
proprio, esattamente, non c'è da fare
gli altri e non c'è da fare.

IV D

"The music is loud and fast, the melody is short and condensed. The timbre is dark and the sound is powerful, both in the voice and in the orchestra.

He often makes the same sound until he is exhausted. The orchestra keeps on repeating ta ta ta ta, these beats are anxious. At a certain point the voice is doubled by the trumpet." IV D

"She says: 'M'avrai ma fredda esanime spoglia', as if to say: 'Better to die than to be with him'. She says this in a mournful way: a vibrant, slow music, a heavy, plaintive, cold tone, almost always on the same note; the orchestra stops, there is a moment of silence and she seems paralyzed." VC

Final part

"She is happy, because the troubadour is going to live: they are happy for two different reasons. The music is uninterrupted, lively, brisk, peppy, fast, she sings overtones and there are many instruments" IV D

2.4 The poetic text

We will use the same cantabile piece for our analysis of the poetic text, working on the basic elements of the metric structure. Children will do the following: count syllables and recognize the rhythms in the lines by looking at the accents; examine the form of the stanzas by looking at the measure of lines and rhymes; and identify the position of secondary accents.

VD

Vittoria Arioli
IL TROVATORE, IV ATTO
Leonora, Luna, Duetto

LEONORA Mira, di acerbe ^{SORUCCIOLLO}lagrime
 spargo al tuo piede un ^{SORUCCIOLLO}no... I stanza ha
 Non basta il pianto? ^{SORUCCIOLLO}Svenami, 6 versi.
 ti bevi il sangue ^{SORUCCIOLLO}mio. Gli sdruciolli
 Calpesta il mio cadavere... sono nel 1° nel
 ma salva il trovatore! ^{TRONCO} 3° e nel 5°

CONTE Ah! dell'indegno ^{SORUCCIOLLO}rendere
 vorrei peggior la ^{SORUCCIOLLO}sorte... II stanza ha 6
 fra mille atroci ^{SORUCCIOLLO}spasimi versi. Gli sdruc-
 centuplicar sua ^{SORUCCIOLLO}morte... uoli sono nel
 Più l'ami, e più terribile 1° nel 3° e nel 5°
 divampa il mio furor! ^{TRONCO}

Stanza I has 6 lines.
 Lines ending with a
 proparoxytone are the 1st,
 3rd and 5th

Stanza II has 6 lines. Lines
 ending with a proparoxytone
 are the 1st, 3rd and 5th

Fanno rima gli ultimi versi tronchi di ogni stanza
 — = accento primario primary accent
 ○ = rime rhymes
 √ = accento secondario secondary accent

The rhyming lines are the last
 apocopate lines of each stanza

2.5 Intuitive reading of the music

The intuitive reading activity¹² will again concentrate on the cantabile piece, and will involve two steps: (1) the melodic line and its relationship with the poetic text; (2) orchestral accompaniments.

In the first step, children will look into the relationship between text and music, between poetic rhythm and musical rhythm. Through a parallel analysis of the two texts, they will be guided in finding two elements: (1) secondary metric accents do not always coincide with musical ones (2) sometimes a line begins in the bar that **precedes** the start of the music, thereby creating so-called 'upbeat' cues, which children will mark on their sheet.

¹² By intuitive reading we mean an activity based on identifying the overall musical design, not an accurate decoding of the height and duration of notes. The procedure follows the sequence 'from sound to sign and back', in three successive stages: (1) listening and identifying specific musical elements; (2) examining the score and identifying the elements that have emerged from the listening activity; (3) relistening and looking at the examined passages on the score. On this see: LA FACE, G. (2011), pp. 53-61.

LA LETTURA INTUITIVA DELLA MUSICA IL TESTO E LA LINEA MELODICA (V D)

Francesco M. The intuitive reading - the melodic line and its relationship with the poetic text **Elena**

LEONORA
(Si getta disperatamente ai piedi del Conte)

1) The line begins on the upbeat, namely on the weak beat

2) *il verso inizia in barone col 1/4 della cotta beata*

3) *ti il verso inizia in barone col 1/4 della cotta beata*

4) Poetic and musical accent coincide

Ripetizione della seconda parte del verso 2 e dell'intero verso 4

5) *in barone* Upbeat

6) Upbeat

7) Poetic accents

8) Poetic accents

9) Poetic accents

10) Poetic accents

11) Poetic accents

12) Poetic accents

13) Poetic accents

14) Poetic accents

15) Poetic accents

16) Poetic accents

17) Poetic accents

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97) Poetic accents

98) Poetic accents

99) Poetic accents

100) Poetic accents

101) Poetic accents

102)

CONTE

Conte

1) Ah! del l'infagno ren - de-re

2) vor - - - - - rai poegtor la sor - te...

3) fra milloa troci apa - si-mi Begins on the upbeat
INIZIA IN LEVARE

4) con - - - - - tu plicar sua mor - te... fra INIZIA IN LEVARE

5) In - mie pñtaci - bito di- INIZIA IN LEVARE Begins on the upbeat

6) xami - pa mio fa - rer più

LEVARE CON PIÙ SILLABE PER UNA SOLA SILLABA

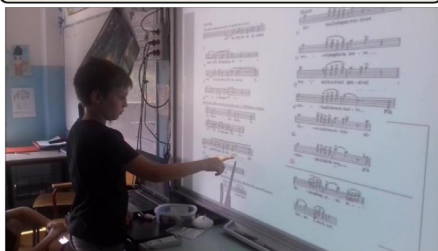
Upbeat with several notes for a single syllable

FACCENDO DEL TESO - POETICO accents coincide
ACCENDO HOSSICAE Musical accents
ACCENDO CIO NARRI MUSICO - COINCIDING

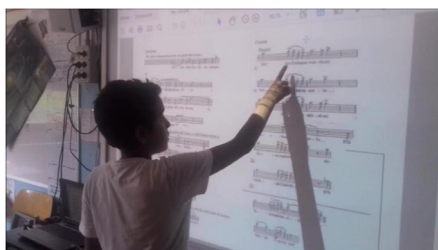
Coinciding accents

We will then listen again to the first part of the cantabile, and children will take turns following the score at the Interactive Multimedia Board.

CHILDREN TAKE TURNS FOLLOWING THE SCORE AT THE INTERACTIVE MULTIMEDIA BOARD (V D)



Francesco



Salhaeddine

In the second part, pupils will have to first memorize the musical designs of both accompaniments, pinpoint them on the score, and associate them to the corresponding character; they will then spot the trumpet doubling the voice and, again by looking at the accompaniment figure, associate it with the Count's voice.

LA LETTURA INTUITIVA DELLA MUSICA L'ORCHESTRA E L'ACCOMPAGNAMENTO

The intuitive reading - Orchestral accompaniments

VD

[illegible]

"They double the Count Luna, because they are found on the arpeggios accompaniment that supports the Count Luna"

2.6 Final thoughts, viewing of the full opera, choir singing

Finally, conclusions will be formulated: by discussing and exchanging opinions, children will develop their thoughts and comments on the story.

FINAL THOUGHTS

[illegible]

"The gypsy says to the count that Manrico was his brother; she says this after they have beheaded him; but he cannot turn back time and so he feels guilty.

Finally she says: "Mother, you are avenged", because this was her aim: to do her mother's will." VC

"He says 'e vivo ancor', because now it is he who feels the suffering of Azucena: she has killed her child, and he has killed his brother, and is now eaten up with remorse.

Sveva says that all this would not have happened if she had not killed her son in the fire. Salhaedine adds that this would not have happened if they had not killed Azucena's mother on the pyre." IVD

As a final step, children will view the entire opera, and subsequently give a choir performance of Azucena and Manrico's duet «Ai nostri monti ritorneremo». Just as the work

of analyzing-disassembling and reassembling will have allowed children to experience the opera in a conscious way, this awareness will in turn be reflected in the learning of the piece and its performance.

Children watch the opera (IV D)



CHILDREN SING AND EXPLAIN (V D)

The duet "Ai nostri monti ritorneremo" is taken from the opera "Il Trovatore" by Giuseppe Verdi and Salvatore Cammarano, composed in 1853.

The piece belongs to the second set of part IV. Manrico the troubadour and Azucena the gypsy woman, his alleged mother, are in jail waiting to be executed at the behest of Count Luna. While waiting to be burned at the stake, Azucena, as if in a state of delirium, experiences again the death of her mother, who had been unjustly sent to the stake 15 years earlier by the Count's father. Then, exhausted, the gypsy begins to sing. The theme sung by Azucena is characterized by ternary rhythm and a lulling movement: Azucena dreams of a new future for her and Manrico. The latter answers by singing a similar melody, but in a more confident tone and with a richer accompaniment; the Troubadour tries to give her a feeling of protection and safety.

After the first part, performed as a dialogue, in which Azucena sings her theme twice, and Manrico sings his theme once, the voices and themes blend and interweave.



5. Closing remarks

The application made it possible to work on more than one of the ‘key citizenship competences’ recommended by the European Union, namely the 1st (communicating in the native language), the 6th (social and civic competences) and the 5th (learning how to learn), and especially the 8th, «cultural awareness and expression», which is all too often underrated or even ignored.

Throughout this work, children have been introduced to an important component of our musical heritage: opera, and have become familiar with a genre that is very distant from their listening habits, without however showing any prejudice or rejecting behavior. And although opera has been discussed in its historical and linguistic dimension, it has primarily been addressed in its technical aspects: the theatrical representation of passions and conflicts; the poetic structure; the vocal expression; and the musical forms.

When we work on an opera like *Il trovatore*, we may wonder whether it is appropriate to expose children to such a violent narrative. However, we should keep in mind that the presence of music causes children to see opera, along with its stories and characters, as an imaginary world, so the topic, however violent, is not a problem, and even the most extreme images have a special fascination.

And if we take opera to be a school of feelings that provides a safe setting in which to experiment with, and understand, conflicts and passions, then *Il trovatore* turns out to be an excellent educational tool: while it is easy to work with children and teenagers on the despicable feeling of vengeance, what is more complicated is to counter superstitious ideas or prejudices, which are often unconscious and have already been interiorized in everyday family life. The tragic story of Azucena the gypsy woman – even more than the tragic love between Manrico and Leonora – actually makes it possible to realize, through the twofold process of identification and distancing, the huge power that superstition, prejudice (and revenge) can exert on humankind, and the tragic consequences that it can lead to.

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METHODS FOR THE TEACHING OF KEY INSTRUMENTS: FROM BERMUDO TO THE 20TH CENTURY

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Abstract. This paper offers a historical view related to treatises and methods for keyboard instruments and, later on, the piano. Thus, the evolution of piano teaching over time is summarised as well as the principle features of the piano technique of each school. Each method brings together the contents of the teaching of this instrument as well as the patterns of pedagogical praxis.

Keywords. Methods, piano teaching, piano schools

1. Introduction

The current teaching of the piano is directly inherited from the different schools and teaching methods that have emerged, evolved and consolidated throughout history since the Bermudo Treaty, Declaration of Keyboard Instruments (1555); Couperin L' Art by toucher le clavecín (1716); Jean Philippe Rameau Pièces de Clavesin, Methode sur la mecanique des doigts (1724); Pablo Nasarre in Spain, Musical School according to Modern Practice (1723); Marpurg, Principes du Clavecin (1756), Johan Sebastian Bach published Versuch über die wachre Artsdas Clavier zu spielen (1753) until the Baroque period. Subsequently, corresponding to the classical period, the following methods were published: Klavierschule (1789) by Daniel Gottlob Türk Introductions on the Art of Playing The Pianoforte or Harpsichord (1796) by Dussek; Das wahre Art das Piano- Forte zu spielen (1797) by Pleyel ; Introduction to the Art of Playing on the Piano Forte (1801); and Gradus ad Parnassum (1817-1826) by M. Clementi; and Vollständige theoretisch-practische Pianoforte Schule (1839) by Carl Czerny. Romanticism was the golden age

of piano, and we find important pedagogues of the instrument such as F Chopin and F Liszt who revolutionized the teaching of the piano in a substantial way until Impressionism, Modernism and the National Schools

The theme is still relevant today, as indicated by Roldán Alcázar (2010), who proposed the most important methods for teaching piano at the present time, from The Piano by Tchokov / Gemin (1994) to the Piano School of Suzuki (2008).

Methodology is one of the most important aspects of the teaching-learning process for the piano. Nevertheless, it has not always been correspondingly valued, and some current authors demand its study and updating. For example, Sag Legrán (2010) presents a series of specific keys for the development of a methodology in piano teaching.

2. Objectives

To review the main existing teaching methods for key instruments, since the 16th century.

To analyze evolutionary details of the different piano methodologies found in the review. To relate the main piano schools of the last three centuries.

3. Methodology

We have carried out a reflexive and comparative study of the chosen theme: the specific didactics of the piano through the educational methods published for its teaching-learning over the last centuries. To do this, we have consulted and reviewed a sector of the specific printed literature with the intention of carrying out a review of the aforementioned didactic materials. Thus, the method we have followed is historical and based on a qualitative paradigm.

4. Results

The first documents relating to the technique of key instruments date back to the second half of the sixteenth century. Among them, we must mention the work by the Spaniard Juan Bermudo *Declaration of Keyboard Instruments* (1555), although, as Chiantore (2001) states, the main objective of his work was not technique itself, but it points out two essential aspects: the importance of a correct teaching, which Bermudo already defended against the bad habits of those who he described as “barbarians”; and, secondly, his references to fingering.

Another Spaniard, Fray Tomás de Santa María, published in 1565 the first treatise dealing with the technique itself, and not only keyboard instruments, but any instrument capable of simulating polyphonic writing: *Art of sounding Fantasy*. This treatise also dealt with a series of tips regarding instrumental practice, a set of technical norms about interpretation.

The first keyboard method in a modern sense came from the hand of Father Girolamo Mancini, better known as “Diruta”, who in 1593 in Venice published *Il Transilvano Dialogo sopra il vero modo di sonar organi, et istromenti di penna*, the second part of which

was published in 1609. The work presented questions such as the rules of execution, the foundations of the musical theory of counterpoint and the practice of intavolatura. This method was aimed at harpsichordists and organists. The changes introduced by Diruta with respect to previous treatises include a radical change in the type of pulsation, and he highlighted the importance granted to attack and fingering since the sixteenth century.

Regarding the 17th century, although a large number of treatises were published, the technique would not be addressed until the text by Jean Denis (1650), although the main purpose of his work *Traité de l'accord de l'Espinette* was the tuning of the spinet, together with aspects of fingering.

As for other methods, other notable works referring to technique were not published until the beginning of the 18th century.

In 1702 Lambert published a work exclusively dedicated to the star instrument of the time, the key. It had a clear pedagogical orientation. In *Les Principes du Clavecin*, Lambert wrote 28 chapters on the practice of the instrument in the era immediately preceding Bach, Händel and Rameau. Jean Philippe Rameau publishes a famous text as a prologue to the 1724 edition of *Pièces de Clavessin* that would be titled *Methode sur la mécanique des doigts*, which, as its title indicates, deals with the mechanics of the fingers on the key. In this letter Rameau prescribed that the elbows should be placed slightly below the level of the keyboard, hands very close to the keys and the posture should allow hands and forearms to move lightly, affecting the softness that the wrist should have. In this way, he introduced his popular “dead hand”, one step away from Chopin’s technique, as can be deduced from his own words: “the hand must be, so to speak, dead” (Rameau 1760, p. 11).

Francois Couperin, published *L'Art de toucher le Clavecin* (1716), which highlighted the attack of the key and rhythmic aspects.

In parallel, *Musical School according to Modern Practice* (1723) was published in Spain. In this work Pablo Nassarre defended movement of the natural hand and nothing violent, and also addressed issues such as the treatment of students, the pedagogical differences to be taken into account depending on whether students have professional ambitions or simply play for pleasure.

However, it was only the German Friedrich Wilhelm Marpurg who took the baton from Lambert, Couperin and Rameau with his treatise *Die Kunst das Klavier zu spielen* composed of two volumes published in 1750, being the first important theoretical treatise dedicated to keyboard instruments published until then in Germany. In his work, Marpurg condensed the theoretical legacy on the key published in the first half of the eighteenth century, didactic explanations, accompanied by extremely intricate combinations whose purpose was to prepare the hand for any type of passage. (Chiantore 2001)

To concluding the evolution of technique in this stage, we must mention Bach. While the great Johann Sebastian Bach would leave a musical world at full boil. In 1753, his son Carl Philipp Emanuel Bach published *Versuch über die wahre Art das Clavier zu spielen*, the first part of an extraordinarily important work for harpsichordists and pianists, which was also the first theoretical text including a transition from the key to the pianoforte, and whose second part would be published in 1762. (Chiantore 2001)

From a technical point of view, one of the contributions of Bach's treatise has to do with a new way of incorporating the constant use of the thumb, and its importance for the correspondence between the arrangement of the keys and the anatomy of the hand, a question that Rameau had already pointed out, and which Bach extended to the function of the black keys. The principles expounded by Bach on the enmity of rigidity, as well as the importance of balancing tension and relaxation remain one of the main foundations of piano technique.

In this way, we can affirm that Bach's fingerings opened the way to Cristofori's pianoforte, which would consolidate this new conception of fingering in which mechanical equality was favored over articulation. "With a correct fingering system, everything will be simple, and even in the most difficult pieces, the movement of the hands will hardly be perceived" (Bach, 1753, p.18)

Classicism is characterized by the prominence of the pianoforte as opposed to the clave and the clavichord, although these would continue to be used well into the 19th century. Although Cristofori's pianoforte was born in 1711, the harpsichord and harpsichord, despite its few dynamic contrasts, were the symbol of the Baroque. Although great authors of the late Baroque (Scarlatti, Händel, Couperin, Rameu) had contact with the pianoforte, the instrument found no defender until Mozart, who in 1777 discovered the pianoforte in a visit to Stein (Chiantore, 2001).

Wolfgang Amadeus Mozart (1756-1791), whom Casella (1983) referred to as a miraculous balance between feeling and unusual technique; represents, along with Haydn, the transition phase between the key and the pianoforte. He had an evident rivalry with Clementi, whom he branded as lacking in taste and feeling, and described as a pure *mechanicus*. Out of this rivalry sprang different ways of playing, and different types of piano, since one used Viennese pianos, and the other English pianos; two opposing tendencies emerge: the English and the Viennese, consolidating from that moment two schools insofar as the way of constructing pianos, the French and the Viennese (Casella, 1983).

The methods of the classical period were slow to define and record the technical evolution of the piano. The most important treatise of the Mozart era is the work by Daniel Gottlob Türk *Klavierschule* (1789), still linked to the spirit of the eighteenth century. Its main reference is the treatise by Carl Philip Emanuel Bach (1753) and it is characterized by being predominantly theoretical, with technique always being focused on the defense of expressive performance. "Türk believes that modern technology will transform the figurative language of the theorist" (Chiantore, 2001, p.133).

However, it was not until the end of the 18th century and the beginning of the 20th century that treatises appeared showing the definitive triumph of the pianoforte between the public and composers. Thus, as Chiantore (2001) explained, we can allude to the methods by Dussek (*Introductions on the Art of Playing the Pianoforte or Harpsichord*, 1796) or Milchmeyer, who in his *Das wahre Art das Piano-Forte zu spielen* (1797) alluded to technical aspects such as the use of pedals and presented an early description of wrist technique. In addition, it is also worth mentioning Milchmeyer's (1797) explanations about the execution of the *glissando* in double notes, for which he pointed out an unusual hand position.

On the other hand, it is also worth mentioning Pleyel's treatise (*Method pour le piano-forte*, 1797) as it introduces dynamics in piano pedagogy and the use of a five-note fixed position as the basis of learning, which would lead to a new conception of technique study that would abandon articulation and would be based on repetition and defense of equality (Chiantore, 2001).

Shortly afterward, in 1801, Clementi published his first work, *Introduction to the Art of Playing on the Piano Forte*, and a second work, *Gradus ad Parnassum*, composed of three parts published between 1817 and 1826. Clementi, represents the figure of the pianist and composer who takes the investigation of the mechanical and sound possibilities of his instrument to the limit. Muzio Clementi (1752-1832) is one of the fundamental pillars in the evolution of piano technique, and his figure marks the birth of the specialized pianist who meets the needs of his instrument.

Casella says about him (1983, pp. 47-48): "in his piano writing we immediately notice and with singular evidence the characters of the new style. "

Leaving the classical stage and moving on to the romantic century, we find Carl Czerny (1791-1857), student of Beethoven and teacher of Liszt. Casella says (1983) that he was the greatest teacher who remembers the history of the piano. It is the most balanced reflection of the musical aesthetics of the first half of the 19th century. His technical and musical criteria are gathered in a complete method entitled *Vollständige theoretisch-practische Pianoforte-Schule* (1839), which is composed of three volumes whose scheme responds to theory, fingering and interpretation. In his method Czerny describes the different types of attack, and the position of the hand with respect to which Czerny defends that "... it can stay in a constant position " (Chiantore, 2001, p.164)

During the age of musical Romanticism the definitive development of the piano as main instrument and protagonist of the time took place, both in terms of mechanic and musical level. We should emphasize Chopin, Liszt and Brahms, being the first two who revolutionized piano technique. However, as far as writers are concerned, we must mention François-Joseph Fétis (1784-1871) who in 1837 published *Méthode des Méthodes du Piano*, sharing authorship with Ignaz Moscheles (Chiantore, 2001).

Chopin intended to publish his own method in the last years of his life, and his notes have been published by various sources (Cortot, 1949).

Liszt was a great virtuoso influenced by Paganini, who inspired a radical transformation in his technique, as reflected by his studies for pianoforte with forty-eight exercises in all major and minor keys (1826) composed under the tutelage of Czerny, and that led to the renowned *Transcendental Studies* (1837). "What Liszt intends in this period of his life, under the influence of Paganini, is not to create a revolution in technology, although taking it to unimaginable limits" (Monzón, 2014, p.285).

After Romanticism, Modernism developed between the end of the 19th century and the first decades of the 20th century. It was a period of piano splendour due to the influx of virtuosos that emerged in this period, followed by the so-called National Schools, which developed according to the guidelines of the piano teaching in different nations.

Naranjos (1998) pointed out the link between the Russian School and the St. Petersburg Conservatory.

The French school was linked to the Paris Conservatory, which coexisted with the German School, the Central European School, the American School, and even independent schools of pedagogues.

However, it can be said that “the characteristics associated with national schools have been blurred, due to the transfer of pianists from one country to another, who transmit their technical and interpretative baggage to the new generations” (Naranjos, 1998, p.5).

We must remember that “as the twentieth century progresses, composers dedicate themselves to looking for new sonorities, new harmonies and new aesthetics, but they will not seek a contribution for learning” (Pignatelli, 2016, p.25).

A special consideration for Spanish Pianism associated with the great protagonists of twentieth-century Spanish music, which offers us the possibility of expanding and completing our study and referring more specifically to our workshop (Chiantore, 2001).

5. Discussion

It should be noted that the main piano schools were consolidated from the evolution of the piano technique corresponding to each method, and with the evolution of the piano as an instrument, whose repertoire was necessarily adapted to this evolution.

The nineteenth century was the historic moment in which the piano became consolidated as an instrument, the number of authors grew, and the number of schools with different profiles become more diversified coinciding with the emergence of the main European and Spanish conservatories.

We can affirm that all these methods are authentic didactic materials that have been consolidated in history and in time. They are precedents and foundation of all the following, as well as references of the itinerary that the pianists and composers who created them followed for the acquisition and consolidation of the technique of this musical instrument.

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HISTORICAL APPROACH TO PERCUSSION TEACHING METHODOLOGIES IN GALICIA: FROM POPULAR TO OFFICIAL CONTEXT

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Abstract. The main aim of our research was to undertake a retrospective study in order to find out how teaching of percussion instruments was addressed before becoming part of the Galician Government conservatories' curriculum and what the training of those students who chose to play these kind of instruments was like.

Due to its descriptive nature we followed a qualitative method using semi-structured interviews within a purposive sample of subjects with long experience and high reputation, in order to get a deeper understanding and comprehension of our subject matter.

Results, besides showing that the choice of percussion instruments was initially determined by the needs of the bands, suggest that musical initiation was influenced by relatives or neighbours who were musicians. Percussion training was done through private lessons where, despite having some method books, teaching was mainly practical, by imitation and based on the bands or music groups repertoire.

Keywords. Percussion, musical education, teaching methods

1. Introduction and justification of the study

Although in the last 20 years in Spain we have witnessed a proliferation of investigations related to music and its teaching, we have not found any in the literature review with Percussion as the subject matter, either from a methodological nor curricular point of view.

Several studies (Alén, 1995, 1997; García, 2008; López, 2013; Garbayo, 2010), to name just a few, make it easy to understand and put in context the growing demand for music education coming out of mid 20th century Galician society, and how this was taking place in different forums, starting with cathedrals, considered by Costa (2000) as a nursery for players and composers and the genuine and unique conservatories of the country until the end of 19th century, until the arrival of the current conservatories. Therefore, these studies barely name Percussion as it remains eclipsed by other instruments such as piano, violin or singing.

Due to this lack of studies on Percussion, we focussed our interest, through the story of its protagonists, on popular Galician wind bands and their pedagogical model because they played a key role in a society where formal music teaching institutions did not exist, as described by Costa (2013), Vázquez (2013) and Cancela (2015), among others.

In all these investigations we found the use of Percussion in different aspects, although there were no further studies on what learning and teaching processes were like, which contexts they took place, or why and how Percussion was included as a subject of the formal music education curriculum in Galicia in the seventies. In this regard, an exception is Sanchez-Andrade's work (2006) based on Asturias traditional percussion instruments, their playing techniques, learning methods, building and social purpose. This author attached great importance to interviews of actual music players he would use to collect the data for later analyse. In addition, the conclusions of his doctoral thesis (Sánchez-Andrade, 2016) provide some information about the beginning of Percussion teaching in the Madrid Conservatory in the earlier sixties, though it focused on the undergraduate level of the subject.

2. Aims

Under the premises we previously set out, the main aim of our investigation was to learn how students were able to access Percussion studies before it became part of the formal curriculum in Galician Government conservatories and what the training of those who chose to play percussion instruments at that time was like, regardless of the social or musical context they belonged to.

The specific objectives we set were the following:

- To find out the reason for introducing percussion teaching in Galician Government conservatories curriculum.
- To learn which teaching methodologies were used by former Percussion teachers in Galician Government conservatories.
- To find out, according to interviewee's opinions, if percussionist's image changed depending on the kind of music group they belonged to.

3. Methodology

In our research we followed a qualitative method due to its descriptive nature, as we aimed to obtain a kind of scientific knowledge based on epistemological principles that

focus on the “why” rather than the “what” of social phenomena (Losada and López-Feal, 2003, p. 114).

Data was collected through a semi-structured interview of a purposive sample of subjects with long experience and high reputation in order to get a deeper understanding and comprehension of our subject matter. These interviews were recorded to ensure accurate transcription.

We agree with Kvale (2011) and followed his guidelines that indicate that quality of interviews does not only depend on the questions, but interviewer attitude is essential, paying special attention to the situation and the social interaction, starting with an explanation of what we were looking for and showing interest, comprehension and respect at all times.

In terms of selecting the sampling we used the followings inclusion criteria:

- Popular but non-traditional music group or ensemble percussionists who were trained and studied music within the institutions they belonged to: Two members of popular wind bands (PBP1 and PBP2).
- Traditional music group or ensemble percussionists: One member of several traditional music ensembles and galician ethnic percussion researcher (PT1).
- Institutionalized music group or ensemble percussionists with formal Percussion studies: A former member of the Coruña Wind Band and one of the first percussion students when formal teaching began in Galicia in the Coruña Conservatory (PBM1).
- First generations of Percussion teaching staff in Galician Government conservatories: The first percussion teacher of the Vigo Conservatory (PD1).

Once the data was collected through these five interviews it was analyzed by coding to identify key issues and facilitate comprehension and interpretation (Gibbs, 2012).

Finally, here we have decided to include the texts that show the findings of our research in their original language in order not to lose certain information and nuances of a cultural reality that might be difficult to interpret or explain in a different context.

4. Findings

1. Motivations for choosing Percussion

All of the interviewees started their music studies under the influence of musicians who were relatives or acquaintances, like neighbors, for example, as we can see through some of their comments:

PBP1: *“O primeiro que me ensinou foi un veciño que tocaba a trompeta, estabamos porta con porta [...], e o meu pai tocaba o baixo (a tuba)”.*

PBP2: *“O meu pai era o caixeiro da banda, 73 anos tocando a caixa [...].”*

PD1: *“O meu pai era músico aficionado, tocaba o acordeón, a guitarra, o piano [...], e foi o que me regalou a batería e uns bongós”.*

PBM1: *“Empecé con músicos conocidos y vecinos que era lo normal en ese momento, porque no*

existían las enseñanzas oficiales de percusión en Coruña [...]. Eran músicos de orquestinas y tocaban alrededor de la Coruña y los veía [...]"

PT1: *"Me inicié en la música a través del grupo folclórico [...] que se fundó en el año 1981 en mi pueblo [...], donde comencé en clases de baile, gaita y finalmente percusión".*

In some cases, when they had to choose an instrument to play, they were forced to play percussion instruments without other option in order to cover the needs of the music group or ensemble, as the traditional group and popular wind band percussionists indicated:

PBP1: *"Estaba estudiando para o clarinete e, de repente, o que tocaba os platillos marchou para a mili [...], entonces quedou a banda sin platillos [...], agarráronme a min e preguntáronme, ¿ti podes botar unha man?, enseguida colles a onda [...]. E de ahí pasáronme a platillero [...]. Despois falleceu o bombeiro e quedou a banda sen bombo, e dixéronme, ti agora deixas os platillos para outro e colles o bombo [...]"*

PBP2: *"Empecei co trombón pero dixo meu pai, aproveita que eu vou traballar e ti vas ás festas, que fai falta alguén tocando a caixa e así ganas unhas perras [...]"*

PT1: *"[...] la gente optaba por ella (la percusión) por la necesidad del propio grupo de cubrir las plazas de percusión invitando o convenciendo a determinadas personas a tocarla".*

However, in the cases of the municipal wind band and the percussion teacher their choice was absolutely clear from the beginning:

PD1: *"Non sei que anos tería, pero recórdome de moi pequeno tocando aqueles tambores de Colón como se fose unha batería, cos paus que viñan antes nos zapatos [...]"*

PBM1: *"Mi madre quería que tocara el violín [...], estuve estudiando, pero a los tres años le dije que yo quería la batería y punto [...], tenía 12 años".*

2. Musical training received

There are differences in terms of training method between the traditional music group percussionist and the rest of the interviewees as the latter learned theory and solfège in addition to playing percussion instruments: *"En la percusión tradicional en general, y más aún en aquellos tiempos, no se enseñaba solfeo, sino que se aprendía por imitación y repetición [...]. Las nociones que me transmitieron fueron extremadamente básicas y sin ningún tipo de concepto técnico sino únicamente la experiencia"* (PT1).

Those music theory lessons – using Hilarión Eslava¹ and "Progreso Musical" methods – and instrumental training were taught through private lessons by members of municipal wind bands (PB1), army wind bands (PBP2) or renowned dance orchestra musicians (PBM1, PD1) at their place, and in other cases, when it was possible, at their city conservatory (PD1 and PBM1).

Interviewed percussion graduates started their studies when it began to be taught at the Coruña Conservatory in the early seventies. PBM1 Interviewee tells us that *"a principios de los 70 Rogelio Groba era el director de la Banda de Santiago y del conservatorio [...]"*.

¹ Considered one of H. Eslava's most important pedagogical works, the "complete method of solfeggio" has been used to teach in conservatories for more than a century. It was divided in four parts: "Conocimiento preliminares - Intervalos - Del modo de escribir la música dictada - De las claves".

Cuando vio que tenía alumnos para percusión trajo un percusionista de Madrid², Fernando Santos, que vino para la banda municipal primero y luego para el conservatorio [...]”.

In general, all the interviewees reported that their percussion training was based on membranophones³ but in the case of the traditional group percussionist he did not use any method, “[...] *había clases de gaita por un lado y tambor por otro. El bombo se incluía en las clases de tambor como un complemento*” being a completely practical lesson – “*absolutamente práctica sobre (el) repertorio*” (PT1) –. A wind band percussionist reported that they did use a snare drum method that indicated how to play and included hand coordination exercises (PBP2): “[...] *solo aprendín caixa cun método que indicaba como tocar exercicios, pero non recordo o nome, de arredor dos anos 60 [...], o resto de instrumentos aprendino pola miña conta, según fixera falta ibaos collendo (los instrumentos para tocar en la banda)*”.

On the other hand, when Percussion was included as a subject in the formal music education curriculum in Galician conservatories, Fernando Santos, who was the first Percussion teacher, used José María Martín Porrás’ methods brought from Madrid⁴, as PBM1 interviewee indicated: “*Traía métodos de Porrás, porque aquí no se conocía nada de eso, no había nada*”, being his teaching based on timpani, snare drum, bass drum, cymbals and hand-held as he wasn’t ready to teach keyboard instruments, “[...] *él (Fernando Santos) de láminas no venía preparado*” (PBM1), this statement was supported by PD1 interviewee when he commented that “*el año que estuve en Coruña solo se trabajaba la caja sorda, nada de láminas [...] yo supe lo que era tocarlas cuando llegué a Madrid y vi a un tipo en el pasillo haciendo escalas arriba y abajo en el vibráfono [...]. Allí se estudiaban los métodos de los profesores (Porrás and Regolí⁵)*”.

However, development of percussion instruments and wind band repertoire⁶ led to keyboard instruments, like the xylophone, being incorporated to these musical groups first, and subsequently, to the formal music education curriculum: “*El primer xilófono que vino a Galicia lo compró Groba y vino para la banda municipal de la Coruña porque hacía falta para las obras, me lo armaron allí y me dijeron, toma el papel y estúdialo para la próxima función*” (PBM1). Therefore, learning followed a self-taught model as “*para aprender ibas recogiendo recortes de un lado y de otro (:), viendo cómo se cogían las baquetas*

² Percussion chair was introduced in 1965 under Cristóbal Haffter mediation who was the principal of the conservatory at that time, and holding the first chair in Spain professor José María Martín Porrás (BOE n. 128, May the 12th, 1966), although, according to Sánchez-Andrade (2016), he had already been teaching at the conservatory from 1962 without being paid when José Cubiles was the principal.

³ Membranophones are percussion instruments that produce sound when the membrane or head is struck with a hand, mallet, stick, beater, or improvised tool.

⁴ Sánchez-Andrade (2016) refers to Porrás’ group lessons saying that they were “for a reduced number of students, where the master interacted with his pupils, they understood the original works of his methods, they play technique of the main instruments, orchestral and percussion ensemble works [...]” (p. 44)

⁵ Enrique Llácer “Regolí” (Alcoy, 1934), classic percussionist, jazz drummer, composer and Percussion teacher at the Madrid Conservatory from the mid-seventies.

⁶ We consider this aspect is worth a more specific and detailed study.

[...], después (in the conservatory) *usamos un método que no recuerdo el nombre [...], solo recuerdo que tenía las tapas marrones*" (PBM1).

3. Public image and self-perception as percussionists

We found that opinions regarding percussionists' self-perception, both as group members and individuals, may depend on the context where the interviewees developed their practice.

In general, we detected some comments suggesting that percussionists were underestimated in popular contexts as they were musicians who did not need to be as well trained in music theory as the rest of musicians:

PBP1: "[...] *O solfeo que sabía para a batería chegaba ben [...], as cousas que se tocaban non eran moi difíciles*".

PBP2: "[...] *Xa me caía ben (tocar a caixa), sen saber música redoblabo, facía a muiñeira [...]*".

PT1: "*Indudablemente existía y existe una minusvaloración de la percusión en relación al gaitero o cualquier otro instrumento melódico, por considerarse más simple y fácil de tocar. De hecho, incluso en la actualidad son muy contados los casos de grupos folclóricos que tengan profesor de percusión específicamente. Siempre ha sido el profesor de gaita el que ha asumido las clases de percusión, sin necesidad de demostrar sus conocimientos y habilidades, lo cual ha provocado un nivel técnico inferior históricamente en la percusión tradicional, y una casi nula evolución técnica*".

However, they also considered that there is currently an increasing level of demand in any musical field in terms of score difficulties:

PBM1: "*Los papeles que se tocaban eran tónica-dominante y poco más [...], no son los que se tocan ahora [...]*".

In fact, when it was possible to gain knowledge, the difference with other percussionists was considerable and they became more highly regarded socially and professionally as there was a lack of percussionists trained in music theory, as said by PBM1 interviewee: "*Yo aquí estaba estimado, y (era) conocido [...] al tener tanto solfeo para batería me sobraba por todos lados, y al faltar un batería me llamaban. Toqué con todas las orquestas que había [...], porque claro, al leer música para mí era fácil, porque la mayoría de los baterías de entonces sabían cuatro ritmos y tira [...]*", PB1 interviewee: "*Os que sabían moita música eran os que mellor se defendían [...] e había moita diferenza*", and PBP2 interviewee: "*Notábase que os que fomos ao conservatorio tocábamos con outra calidade, tiñamos outra escola que os vellos non tiñan*".

5. Final remarks

Based on the previously commented results we can conclude the following:

1. The choice of Percussion instruments within folk music groups was usually determined by the needs of the ensemble, so most of the times people ended up playing percussion by chance.
2. We agree with Fontestad (2006) when she indicates in most cases musical

initiation was influenced by relatives or neighbours who were musicians.

3. Music teaching was carried out by musicians who were members of army wind bands, municipal wind bands or dance orchestras through private lessons.
4. Formal Percussion teaching started in the Coruña Conservatory at the beginning of the seventies under the mediation of its Principal Rogelio Groba.
5. Music training received by percussion players was the most influent factor in terms of their self-perception or public image, regardless of the kind of group they belonged to.
6. In spite of sometimes using method books to work on technical aspects, percussion training was mostly practical and based on the group or ensemble's repertoire.

We should take into account that we only intended to make a first approach to percussion musical training due to the lack of investigations available on this subject, although we are aware that this study presents a significant limitation in the small size of the sample. Future research should extend the sample to musicians trained in other kind of ensembles, musical associations, local music schools, and so on to diversify analysis categories and delve into the Percussion music training outside the systematized curriculum. We believe this study could be done with other instrumental or non-instrumental music specialties.

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BRAZILIAN METHODOLOGIES OF MUSIC EDUCATION: PUBLICATIONS AND MATERIALS

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Abstract. This paper is part of a Ph.D. research into the development of music education in Brazil as an area of knowledge. In this specific part, we present the Brazilian methodologies of musical education, its history, the educators and main methods of musicalization with an emphasis on didactic materials published in Brazil.

Keywords. Music Education, Methodologies, Didactic Materials, Brazil

1. Introduction

In this paper we describe some methods of musicalization and didactic material edited by Brazilian musical educators. In addition to the methods and their pedagogical approaches, we have included historical educational proposals, seeking to identify pedagogical-musical tendencies and significant and influential educational movements in the teaching of Music in Brazil.

The identification of four generations led to a classification in four periods, which serve to guide the research on the most influential didactic methods and teaching materials in Brazil. In their own way, other researchers had already sought to carry out a survey of Brazilian musical proposals and pedagogies, such as Paz (2000), Hentschke and Del Ben (2003), and Mateiro and Ilari (2016).

2. Context

We present the didactic materials published in Brazil, classified into four generations, from the beginning of the 20th century until the beginning of the 21st century:

- 1st Generation - traditional:
 1. The traditional method of teaching musical theory, instrument and singing;
 2. Heitor Villa-Lobos: Orpheonic singing;
 3. Gazzi Galvão de Sá: First innovations;
- 2nd Generation - active methods:
 1. Antônio de Sá Pereira: Streamlined Teaching of Music;
 2. Liddy Chiaffarelli Mignone: Educational sensitivity;
- 3rd Generation - creative proposals:
 1. Hans-Joachim Koellreutter: Music Offices;
 2. Lucas Ciavatta: The step;
 3. Barbatuques: Body percussion;
- 4th Generation - multicultural approaches: New trends
 1. Collective teaching of musical instrument;
 2. New information and communication technologies in Music Education;
 3. The teaching of Music in NGOs¹ and in non-formal contexts;
 4. School Music Education in Brazil.

3. Aims

The general objective of this study was to understand the main projects and methodologies of music teaching developed in Brazil.

Among the specific objectives we can list: 1) to reveal the historical past of the development of music education in Brazil; 2) to describe the main methodological approaches to music education originally developed in the country; 3) to present the didactic material edited and used in these methodologies.

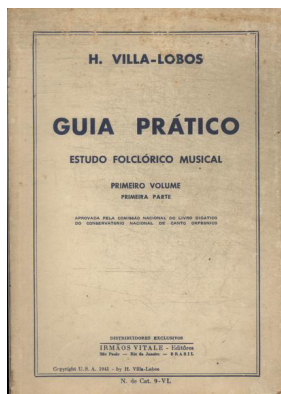
The methodology used in this investigation falls within the context of the Systematic Review of Literature, where the concept of Bibliographic / Documentary research appears (Cooper, 2009).

4. Materials Results

As shown in Figure 01, Heitor Villa-Lobos elaborated in 1941 the 'Practical Guide' in six volumes, with only the first volume being published, the 'Books of Solfege' in two volumes and the 'Orpheonic Corner' in two volumes. There are also the publications of Gazzi de Sá: 'Notes for the Student'; 'Musicalization'; and, 'Collection of solfege, hymns, songs and canons'.

¹ Non Governmental Organizations

Figure 01 - Practical guide by H. Villa-Lobos (Volume 1)



Source: Author's collection

Sá Pereira published, in 1937, the 'Modern teaching of piano - rationalized learning'. He also published: 'The pedal in piano technique' and 'Psicotechnical elementary teaching of Music', as shown in figure 02, below.

Figure 02 - Psychology of elementary education in the Music of Sá Pereira



Source: Author's collection

Liddy Mignone, influenced by the active methods, published, in the middle of the twentieth century, the 'Guide to the teacher of recreation and musical initiation', as shown in figure 03, below.

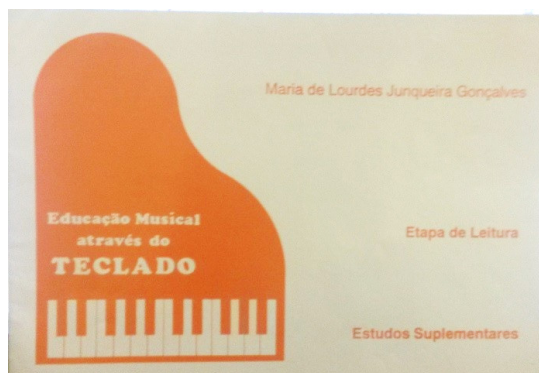
Figure 03 - Guide for Liddy Mignone teacher of recreation and musical initiation



Source: Author's collection

Maria de Lourdes Junqueira Gonçalves and Cacilda Borges Barbosa published, in the 1980s, four volumes of their pedagogical material: 'Musical Education through the Keyboard' (Volumes: 1, 2, 3 and 4). Two volumes are for teachers and two volumes for students. Figure 04, below, shows one of these cited materials.

Figure 04 - Music Education through the Keyboard of Maria de Lourdes J. Gonçalves



Source: Author's collection

Concerning Music workshops, Brito (2000, 2001), published two volumes many published in Brazil: 'Koellreutter Educator' and 'Music in Childhood Education', as shown in figures 05 and 06, below.

Figures 05 and 06 - Book covers: 'Koellreutter educator: the human as an objective of musical education' and 'Music in Child Education: proposals for the integral formation of the child'



Source: Author's collection

Still concerning the methodologies for music workshops, we can mention the works by Jardim and Rodrigues (2015) and the work of França and Mares Guia (2005), as shown in figures 07 and 08, below.

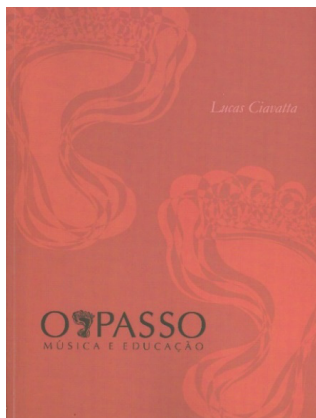
Figures 07 and 08 - Covers of the books 'Music Workshop' and 'Pedagogical games for musical education'



Source: Author's collection

Lucas Ciavatta's method 'The Step', published in 2012, is shown in figure 09, below.

Figure 09 - Method 'The step: music and education' by Lucas Ciavatta



Source: Author's collection

Figure 10 and 11, below, show the DVD 'Barbatuques - Corps and Live Sound' and the related book 'Musicalizing the School: Music, Knowledge and Education' by Granja (2006).

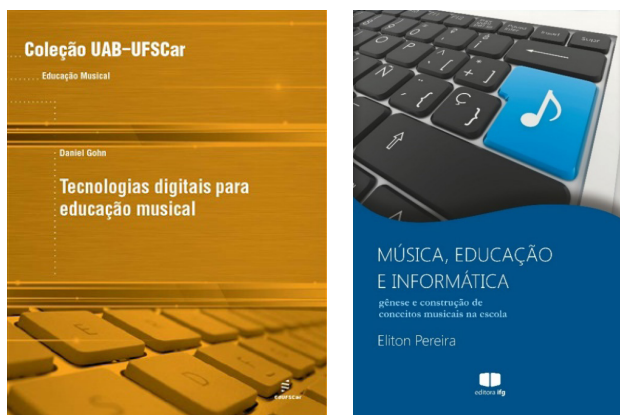
Figures 10 and 11 - DVD 'Barbatuques - Body and live sound' and book 'Musicalizing the school: music, knowledge and education'



Source: Author's collection

Figures 12 and 13 show the books: 'Music, education and computing' by Pereira (2013) and 'Digital technologies for music education' by Gohn (2010).

Figures 12 and 13 - Covers of the books 'Music, education and informatics' and 'Digital technologies for musical education'



Source: Author's collection

Figures 14 and 15, respectively, show the book cover by Barbosa (2004) and a flyer for the books by Alves, Cruvinel and Alcântara (2014).

Figures 14 and 15 - Book 'Da capo' and 'Play Together'



Source: Author's collection

Figures 16 and 17, below, show two examples of didactic material published by NGOs (Non-Governmental Organizations).

Figures 16 and 17 - Covers of the books 'Music initiation' and 'Fundamentals of Music'



Source: Author's collection

Figures 18 and 19, below, show examples of didactic publications for musical education in the school context.

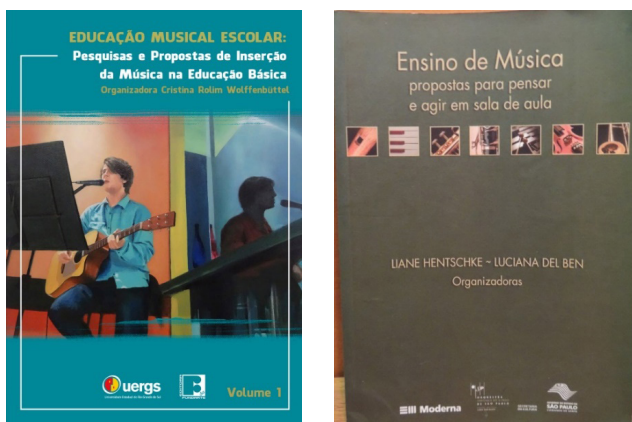
Figures 18 and 19 - 'Music in the school of basic education' and 'Curriculum in Debate - Music'



Source: Author's collection

Figures 20 and 21, below, respectively show two examples of publications focused on the development of musicalization activities in elementary schools.

Figure 20 and 21 - Book covers: 'Teaching Music: proposals for thinking and acting in the classroom' and 'School Musical Education: research and proposals for insertion of music in basic education'



Source: Author's collection

5. Discussion

The first method of teaching Music created in Brazil and that was present in Brazilian schools was the 'Orpheonic Corner', devised and implemented by the composer Heitor Villa-Lobos and systematized in Brazilian schools from 1930 to 1960 (Villa-Lobos, 1941). According to Costa (2010), orpheonic singing consists of collective vocal practice organized with heterogeneous sets of voices. To participate in this group, it was not necessary to have prior musical knowledge and in most cases learning took place through repetition and memorization of harmonized songs for mixed voices. The pioneer in this practice was João Gomes Júnior, who began his activities at the beginning of the 20th century in the Normal School of São Paulo.

In this context, Gazzí Galvão de Sá (1901-1981) also developed musical educational proposals related to the 'Orpheonic Corner' in the State of Paraíba at the beginning of the 20th century in which the melodic system was developed by adapting the *Tonic Do* method.

During this period, the pianist Antônio de Sá Pereira (1888-1966), a musical educator, writer and composer, was also active. Sá Pereira was linked to the Modernist and New School Movement, and for Fernandes (2016) the proposal by Sá Pereira could be described as the rationalized teaching of music supported by mechanisms to facilitate learning, with full psychological and biological knowledge of the child. Sá Pereira talked about active teaching, influenced by Jaques-Dalcroze (1865-1950), thus, he formulated the psycho-technical approach, which aimed to put children in favorable learning conditions (Sá Pereira, 1937).

Another musical educator of this period was Liddy Mignone (1891-1962), a pianist, teacher and teacher trainer. Her pedagogical proposal valued the exchange of areas such as theater, dance, folklore and special education. She also believed that Music Education

was for all and advocated consideration of students' sociocultural and psychological reality. Liddy linked affective and cognitive aspects to musical learning (Chiaffarelli Mignone, no date). The educator paid special attention to the rhythmic band and worked with games. Rocha (2016) lists the following toys and games with which Liddy worked: 'Children's Songs'; 'Discovering Music' (with rhythm only); 'Little Train' (imitation of sounds); 'Game with the little feet'; 'Game of the four girls'; 'Ladder of the Painter' (musical scale).

Other authors that developed original proposals for the time were Maria de Lourdes Gonçalves and Cacilda Borges Barbosa who proposed a methodology of musicalization through the keyboard (Gonçalves, 1986). Maria de Lourdes carried out important research in Musical Education already in the decade of 1970 and published several methods for systematizing her pedagogical proposal.

A third generation of musical educators would emerge in the mid-twentieth century, and developed pedagogies within a framework of proposals identified as 'Music Offices' under the initial influence of contemporary music. These music workshops were also called the sound laboratory, musical experimentation or sound exploration (Campos, 1988). The primary purpose of the 'Music Workshop' was musical creation based on various sounds available in the world, sounds from conventional and unconventional musical instruments, body sounds, sounds from the environment, nature, noise and silence. Musical creation in this context was experimental. Here we can see the special influence of international music composers and educators such as John Paynter and Murray Schafer. In Brazil, the main professionals that worked with music workshops were: Carlos Kater, Esther Scliar, Hans Joachim Koellreutter, Luis Carlos Csekö and Reginaldo de Carvalho (Brito, 2001, 2003; France and Mares Guia, 2005; Jardim and Rodrigues, 2015).

In addition to the approaches linked to Music Workshops, other musical educators developed educational strategies that we consider important in the context of the transition to the 21st century. Such is the case of Lucas Ciavatta's "The Step" method (Ciavatta, 2012), which understands musical making as an inseparable phenomenon of the body and the imagination, facilitating even the use of other methodologies. The method sees the movement of legs and arms as references for building knowledge related to musical metric, rhythm and knowledge of bars. After practical and theoretical training and group exercises, the student moves on to practice with percussion and singing instruments.

In this context of emphasizing the use of the body for musical learning, there appeared in Brazil the group of corporal percussion 'Barbatuques' created by Fernando Barba doing artistic, musical and pedagogical work (Granja, 2006). Investigating the process of teaching body percussion after historicizing the composition of the musical group, Simão (2013), described the creation practices and body sound research of the method. According to the author,

Different from the currents of Music Education that focus attention on technique (traditional teaching) or sound materiality (creative experiences) this proposal shifts the focus of technique and sound material during teaching and learning to emphasize musical discourse. (Simon, 2013, p. 64)

Thus, with a focus on the practice of music that uses body sounds and human voice, the method is extended to integrate percussive sounds, noises, singing and conventional instruments. This is done through processes influenced by the methodology of music workshops, with improvisation, games and work of group music creation.

Some authors such as Barbosa (1996) and Alves, Cruvinel and Alcântara (2014), amongst others, have dedicated their research to 'Collective Teaching of Musical Instrument' (CTMI). Research shows that this type of teaching has been gaining ground in social projects in schools of basic education and higher education. The first experiments carried out through CTMI began in the late 1950s, when teacher José Coelho de Almeida began to organize musical bands in factories in the interior of São Paulo. In the 1970s, Professor Alberto Jaffé brought together a group in a situation of social vulnerability for the purpose of also working on string instruments.

In addition to these approaches, another that stood out at the end of the 20th century and the beginning of the 21st century was the use of New Information and Communication Technologies in Music Classes (NTIC's). Although this approach does not constitute a method, it offers an expansion of resources for use in music teaching-learning processes. The works developed by Pereira (2013) and Gohn (2010) systematize proposals and actions for the use of musical educational software in musicalization classes.

As examples of didactic material in the context of musical education carried out by NGOs, we can cite the 32 volumes published by the 'Guri' Project (Parejo, 2016a, 2016b). Kleber (2006), for example, studied musical practice in two NGOs: 'Villa-Lo-binhos Project' in São Paulo and 'VivaRio' in Rio de Janeiro. The researcher studied the spaces for the legitimization of Music Education and the pedagogical-musical process in this context. His study reveals how Music Education is constituted in contexts of social movements and NGOs based on a multicultural perspective and with a search for transformation and social justice.

Concerning Music Education in the school context, there are different approaches to Music teaching that have been developed in various projects (Figueiredo, 2010). For example, the pedagogical works developed in full-time schools. In methodological terms, Music teaching projects develop musicalization actions in a context like the CTMI proposal - Collective Teaching of Musical Instrument. However, the variety of proposals and modes of work by teachers does not seem to converge to a specific system, nor a methodology. Collective teaching projects for guitar, flute, choral singing, percussion and martial band are the most common in schools. There are still integrated arts projects, with music and dance or music and theater and the creation of musical spectacles (ABEM, 2018; Goiás, 2009; Hentschke and Del Ben, 2003; Wolffenbüttel, 2017).

6. Final remarks

As can be seen in this brief compilation of Brazilian publications, music teaching methods have always made use of publications, practical manuals, guides and didactic orientations for music teachers. These methods and didactic editions tell a little of the history of Brazilian musical education and present the pedagogical tendencies of the area.

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9. MUSIC EDUCATION IN PRACTICE

PLAYING TAKEDINORUM

BENITO BUIDE DEL REAL

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Abstract. A 30-minute workshop is proposed that complements a communication by the same author entitled “Takedinorum Language”. This workshop is designed for students with some musical training, though not necessarily percussion or body percussion training. The workshop’s title relates to both playing a game and playing music.

The first aim is a playful approach to Takedinorum Language by means of a circle learning experience without any verbal explanation. Non-verbal communication techniques are used to address the audience and to explain the direction of the activities. Participants experience Takedinorum Language through three body percussion and voice dynamics:

1. First contact with gesture-syllables playing short rhythmic sequences (Takedinorum words).
2. Playing off-beat sequences.
3. Constructing and deconstructing two Takedinorum phrases using a five compound beat measure (15/8)

The speaker guides the workshop by observing the feedback from participants. The level of difficulty is determined by this feedback. Participants can make a final assessment after the workshop to evaluate their experience.

Keywords. Musical Education, Body Percussion, Didactics of Body Percussion, rhythmic solmization, rhythmic syllables.

1. Introduction

We can find a lot of systems that use vocalizations of rhythm syllables as a tool for improving rhythm learning (Rogers, 2012). In some systems such as Dalcroze, Willems, Orff and Kodaly (Vernia, 2014), the use of rhythm syllables is an important way to

comprehend and assimilate rhythm. This use reinforces some brain processes: “Effective rhythm instruction using rhythm syllables reinforces this encoding process and, in turn, improves overall music reading and performance” (Palkki, 2010)

In the communication entitled “Takedinorum language,” the author presents this tool as a kind of rhythmic solmization system based on body percussion gestures, together with a number of free didactic materials for classroom use (21 videos and supplementary materials) .

In this workshop Takedinorum Language is presented using active and participatory learning. Participants are distributed in a circle within the classroom. They imitate the teacher’s gestures and rhythm proposal. Another goal is to develop participants’ social skills through this methodology.

2. Context

“Playing Takedinorum” is a special body percussion workshop in which words are not used in a common way. Only Takedinorum syllables are used to build and learn body percussion sequences. The author looks for new ways of communicating with pupils and get their attention. As instructions are indicated without words with non verbal techniques, pupils must pay attention to teacher gestures. By imitating these gestures and Takedinorum sequences, they will develop the psychomotor skills needed to learn body percussion.

“Playing Takedinorum” is designed for a learning context involving students with some musical training, though not necessarily percussion or body percussion training. This proposal is, therefore, adequate for participants in this Symposium. The level of difficulty in the body percussion sequences during the workshop might be excessive for other learning contexts such as those in a general school without any prior musical training.

3. Aims

The main aim of this workshop is to present Takedinorum Language through an active and participatory method and propose its use to the educational community.

We present three group dynamics with the following specific aims:

- to show this rhythm syllable system;
- to develop the psychomotor skills needed to perform music with the body;
- to learn body percussion gestures;
- to improve body awareness through movement, the use of voice, and active listening to better understand beat and rhythm;
- to develop patterns of body memory.

4. Didactic materials

The first dynamic in this workshop is based on a musical improvisation process, thus there are no music scores for all the gestural rhythmic sequences that will be used. The implementation criteria for the improvisation are: 1) simple sequences involving one Takedinorum syllable with elementary rhythms suggested by the music (Luong, 2013), 2), sequences with two, three and four syllables, following an order (ae, ai, ao, ei, eo, io, aei, aeo, aio, eio, aeio); because of its difficulty, syllables with “u” (feet) are not used. As the dynamic evolves, the rhythms become more complex, depending on participant feed-back.

During the second dynamic, gestural rhythmic sequences will be improvised by the teacher in a way similar to those that can be found in video 3.4 of the author’s video collection. All the sequences will be built using off-beat syllables. A musical score developing this procedure is found on the website accompanying the video. Music employed in this dynamic is available on the Internet (Fitzgerald & Ellington, 1967).

The third dynamic is based on the two sequences in figure 1. These sequences are inspired by music (McFerrin, 1997) and are built in a five beat triple time measure.

SEQUENCE 1



SEQUENCE 2



TAKEDINORUM GESTURAL SYLLABLES



Figure 1. Third dynamic sequences.

A room with enough space to build a circle of students is required. Participants are recommended to wear comfortable clothes and footwear. Proper audio equipment is required for participants to listen and feel the music’s groove while they are doing Takedinorum dynamics.

5. Description

The three dynamics developed during the workshop are described below. All of them used an active and participatory methodology that implies body learning through immediate imitation (short term memory) and group learning. Participants learn by imitating the teacher and the group. They learn specific body percussion sequences and solve specific psychomotor problems. It is possible that they may not be able to remember all of the sequences after the workshop because they are working with short term memory. Medium and long term memory would require reinforcement. This is an isolated workshop with a concrete aim, i.e. an introduction to Takedinorum language.

Ideas are presented with no words through gestures and sounds. A small relaxation period is included between the dynamics because an considerable use of energy and concentration is required. Music is used to build sequences in all the dynamics.

In the first group dynamic, teachers propose simple Takedinorum sequences. Participants imitate each of them. They first work with one Takedinorum vowel sequence and then with two, three and four vowel sequences. Feet will be used for feeling the beat, not for rhythms. It is important the use voice to pronounce Takedinorum syllables while hands and feet are moving. This is the essence of Takedinorum, the simultaneous activity of voice, hands and feet. This is an exploration dynamic where sequences are not repeated. Students play a lot of different short sequences. It is considered an initiation activity but the level of difficult depends on participant feedback. This dynamic is about 10 minutes long.

In the second group dynamic off-beat sequences are developed. The methodology is imitation and the accumulation of elements. Teacher repeat each sequence until students are able to do it. Then the teacher adds a new gesture and the sequence grows. After the group learns, a new sequence is proposed and so on. All the sequences use off-beat Takedinorum syllables. The level of difficult of this activity is medium but it depends on participant feedback. It is about 8 minutes long.

In the third dynamic students work with two specific sequences built on five beat triple time measure. Both sequences are made from two Takedinorum words (see figure 1). Students work with shared percussion gestures between two neighboring people in the circle. This dynamic has two parts. In the first part, elements are presented one by one to learn each individual gesture in the sequence, to feel the triple time measure and to understand sequence structures. In the second part, both sequences are constructed and deconstructed following the music. A number of elements can be removed to simplify psychomotor difficulties. This dynamic is about 10 minutes long.

6. Final remarks

These dynamics involve a considerable use of both physical and psychological energy. The reason is that participant use different kinds of attention intensively. They are connecting body and mind and acquiring new psychomotor skills. Little relaxation periods

are included in the middle of the workshop to help participants assimilate the contents. These dynamics are able to stimulate at an emotional and motivational level.

To achieve correct learning it is important to internalize the percussive gestures and the movements between them. More workshops and more individual study may be necessary to achieve this goal.

The use of a musical score and the visualization of sequences in musical notation could aid a rational understanding of the sequences at a later stage of learning. This is an interesting goal for teachers who wish to conduct similar group dynamics.

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DESIGN AND IMPLEMENTATION OF AN EDUCATIONAL RESOURCE BANK FOR TEACHING TRADITIONAL MUSIC IN PRIMARY EDUCATION

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Abstract. This paper examines the problem of the limited presence of traditional Galician music in primary school classrooms in comparison with other musical genres due to lack of available sources for teachers, insufficient digital format teaching materials, and the fact that these materials are not systemised or accessible. Greater availability of teaching materials in a range of formats as well as defined proposals for teaching traditional Galician music would further promote its use in classrooms and enrich the model of music teaching and learning. Furthermore, a greater presence of traditional Galician music in primary education would foster knowledge of the country's culture, an essential element in students' development.

Keywords. Traditional music, ICT, Resources, Primary Education.

1. Introduction

Information and communication technologies (ICTs) offer the possibility to create, store, reproduce and distribute curriculum music materials in a range of formats and, above all, enable flexible, interactive systems for innovative teaching to be designed.

Traditional music represents a living expression inherited from our ancestors and passed down from generation to generation to the present day. Traditional music, which has perhaps sometimes been insufficiently taught, could have a significant effect on musical education.

2. Objectives

- To study existing sources of traditional Galician music by selecting relevant materials for teaching music in primary schools.
- To acquire knowledge of the teaching methods and materials used in primary education music teaching focussing on the presence and use of ICTs.
- To design, implement and evaluate a teaching resource bank to promote diversified, flexible use of traditional music in primary school classrooms.

3. Methodology

The research covers three stages; the first consists of a documentary search, the second is descriptive in nature, analysing the real situation of traditional music used in classrooms and the third carries out an R&D&i process focussing on evaluating the teaching potential offered by a resource bank.

The paper begins with a theoretical review based on four thematic cores:

Sources of traditional music with the resulting characterisation of traditional songs and databases of music as sources for educational musical.

The curricular and regulatory framework of the various levels of application and development of music education, reviewing primary education music programmes, the educational contents of the various curriculum levels, as well as the tools used to teach them.

The real situation in classrooms and the educational practices used in music teaching where aspects such as how music classes, instrumental and material resources are managed, as well as the methods currently used for teaching music in primary schools are discussed. Knowledge of how traditional music is really used in primary schools and the teaching given by all educational parties involved represents a significant reference for carrying out the research.

Analysis of the contributions of ICTs in this field, through matters such as the various formats of educational materials available for teaching traditional music (through digital resource centres, music funds, libraries, music libraries, etc...) and their uses in educational processes, attempting to identify and systematise examples of good practices (materials and methodologies).

4. Final Comments

The purpose of this study is for schools to reassess traditional materials and develop or systematise existing materials in new formats in order to enhance education in general and music in particular.

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MY FIRST VIOLIN, METHODOLOGY FOR THE FIRST STAGES OF VIOLIN LEARNING

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Abstract. The age at which a child should start learning an instrument is always an issue for discussion. Indeed, instrumental instruction starts earlier nowadays and there is a debate about benefits and disadvantages. The violin, in particular, is a difficult instrument to play for technical and postural reasons, and therefore good training must be sought at the early stages because there are a high number of technical issues that the future performer may acquire during this period. It is a complex instrument in terms of both teaching and pedagogical strategy, which will have a great impact on the results students attain in the following years of study. By early ages we refer to 3 to 7 years of age. My First Violin (Mi Primer Violín) is a pedagogical proposal that enables teaching of the main technical elements and the advance of future tools in a field where this kind of didactic approach is not commonly available. It offers a unique way of studying contents as well as indicating how and when they should be achieved by students so as to be cost-effective without the need for the maturity of older students. In addition, the overall position of the instrument and bow is studied. The proposal is divided into four sections that include exercises for studying the right and left hands, distribution and postural complexities, bow weight, and issues related to reading and comprehension of violin and violin technique literature.

Keywords. Initiation, instrument, ages, early, violin.

1. Introduction

Pedagogy is the art, science, or profession of teaching (Merriam-Webster Dictionary). In Spanish, the RAE's second definition is as follows: *In general, what is taught and educated by doctrine and examples.*

When the study of an instrument is begun, two indispensable parties are involved in every teaching-learning relationship: the teacher and the student. The aspects that lead to good or bad learning of the instrument are mostly objective. There are many opportunities to ensure that the relationship between the teacher and student is one of full understanding so that each tool and element intervening in the interpretation is effectively acquired and put into practice by the student.

At the beginning of violin instruction, there are many factors that influence proper learning of the different elements needed to play music through it.

A variety of authors have emerged throughout the history of music who have been concerned with establishing foundations, exercises, strategies, and so on to enable good teaching and learning of this instrument, among them are Leopold Mozart (father of Wolfgang Amadeus Mozart), Michel Corrette, Matheu Crickboom, or more recent authors such as Ivan A. Galamian, Paul Roland, Sheila Nelson, Sin'ichi Suzuki, and others.

The awakening of this didactic concern could be attributed to the teacher I.A. Galamian in the mid-twentieth century with his first work entitled *Principles of violin, Teaching & Playing* (1962), which opened the way for the elaboration of different methodologies with new forms and visions of how to address the teaching of this difficult instrument.

The most interesting questions left to us by the most renowned teachers of this discipline are their essays, books, exercises, pieces and studies on how to learn the basic and not so basic questions of instrumental technique.

In his prologue, I. A. Galamian (1962) states, "There are many systems of violin playing, some good, some fair, some bad" (p.8).

These authors also leave us their philosophy, way of understanding the teaching and practice of the instrument, and the role of the teacher with respect to the student.

Currently, the initiation of the violin at early ages between 3 and 7 years of age is based on some of the methodologies by the aforementioned authors. Well-known pedagogues and professors carry out their professional practice on these premises by adapting, modifying and elaborating strategies inspired by these materials, with the difficulty that this entails.

2. Aims

«*Mi Primer Violín*» (My first Violin) is a thoroughly planned methodology for both teachers and students providing a didactic proposal elaborated in two inseparable volumes.

The first volume is an attractive illustrated textbook designed for younger children including a variety of exercises, repertoire and explanations necessary for the development of technical elements.

The second is a guide for learners and their parents, because this methodology proposes their active participation in the teaching of the instrument. It is developed as an explanatory volume, with technical language that completely develops the didactic proposal to be elaborated sequentially.

3. Principles of the methodology

This methodology is designed to initiate the study and practice of the violin, and for application from an early age (after age three).

Attention is paid to the sequence of activities depending on the student's age. As the child gets older, a greater number of objectives can be reached in each session.

The main objective of the methodology is for students to acquire all the fundamental, technical and musical aspects of the violin so that they can develop good technical foundations.

The student book's approach seeks to attract children in several ways: it is presented as a story with two main characters, Bear and Little Bird, who introduce various exercises, pieces and games that make up the technical part. The book also aims to make students participate actively, for example by coloring certain parts, which helps achieve a better understanding of the concepts.

3.1. Main elements

Among the many pedagogical and didactic resources used to achieve the set objectives, we highlight some that constitute a fundamental part of the methodology.

We would like to point out the double associative system, which refers to the four open strings of the violin represented by four icons (fig.1), as well as the height (of the notes) associated to a colour code so that each note corresponds to a single colour. In this way, the score provides more information to the student: if the note corresponds to an open string, it is marked with the icon corresponding to the string, and if it is a finger note, there is a circle on the top destined to be coloured by the student with its corresponding colour.

3.1.1 Colouring icons and circles

Each icon represents a character or object, which in turn refers to an open string. These indications are limited to avoid falling into dependencies or the need to maintain associations:

Bear: Tree: House: Little Bird:

G string (fat bear, associated with a low sound)

D string (tree bird house, as an inner string)

A string (Bear house, as another inner string)

E string (Little Bird, associated with the sharp and versatile sound of the E string)



Figure 1. Open string icons

The protagonists of this book are two characters, Bear and Little Bird, who symbolize the G and E open strings. Thus, the inner D and A open strings are inert elements that represent the dwellings of both characters so that they are crossed. In this way, G goes to A and E goes to D, so that we are already working on various aspects of the transversality of the strings in the child's intellectual plane.

3.1.2 The colour code

The colour code that represents the height of the notes is as follows:

C: red, D: orange E: yellow, F: green, G: light blue, A: dark blue and B: purple.

These two associations simultaneously facilitate the psychological relationship of such abstract concepts as the name of the notes, their height, their location on the violin, and so on. Furthermore, we see that the two criteria are complementary, because for example the Bear character is related to its icon and to the light blue colour, because it is the G note.

Also, the use of colours provides a system for developing the proposed exercises, in which the student must colour different elements, as we have already seen. The process of colouring has a motivational function in addition to making explanations considerably easier when teaching concepts for reading scores and their function with the instrument.

3.1.3 The fingering diagram

Another element to pay attention to is the fingering diagram (fig.2). This provides all the information necessary for developing a conceptual map of the placement of the various notes contained in each score. The colour code is applied to this diagram, so it is very easy to make the student understand the relationship of the visualized note and the place to execute it.

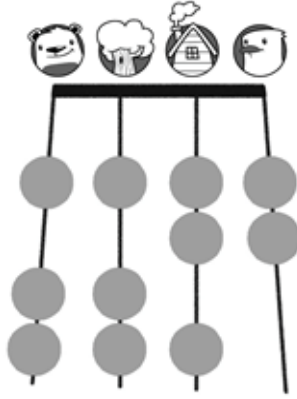


Fig. 2. The fingering diagram

3.2 Internal organization of the methodology

The student's book contains the following elements: - Exercises.

- Games and arpeggios. - Games to play. - Pieces to play, elaborated and designed in a didactic way to achieve technical objectives.

All these elements are organized into sections that are arranged in the student's book according to a sequential order. The sections we refer to are:

«*A aprender*» (To learn)

«*A practicar*» (To practice)

«*A Jugar*» (To play a game)

and «*A Tocar*» (To Play a piece).

Each of these sections can be seen later in the corresponding chapters. We will provide a detailed explanation of objectives, didactic foundations and the proposed exercises.

Next, we will briefly explain contents:

«To learn...»

This section contains various didactic scores that introduce essential technical elements in the development of instrumental initiation.

«To practice...»

This section deals with initiation to games and arpeggios.

«To play a game...»

This section introduces, through didactic games, concepts necessary for complex technical elements.

«To play a piece...»

This section provides a repertoire of pieces with which the student puts into practice the different technical aspects that are worked on, and where they will have the opportunity to achieve consolidation.

4. Findings

Although sufficient pedagogical history of the violin exists, there is still a lack of knowledge from a studied, analysed and proven standpoint.

The methodologies take an experimental and intuitive point of view with professionals who, in the best of cases, exercise a compendium of didactic proposals, while on many other occasions are simply exemplary and dedicated specifically to their own fields and objectives. Nevertheless, it is true that specialized pedagogues increasingly pick up these materials and make improved use.

My First Violin, intends to contribute a didactic material elaborated for the methodological occasion with a sequential proposal for these didactic situations, so that even a somewhat inexperienced teacher can achieve objective results.

The lack of similar specific methodologies makes it difficult to compare this proposal's correctness. This proposal contains some recognizable methodological aspects, but it also contains innovative elements; for example, a first formative stage based specifically on air strings associated with technical elements such as arc distribution, arc weight work to achieve dynamics, left hand fingering, and position changes.

It is therefore a bold and somewhat risky proposal that should demonstrate its effectiveness with coming generations of teachers who choose to apply it. It should be assessed by future studies.

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LA BRUJA MA-MARUJA WORKSHOP (THE WITCH MA-MARUJA)

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Abstract. In the present work the importance of creating a good musical context for children in the early childhood education stage is manifested. This context, although often difficult to provide adequately, is necessary for the development of the different competences defined in the current education curriculum. The possible motives of this situation are presented and the objectives and didactic materials that will be provided in the musical workshop are listed based on the proposal of the participatory musical story *La Bruja Ma-Maruja*. A brief description is provided of the different skills addressed by each song or recitation.

Keywords. Musical context, singing, movement, language, development.

1. Introduction

La Bruja Ma-Maruja is a pedagogical and artistic proposal based on a musical tale created for children ages 3 to 8, where the protagonist is a witch afflicted with a serious stammer who doesn't have any friends. The values of friendship, humility and sincerity are present throughout the story while the different songs and activities develop the intelligences proposed by Gardner in his theory of multiple intelligences (Díaz, 2010).

Starting from the fact that music must be learned just as any other language, it is important to create a rich musical context from birth—and even earlier, since according to Pascual (2008) quoting Tomatis, the ear of the embryo begins to develop during the tenth week of pregnancy, and at four and a half months is already functional—to stimulate the different skills that the child will develop.

2. Context

Music, as an art form that has been linked to humankind's need to express itself from the beginning of our existence, allows children to acquire a greater awareness of themselves, the environment and others. In addition, they develop their imagination and creativity while discovering a tool to channel and transform their emotions (Pérez and Pujol, 2015). Froehlich (2011) states that, from an educator's perspective, musical activity favors the development of social, educational and musical values, thus considering music education as an intrinsically interdisciplinary field. The study presented by Ferrer (2011) in his doctoral thesis *El cant coral educa en valors, hàbits i competències* is an example of this fact. Also, Casas postulates that:

“En el hemisferio cerebral derecho residen nuestras capacidades musicales, junto con las visuales y las espaciales. Desarrollándolas, se logra una evolución armónica y equilibrada, además de formar una estructura “pre-lógica” que facilitará aprendizajes posteriores. [...] El aprendizaje temprano de la música aporta tantas ventajas, que se ha convertido en asignatura imprescindible en los más innovadores sistemas pedagógicos.” (2006:171)

Psychologists, pediatricians, educators and teachers agree that our learning abilities are at their peak at the time of birth. When we are born we have a certain amount of brain cells associated with each sense, but which must be stimulated during critical moments of brain development in order to establish the appropriate neural connections. In the case of hearing, if during their first months of life children have no opportunity to be exposed to a rich musical context, these cells will not become associated with that sense and will be redirected to another, usually the eye, thus making it stronger and safer (Pérez and Pujol, 2015). Gordon (2012), renowned music teacher and American researcher, explained in *Learning Sequences in Music: Skill, Content, and Patterns*, his Music Learning Theory; in it he postulates that students must develop their audiation, the basis of musical aptitude, from the first months of life. The theory also puts forward that all children can develop their musical ability to a greater or lesser extent and that, in order to do so, they must be immersed in a rich musical environment as soon as possible. Hargreaves (cited by Giráldez, 2014) considers that the interaction between people and their social and cultural environment occupies an important place in contemporary evolutionary theories. Hemsy (cited by Vera, Donaire, Fernández, Judías, and Domínguez, 2017: 230) states that “this environment in which the child lives and develops will be a decisive factor in the development of her sensitivity and also of her hearing and her future musicality” and Ibuka (Ibidem, 2017: 230) adds that since birth the baby must be stimulated in different ways: singing, talking, looking at him, smiling... we must communicate with him by all possible means. In this sense, “if the environment influences the development of people, we see once again the great importance that family and society have for music education” (Giráldez, 2014: 22). For this reason, it is necessary to take into account the environment or musical context as an important part in any person's musical development.

Gordon in his research concludes that there are important similarities between the learning of spoken language and music. In the first place, children must hear the language they will learn since before birth; then, when their cognitive development allows it, they will begin to experiment with the elements of the language, that is, sounds, which will later become words and then sentences, or notes and rhythms that will allow them to execute small musical phrases. Fernández, member of the Board of Directors of the International Association and Music Education Willems, postulates that:

“La música es un lenguaje y, al igual que nuestra propia lengua, precisa de una impregnación anterior a la práctica basada en la escucha que implica una retentiva y diversos intentos de reproducción de ese lenguaje, llegando a la conciencia a través de la imitación”. (Fernández, 2010:49).

Willems considers (2000) that the first level of musical initiation focuses on the oral aspects of music, and tries to arouse interest, promote active participation and develop a child's general working abilities, paying no attention to results. Other important educators and musical researchers, such as Schaffer among others, have also considered it essential to take into account the relationship between music learning and language (Espinosa, 2010).

Given the importance of a child's musical environment since birth, we must bear in mind that it is parents who first guide their children in the development of spoken language and in the acquisition of basic motor skills. On the other hand, when it comes to developing children's musical abilities, the same thing does not happen (Pérez and Pujol, 2015). Many parents feel that they do not have sufficient command of the subject or simply that they do not have a good singing voice. Capdevila (2011) recalls in an interview for the magazine of the *Secretariat de Corals Infantils de Catalunya*, that the lullabies existing throughout the world are proof of how mothers used to sing to their children without worrying about whether they had a good voice or sufficient musical training.

Music learning is often considered an activity restricted to those who want to be musicians or artists. If we analyze the places where students can learn music in our society, on the one hand we find the centers for the specific teaching of music, such as conservatories or authorized centers for regulated studies, and on the other music schools for non-regulated ones (Giráldez, 2014). Moreover, in preschool and primary schools, and even high schools or other education centers, the musical education that is offered takes the form of a superficial introduction to music, with no intention to guide them towards professionalization. If we focus on music education 0-6, it should be borne in mind that many music schools that offer non-regulated musical education are not specialized in musical training at those ages, so they mostly propose activities aimed at raising musical awareness, an initiation to music or other similar activities from 3, 4, 5 or 6 years. Few offer a formative and progressive musical development program from 0 years. Preschool is the other context where students of these ages could develop their musical skills, but it currently offers a poor musical environment, due to the insufficient musical training that for years has been standard requirement for preschool teachers.

In his article *Musical training of preschool teachers in Spain and Bulgaria*, Ivanova (2011) points at the problems with the musical training given in the university degree of Early Childhood Education. Although the implementation of the Bologna Plan has meant increasing the musical training of teachers of early childhood education, this "may be insufficient if students enter university without previous musical knowledge" (Ivanova, 2011: 90). Given that having such previous knowledge is not mandatory, it is likely that, despite the importance of music in early childhood stages, future teachers shall not acquire at university the skills needed to teach a formative music program in schools, falling again into the practice of simple musical entertainment. Thus Ivanova proposes that future teachers of early childhood education should have musical knowledge before starting their university studies. In this way, a high-quality musical environment in preschool classrooms would be guaranteed.

Taking this situation into account, it becomes necessary to musically train teachers in early childhood education and offer high-quality musical alternatives, so that students ages 0 to 6 can develop satisfactorily all their abilities through music, as well as begin to awaken their musical skills. This approach to music will help the child to develop more efficiently her different perceptive, expressive, and cognitive abilities (including attention, memory and language) (Giraldez, 2014).

3. Aims

The main objective of the musical workshop *La Bruja Ma-Maruja* is helping children develop their personality, perception, aesthetic expression and musical creativity, through music. Initiating very young children in the world of music and art through a shared meaningful musical experience is one of the fundamental aspects of the work presented.

4. Didactic Materials

The didactic materials presented or used before, during and after the musical workshop of *La Bruja Ma-Maruja* are the following:

- Illustrated tale plus CD with the audios of all songs and original recitations in book format.
- File including a number of preparatory activities to be done with the children at school before and after the musical workshop.
- Web link to access further teaching and pedagogical materials.
- Didactic proposal with all songs and recitations that make up the musical workshop, including each piece's technical information (mode, metric, compass and tonality), as well as the pedagogic objectives and contents.
- The body and voice as instruments.
- Various instruments such as the tambourine, the maracas, the guitar, the violin, the cajón flamenco and the darbouka, among others.
- Materials for direct experimentation such as rattles, paper boats and elastic cooperative fabric, among others.

5. Description

The story of *La Bruja Ma-Maruja* is told in the first person by the character of Juana the explorer who, after meeting the Witch, becomes one of her best friends.

The activity includes a total of thirteen proposals between recitations and songs, each with different objectives and musical contents:

1- The protagonist of the story is introduced through a song in major key of triple metric entitled *La Bruja Ma-Maruja* (The Witch Ma-Maruja) featuring a short musical phrase that children can repeat following its directionality in a musicograma, a picture or drawing which helps to understand music.

2- Next, in *Oi, lai, la* children can listen to a three-voice canon sung by two people with the help of a looper, a digital instrument that performs one of the previously recorded voices. The main content to be worked on is macrobeat, through tapping one's own body or one's peers. In this way we work on corporal-kinetic, musical, intra and interpersonal intelligences.

3- The story continues with a double recital of just four verses entitled *Ma-Maruja se prepara* (Ma-Maruja gets ready) in which the Witch gets ready to make her potions.

4- Next comes the recitation of the witch's first potion, *Poción para curar heridas* (Potion to heal wounds). It is a double recitation of ten verses that children can repeat every four beats.

5- In the double-metric song *Pociones* (Potions), simple melodic patterns of three sounds are vocally imitated in the scale of E minor harmonic. The imitation of other musical aspects such as nuance and character is also proposed.

6- Next is the witch's second potion, called *Poción para curar el dolor de barriga* (Potion to heal tummy ache). It is a double recital of ten verses in which children, besides repeating the text of each verse, can experiment with the sound of rattles (maracas).

7- In *¿Y si sí, y si no?*, (what if yes, what if not?) a double metric song in Doric mode, empathy and education in values among children are promoted as the story presents them with a moral dilemma.

8- In *Conversación entre la bruja y la exploradora* (Conversation between the witch and the explorer), auditory discrimination between high and low pitches is developed. (It is a double recitation that only the witch performs, so that children can compare and contrast rhythmic speech following a pulsation (recited) against free, unconstrained speech.

9- In the recitation *Si una poción quieres probar* (If you want to try a potion), a double metric will be presented that children can actively listen to.

10- The *Danza para hervir* (Boiling dance) invites our young students to actively listen and then represent the song's macrobeat with different movements (walking, jumping, clapping and "stirring the potion"), each related to the song's structure (phrases).

11- The song in major key and double metric *Los mejores amigos del mundo* (Best friends in the world) promotes companionship and respectful body contact through individual and collective hugs.

12- In *¡Quiero Navegar!* (I want to sail!), a triple metric song that combines a minor aeolian and harmonic mode, we focus on the macro, microbeat and the song's rhythm through the joint movement of an elastic fabric.

13- Finally, in the mixolydian song of double metric *Adiós bosque* (Goodbye forest), the students can grasp the structure of the song through movement (both locomotor and non-locomotor). They must also mirror the macrobeat (in quarter notes) by walking or clapping in different parts of the song.

6. Final remarks

“Una sociedad actúa como un organismo vivo: resuelve sus necesidades y potencia sus capacidades” (Alsina, 2010:11). To conclude, and taking into account that most parents poorly stimulate their children’s musical abilities, that early childhood music training is not offered in all music schools (which are, besides, usually private schools), and that most teachers working in early childhood education have limited musical training, we strongly believe that musical workshops aimed at very young children are a compensating tool that may help develop different musical skills and abilities during early childhood.

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COLOS DE MÚSICA: A CONTRIBUTION TOWARD BUILDING INNER GARDENS

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Abstract. “Colos de Música” is currently a training program within the project “GermInArte – Artistic Transformation for Social and Human Development since Infancy”, supported by the Calouste Gulbenkian Foundation. This training is directed to early childhood professionals, musicians and other artists. It is based on the publication with the same name, which integrates “*Manual para a Construção de Jardins Interiores*” (Manual for the construction of Inner Gardens). This publication presents several pedagogical perspectives, building up an eclectic approach to music for infancy and childhood. “Colos de Música” is grounded on Edwin Gordon’s Music Learning Theory principles and it aims to provide musical experiences that can enrich the interactions with children and babies. This training program proposes movement activities, vocal exploration, songs, chants and improvisation activities in a sharing space where music is conceived as a communication tool. It is built upon individual needs and motivations, shaping the capacity to express the art within each one’s “Inner Garden”. The training program aims to offer complementary educational and artistic perspectives and to develop processes of reflection, sharing, autonomy and artistry within the context of musical creation for children.

Keywords: Music Learning Theory – training – musical interaction - movement

1. Introduction

Silence

Silence is the starting and ending point of our work. Different types of silences, of course. The first is a listening condition and is a requirement to be followed in the whole session. The second should be a consequence of a sense of wholeness to be achieved by the group: the balance between the absence and the presence of activity.

Body

Voice and movement – generated by the full enjoyment of body vibration and the energy provided by deep breathing – is the material to be used in the creation of dynamic and rich musical environments, in an atmosphere of genuineness conducive to self-expression and the construction of bridges of communication between all those who participate in music sessions for children.

Harmony

Sharing as a state of collective connection could be a good definition of harmony: tuning in with oneself and with others. We exist, and we are linked, in a harmonious way.

Inner Garden

The silence achieved after each participant has found their own space to express themselves musically, to be one's self, is a peaceful space: it is each one's Inner Garden.

2. Context

The music learning theory of Edwin Gordon (2000b, 2000a), the concept of communicative musicality of Colwyn Trevarthen (2010) and the experience gained in workshops and artistic projects for early childhood and childhood, designed by the “*Companhia de Música Teatral*”, inspired “*Manual para a Construção de Jardins Interiores*”. It was an output of the project “*Opus Tutti*”, supported by the Calouste Gulbenkian Foundation.

3. Aims

The main goals of this training program were to explore communicative resources using the body and the voice, to be able to use the repertoire in different educational settings, to share meaningful moments of musical interaction, and to contact with professionals who work in different early childhood contexts. It aims to provide repertoire and musical

activities through the music learning theory approach, guided by the idea that we learn music as we learn language.

4. Didactic materials

“*Manual para a Construção de Jardins Interiores*” integrates 7 books and 5 CDs and was published in 2016. “*Colos de Música*”, “*Colo da Terra*” and “*Colo dos Bichos*” are three of those publications and they are specifically linked with music learning theory.

5. Description

60-minute workshop.

6. Final remarks

“Colos de Música” is a participatory and embodied musical experience.

Songs, chants, movement, social interaction through vocal and body language and other elements of the children’s culture are selected according to specific musical characteristics using various themes (animals, folk songs).

We hope you enjoy our Garden.

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A SOLDIER NAMED INTERVAL

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Music is inherent to mankind. It accompanies us throughout all our lives, from the time we are in our mother's womb (the heartbeats of the mother) until we die. It has the power to change our mood; it stimulates basic physiological processes, such as perception, attention and memory; it is universal as it has no barriers or frontiers; it promotes creativity and, thus, thinking and sentiments. In addition, it is verbal and non verbal communication. The fact of having theoretical knowledge, like the one offered here, that can be put into practice, allows us to understand when sharing materials; it allows us to analyse musical pieces, value their musical quality and be critical. Nowadays, a lot of resources exist within reach of most people: books, journals, events, etc., everything is available on the Internet. Each day more people with more training offer materials adapted to all levels, tastes and ages, turning knowledge into a universal right. We all collaborate and share; music is endless. The aim of this paper is precisely this: to be a guide of basic musical aspects (types of intervals and key signature) so that any person, preferably children, can understand making music education as a right from the first school stages. Contents are a tool that allows us to analyse and understand different types of music (such as current commercial music, which is generally quite simple) and to be able to appreciate other more complex and interesting styles.

Keywords. Intervals, key signatures, flats, sharps, music language

1. Introduction

The title of the unit, “A soldier called interval”, was chosen to attract the attention of students, who are very young, and to motivate them from the very beginning. By personifying the topic to be discussed and by linking the key signature with a soldier, students are expected to learn and never forget the close link between key signatures, tonalities and intervals. In Spanish key signature is called ‘armadura’, which means armor.

2. Context

This project was developed to be included in the curriculum and to be taught in the third academic year of elementary music school, in the subject “Musical language”.

3. Aims

With the intention of allowing students to become interested in key signatures, tonalities and intervals in a fun and entertaining way, the main objective is to provide students with a teaching material that guides them during the learning process of the aforementioned subjects, through the character *Interval*, the soldier.

General objectives:

- a) To appreciate the importance of music as an artistic language and a means of cultural expression for nations and people.
- b) To be capable to express themselves with musical and aesthetic sensitivity so as to interpret music from different periods and styles, as well as to enjoy it and expand the possibilities of communication and personal fulfillment.
- c) To understand and value the importance of breathing and mastery of the body for the quality of sound and interpretation when instrumental techniques are being learned.
- d) To relate musical knowledge with the characteristics of writing and literature about an instrument, in order to acquire a foundation for carrying out artistic interpretation.
- e) To publicly interpret music with the necessary self-confidence, and to experience music as a means of communication.
- f) To Interpret music as a group, getting used to listening to other voices or instruments, and adapting harmonically to the band.
- g) To be aware of the importance of individual work and acquire the ability to listen to one's self and be critical.
- h) To value silence as an indispensable element for the development of concentration, internal listening and musical thought.
- i) To be aware of the importance of active listening as an essential basis for training future professionals.
- j) To promote the use of musical heritage in general, and that of Galicia in particular, as a means of indispensable enrichment for individuals and their musical education.

The teachings contained in this project, which are framed in the third year of musical language, will be aimed at helping to develop the following abilities among students:

- To share musical experiences with classmates.
- To acquire the essential knowledge, appropriate to the level, to enrich the relation of students with music.
- To acquire the knowledge indicated in the content section.
- To develop the resources of the voice, as a vehicle for musical expression, in order to understand the elements of musical language.
- To value the tuning and internalization of sounds, in the tonalities studied in the course, and the intonation process as an indispensable need for instrumental and choral practice.

- To acquire the basis for auditory, melodic, rhythmic, harmonic and formal development.
- To educate memory as a basis for the formation of the inner ear and its progressive development.
- To experience creating melodies, songs, etc., internalizing the acquired knowledge and making it functional.
- To introduce students to the concept of analysis (form, harmony, cadences, within the level of knowledge of the course).
- To improve competence in the use of ICT as a tool for supporting musical learning.
- To acquire the essential capacity of musical writing, as a basic element of musical language.
- To promote the use of a musical terminology to communicate knowledge to others.
- To acquire the habit of daily personal work.

Table 1. Relation between general and specific objectives

General objectives	Specific objectives
To appreciate the importance of music as an artistic language and a means of cultural expression for nations and people.	To share musical experiences with classmates.
To be capable of expressing one's self with musical and aesthetic sensitivity so as to interpret music from different periods and styles, as well as enjoying it and expanding the possibilities of communication and personal fulfillment.	To acquire the essential knowledge, appropriate to the level, to enrich the relation of students with music.
To relate musical knowledge with the characteristics of writing and literature about an instrument, in order to acquire the bases to carry out artistic interpretation	To value the tuning and internalization of sounds, in the tonalities studied in the course, and the intonation process as an indispensable need for instrumental and choral practice.
To relate musical knowledge with the characteristics of writing and literature about an instrument, in order to acquire the bases to carry out artistic interpretation	To promote the use of musical terminology to communicate knowledge to others.

General objectives	Specific objectives
To be aware of the importance of active listening as an essential basis for training future professionals.	To experience creating melodies, songs, etc., internalizing the acquired knowledge and making it functional.
To be aware of the importance of individual work and acquire the ability to listen to one's self and be critical.	To acquire the habit of daily personal work

4. Methodology

A continuum between natural musical experiences (natural musical expressions) and the constant presentation of new contents (in this case key signatures, tonalities and intervals) is necessary in the learning of music. The methodology must be natural, comprehensive and globalizing, naturally linking all aspects of musical education with the everyday activities of the students.

In order to respond to the foregoing the methodological strategies will generally be adapted to the characteristics of the students and to the contextual factors of the class, such as the number of students in the group, the available time, space and resources.

Methodological principles

The principles that rule the elaboration of this didactic unit, by providing it with coherence and sense, are the following:

- Actions: the music is learned by playing it. Therefore, the learning process of the musical language will be addressed through an active methodology, such as a workshop (with worksheets and games related to the relevant contents). This involves collaboration, sharing personal experiences, practicing constructive self-criticism and encouraging the exchange of opinions and experiences.
- Autonomy: each student will be oriented towards the progressive acquisition of musical habits, teaching them to work independently and making decisions for themselves.
- Creativity: through the elaboration of personalized material, such as the writing of the cards of the game or the worksheets according to student's preferences (in which drawings are always welcome, since graphic representations are an essential part of motivation), students will be building their own method, compiling the results of the proposed tasks, which in many cases will involve creation exercises.
- Individualization: although musical language is a subject taught in groups, we will try to take into account the personal dimension and the emotional and social re-development of each student in each class.
- Flexibility and diversity of didactic strategies: this didactic unit is designed to last twelve sessions, although adjustments could be made in the timing

of contents in order to achieve proposed objectives.

- Coexistence: since musical language is a subject taught in groups that demands continuous teamwork, a climate of cordiality and respect among students will be encouraged at all times.
- Relevance: this will be one of the forms of motivation to be used, presenting the tool that is being learned as something that will be useful in other situations, and that will have real applications. In the present case, the emphasis is on the recognition of key signatures in the musical scores and their corresponding tonalities, as well as the identification of some intervals when using their favorite songs. In order to do this, we will use worksheets and games as basic tools to respond to the wishes and curiosities of the students and to promote meaningful learning processes.
- Interdisciplinarity: students will practice key signatures, tonalities and intervals by analyzing the pieces that they are interpreting during the course with their instrument to give these contents a greater significance.

Teaching methods

At the time of deciding the teaching methods for this didactic program, the following aspects were taken into account:

- Constructivist model: the main model idea is that knowledge is a personal construction in which student develops their own meanings based on previous knowledge, by means of an intellectual and practical activity.
- Meaningful learning: this model of learning is closely related to the constructivist model, since the acquisition of knowledge by students is carried out by adding new ideas to their own concepts, adding new pieces of information to what they already have, which will be useful for applying in other situations. For this to occur, we must take into account the following ideas throughout the entire activity:
 - a) Students should show a good attitude. This is achieved by showing them that what they are doing makes sense -that is, it has a purpose, and an aim-, as well as encouraging a good and relaxed atmosphere, reinforcing the self-confidence of each student, etc...
 - b) New concepts must be taught following a logical structure within the subject, and focusing the work in a globalizing way. It is very obvious in the present case, since from the study of scales and tonalities students will be able to reason and analyze intervals by themselves, with the corresponding advantages in the contents that this implies for subsequent courses.
 - c) The new learning must be related to previous knowledge. Therefore, contents must have a psychological significance: the contents in this didactic unit are the intermediate step between the analyses of intervals: ascending / descending, melodic / harmonic, conjunct / disjunct motion, etc... and the formation of chords.
 - d) Students should be aware of the importance of individual study, fostering interest and respect for the study routine as well as learning how to manage time efficiently. They

will be aware of this fact when analyzing the previous contents in the scores that they are studying with their instrument.

Use of Information Communication Technologies (ICT)

Nowadays, the use of new technologies in the classroom offers an infinite range of possibilities, allowing more comprehensive learning and enabling the renovation of both pedagogy and didactics. Education has to move forward with society, in order to mutually enrich each other. In order to develop this teaching unit, it is preferable to use a computer, tablet or electronic device as audiovisual support for explanations. These tools are also very useful for students when working with the reinforcement worksheets at home, since they allow them to practice at their own pace, without the supervision of the teaching staff and, in many cases, with immediate correction. This methodology will allow them to review the contents learned at their own pace and at home. We will provide students with the adapted resources. Those desirable in any classroom of musical language are: a piano, Orff instruments, a computer with internet connection and speakers, and a video camera. The use of resources will be subject to availability.

Regarding the resources available online, we can highlight

www.youtube.es

www.teoria.com

<https://www.mariajesusmusica.com/>

<https://fatimalenguajemusical.blogspot.com/>

5. Description

First block:

- *Session 1:* We will begin by asking the students if they know the sharp and flat symbols, if they know what they are used for and introducing Interval, the soldier. Once these questions are cleared up, we will begin by pointing to the sequence of tones and semitones between all the notes on the major scale. This will be done by painting with a marker on a card template -one for the sharps and another for the flats- the keys that are altered, increasing the number progressively, while playing them on the piano. The fact that students have to figure out the origin of the key signature and the corresponding tonalities will help them to relate this concept to the circle of fifths and to better assimilate the content, since memorizing without logic makes no sense. See ANNEX 1. <https://youtu.be/vZEJLE3pOG8>
- *Session 2:* we will give the students a photocopy of the handout. They will have to complete the worksheet with colored markers and pen as follows: the students will use orange color for the arrows, the notes and the name of the tonality if the latter is guessed. To write the key signature, students will use a blue pen, and orange for the last sharp and to write down the trick to guess the name of the tonality. This is how students will be able to prepare their own learning material. When finishing each scale, students will sing along with the

piano. See ANNEX 2.

- *Session 3*: students will respond orally to the questions that we ask them, and in some cases we will also monitor them (they will explain the possible questions they have to their classmates). Games will also be played in small groups under our supervision. See ANNEX 3.
- *Session 4*: The students will work individually, with pleasant and entertaining worksheets aimed at motivating students, while allowing us to keep track of their evolution. See ANNEX 4.

Second block:

- *Session 1*: We will repeat the methodology from session 2 in the first block, but this time using blue marker, the corresponding one for the flats (this sign alters downwardly, like the blue color for low temperatures).
- *Session 2*: Activities to identify flats similar to those already carried out with sharps will also include oral replies and group games.
- *Session 3*: individual worksheets with flats, as done in the first block. See ANNEX 5.
- *Session 4*: Now that students have already worked with sharps and flats separately, we will combine the two types of key signature. We will complete the form of the circle of fifths. See ANNEX 6.

Third block:

- *Session 1*: the handouts with colors will be handed out, and then the intervals will be explained (number and quality), followed by an oral discussion of different cases. The students may complete a small collage that will be shown in the classroom during the following classes. See ANNEX 7.
- *Session 2*: A guide will be provided to each student, which will be used in the following exercises. Individual questions will be asked to verify students progress. See ANNEX 8.
- *Session 3*: the analysis of intervals included in the chosen scales will be discussed orally. In this way, all students will be paying attention, since everyone can ask questions, if they had any, and in some cases they will be answered by peers themselves . <https://youtu.be/gFEyw9njhVc>
- *Session 4*: Lastly, they will practice intervals with the sheet that we will give them, as well as the scores that they are using when practicing with their instrument (interdisciplinary) or even with famous songs that they like. See ANNEX 9.

6. References

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Vacca, Maria (2004). *El solfeo en... tebeo. Segunda parte*. Nueva Carisch España, S.L.

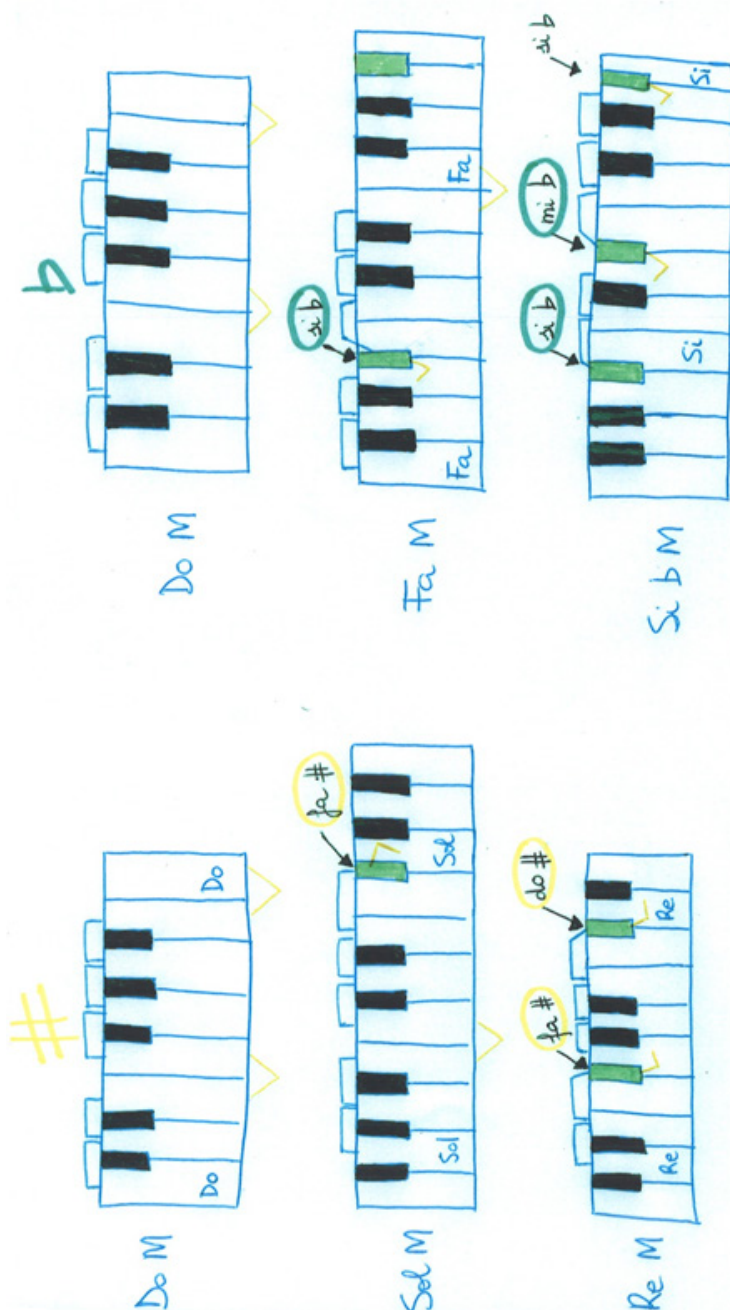
Stocco, P.A. (abril de 2018). Mucho más que canciones: La música y sus aportes para futuros docentes. *Eufonía. Didáctica de la música*, (75), p.35-40.

The COMPLETE WORKSHOP can be found following THE FOLLOWING LINK:

https://drive.google.com/open?id=1bIL3xIjFPfmD9YmTG_Yxhn0ip6KKCIF

APPENDIX

Appendix 1



Las escalas Mayores están formadas por intervalos Mayores y Justos a partir de la Tónica, distancias que crean la siguiente SECUENCIA: 2 tonos + 1 semitono + 3t + 1s. Esto provoca que en las escalas que no son Do Mayor encontremos notas modificadas ascendente o descendente, surgiendo así las ARMADURAS (teclas verdes)

Appendix 2

ARMADURAS Y TONALIDADES

ARMADURAS Y TONALIDADES

ARMADURA DE SOL MAYOR (F# C# G# D# A# E#)

Do Sol Re La Mi Si

Sol M Re M La M Mi M Si M

Re # M Do # M

Sol M Re M La M Mi M Si M

Fa # M Do # M

ARMADURA DE SI MENOR (B E A D G C)

Si Mi La Re Sol Do Fa

Fa M Si b M Mi b M La b M Re b M

Sol b M Do b M

Fa M (+1) Si b M (+1) Mi b M (+1) La b M (+1) Re b M (+1)

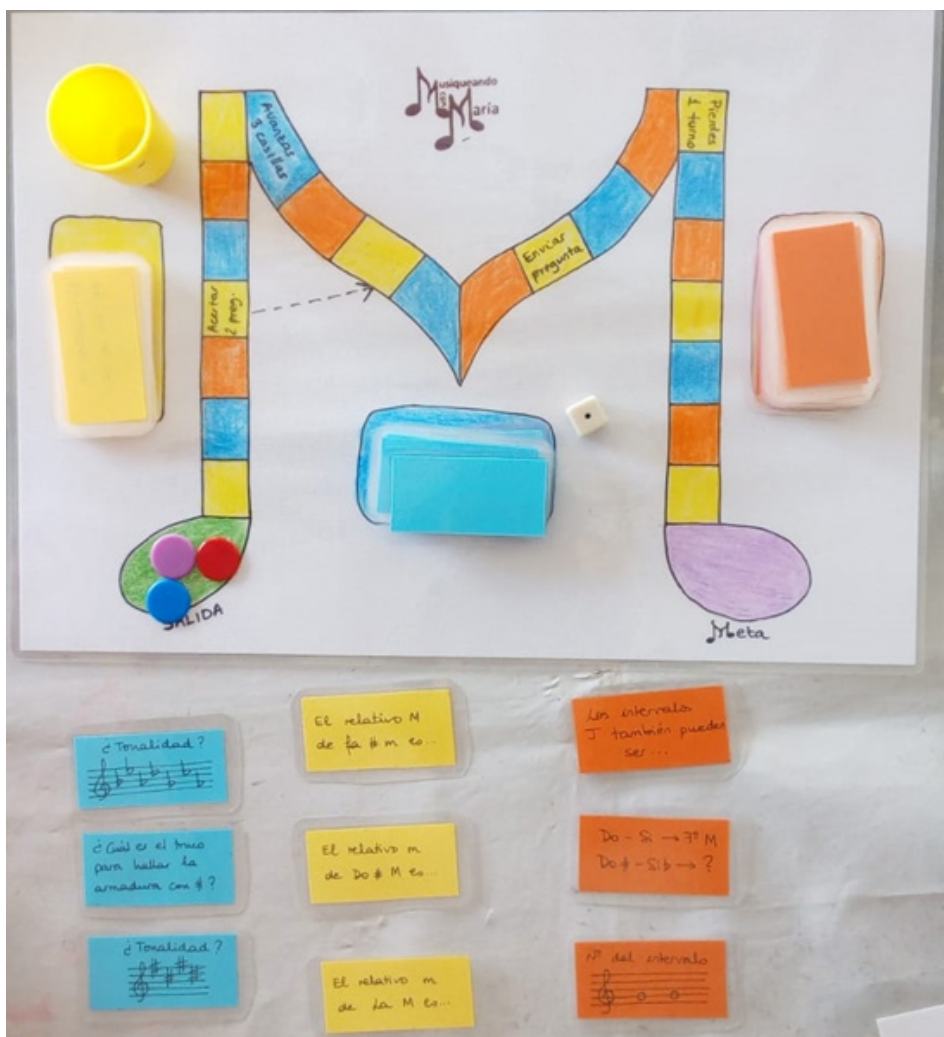
Sol b M (+1) Do b M (+1)

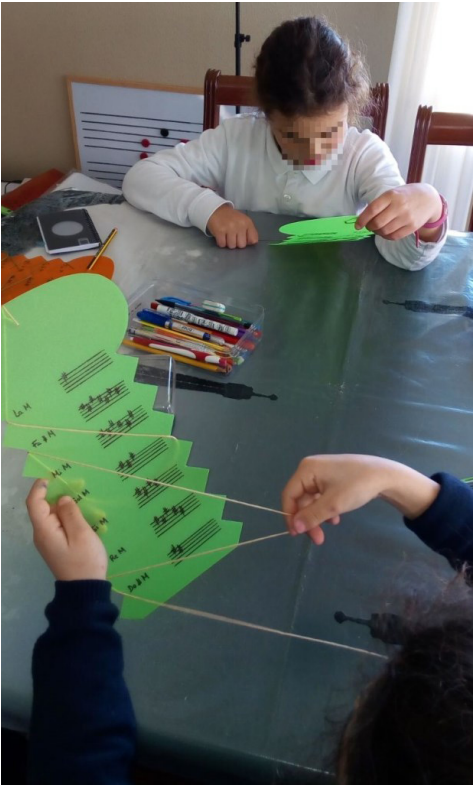
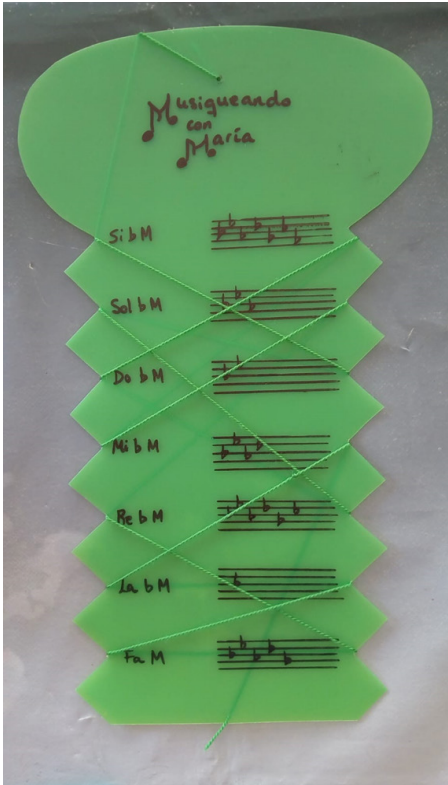
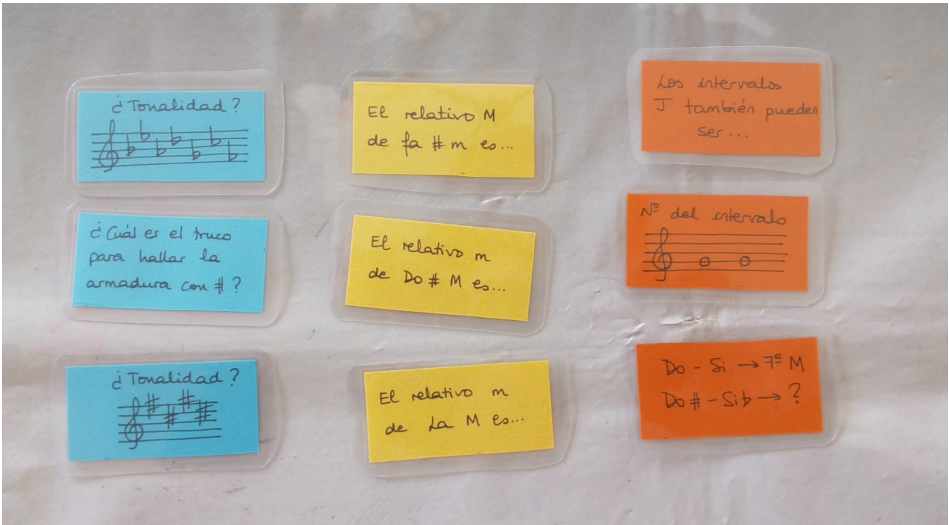
Appendix 3

Board game: each corresponding color corresponds to the corresponding theme: intervals, key signatures and relative keys. Ex.: C-F=3rd minor /C-F#=?

What is the relative key of G minor? We have 3 sharps, tonality?

Game inspired on the manipulative toy "Arco keys". In this case it is used to practice key signatures, both with sharps and flats.

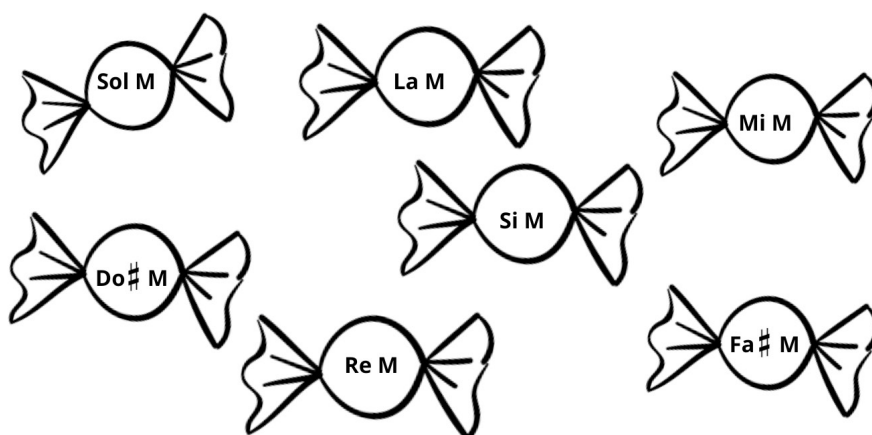
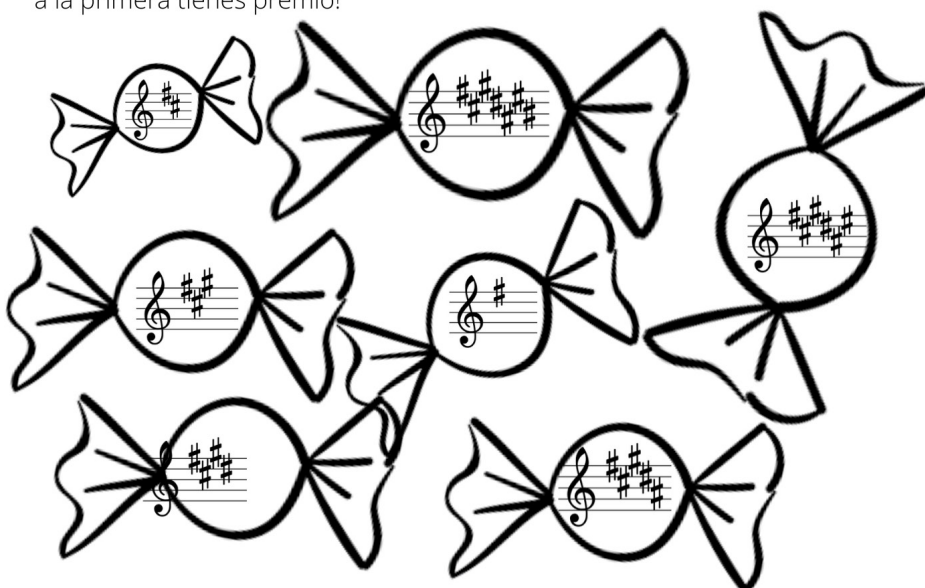




Appendix 4

Nombre:

Endulzamos las armaduras: colorea las parejas del mismo color. Para ello utiliza el truco que aprendimos en clase. ¡Si contestas todos correctamente a la primera tienes premio!



Appendix 5

Nombre:

La vida sin música es igual que un jardín sin flores. Une cada tonalidad con su correspondiente armadura de bemoles y cuando esté correcto puedes pintar los dibujos.

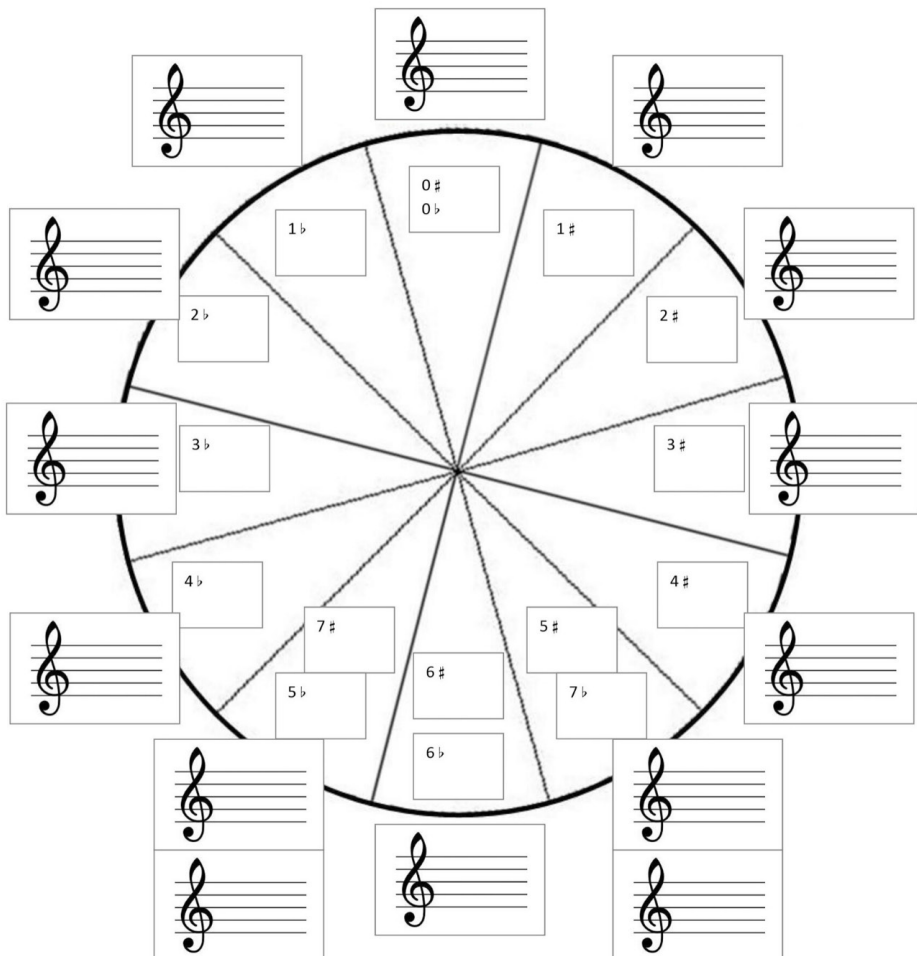
The exercise consists of the following elements:

- Central Flower Pots (from top to bottom):**
 - Fa M** (F major)
 - Do M** (C major)
 - Mi b M** (E minor)
 - Si b M** (B minor)
 - La b M** (A minor)
- Surrounding Musical Staves (from top to bottom, left to right):**
 - Bass clef, one flat (B-flat major / D minor)
 - Treble clef, one flat (F major / D minor)
 - Bass clef, two flats (B-flat major / D minor)
 - Treble clef, two flats (B-flat major / D minor)
 - Treble clef, three flats (A-flat major / F minor)
 - Treble clef, three flats (A-flat major / F minor)
 - Treble clef, four flats (C-flat major / F minor)
 - Bass clef, four flats (C-flat major / F minor)
- Bottom Row:** Five flower outlines for coloring.

Appendix 6

Nombre:

Repasamos el círculo de 5ª: escribe las armaduras y las tonalidades en función del número de sostenidos y bemoles.



Appendix 7

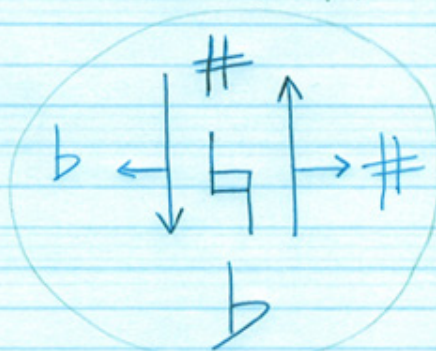
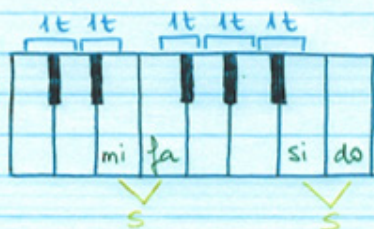
INTERVALOS

INTERVALO es la distancia entre dos notas musicales.
pueden clasificar según su NÚMERO y ESPECIE
función de la cantidad de tonos y semitonos que abarquen.



Nº ESPECIE

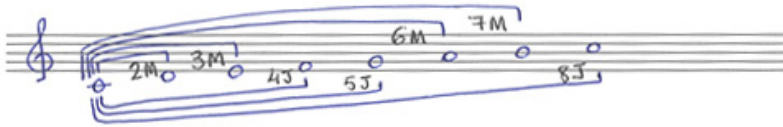
3º	Mayor	→	1 tono
4º	Mayor	→	2 tonos
4º	Justa	→	2 tonos + 1 semitono (mi-fa)
5º	Justa	→	3 tonos + 1 semitono
6º	Mayor	→	4 tonos + 1 semitono
7º	Mayor	→	5 tonos + 1 semitono
8º	Justa	→	5 tonos + 2 semitonos (mi-fa/si-do)



Appendix 8

ANÁLISIS DE INTERVALOS

Todos los intervallos a partir de la Tónica de cualquier escala Mayor son Mayores o Justos.



En el intervalo está alterado el mi 1 semitono ↓ (b); por tanto, se convierte en una 3ª menor

3ª menor

En el intervalo el si es natural (un semitono ↑); por tanto, se convierte en una 4ª Aum.

4ª Aumentada

En el intervalo el re está alterado 1 s. ↓ (b); por tanto, se convierte en una 5ª Dim.

5ª Disminuida

En el intervalo el do está alterado 1 s. ↑ (#); por tanto, se convierte en una 6ª Aum.

6ª Aumentada

Tónica

Escala de Do Mayor

Escala de Fa Mayor

Escala de Sol Mayor

Escala de Mi b M

PASOS A SEGUIR:

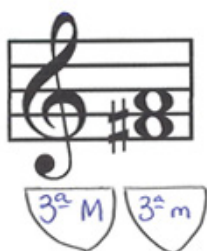
- Escribimos la escala partiendo de la nota más grave (tónica) del intervalo y colocamos la armadura correspondiente. Ojo, siempre una escala Mayor.

- Comparamos el intervalo de la escala con el del intervalo indicado y, en función del resultado, elegimos la especie del intervalo.

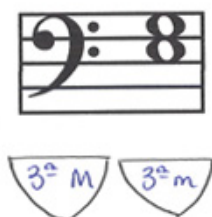
Appendix 9

Nombre:

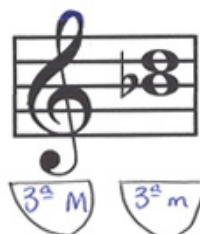
¿Recuerdas las especies de intervalos? Rodea la opción correcta. ¡Puedes utilizar colores!



3^a M 3^a m



3^a M 3^a m



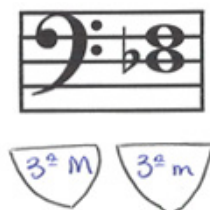
3^a M 3^a m



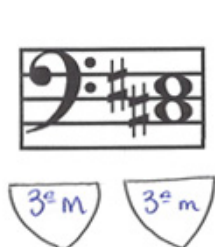
3^a M 3^a m



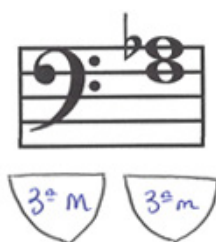
3^a M 3^a m



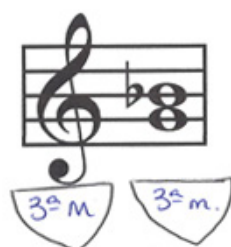
3^a M 3^a m



3^a M 3^a m



3^a M 3^a m



3^a M 3^a m

SONGS IN PIPES. POPULAR CHILDREN'S SONGS THROUGH THE PIPE ORGAN AS A TEACHING MATERIAL

CONCERT BY

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Abstract: The idea arises from interest in the Iberian organ (or pipe organ in the community where this activity takes place), through a non-profit association (<http://unratonotubo.organoourense.es/>) which the authors and developers of the activity belong to.

The main objective is to raise awareness of the pipe organ in the community where it exists, through sensorial and sound-musical experiences adapted to the Galician context.

The recipients of this activity are youngsters, without neglecting joint development with their caregivers, parents or grandparents.

The experience presented is not an ordinary concert. It is a musical experience for children and adults, where they have to participate in the development of the event, making it unique and memorable.

The experience stems from the pipe organ classroom of the conservatory of Ourense (Spain). Marisol Mendive harmonizes the pieces and together with the vocal interpretation by Rosi Vicente, they conduct a workshop in which children and adults participate in a children's encounter with the world of the pipe organ, using various registers to surprise children and adults.

Dr. Dorothé Schubart collected the pieces interpreted in a Galician songbook in the late 70's. Others are popular songs and children's games were collected by Antón Cortizas (2001).

The activity aims to present music in a lively, physical and emotional way, i.e. a creative experience in which music, play, movement and singing interact.

We intend to highlight the sounds and melodies of the community itself through the recovery of popular songs and the sound of the pipe organ.

In addition, the affective, musical and emotional implications have been demonstrated in various studies on children's musical development.

The value of the experience is to establish a connection between children (their families) and the music of their environment, as well as to experiment with this complex instrument's melodies, silence, and sonority.

Keywords: Pipe organ, popular songs, family, early childhood music.

1. Introduction

The idea arises from the interest in the Iberian organ (or pipe organ in the community where this activity takes place), through a non-profit association (<http://unratonotubo.orgnourense.es/>) which the authors and developers of the activity belong to.

The Iberian organ was developed in Italy, Spain and Portugal. It has strong roots in the western Mediterranean. It has a presence even in the most remote places of these countries, such as Galicia. The origins of the pipe organ go back to the water organ in Ancient Greece in the 3rd century BC.

Four years ago, the authors studied different children's sound material, including popular songs and games, lullabies and songs related to childhood. The selection was made according to the importance of the song for children.

The search focused on children's songs or games and the voice of parents as the main element for musical development. The musical repertoire pertains to the popular Galician music of the seventies. The literature deals with animals, plants, customs and climate typical to rural Galicia.

The authors performed improvisation with sound twists, rhythms, textures and harmonies of Galicia, giving each song an air of its own depending on lyrics and functional characteristics. Each song or game is different and the authors try to take advantage of the sound possibilities of the pipe organ and its diverse stops¹.

It should be emphasized that the interaction with children was carried out in a programmed and studied way according to the Willems methodology (based on movement as music structure), the Wuytack methodology (based on representation and literature) and the Gordon methodology (based on the use of music and sound interaction and recreation stemming from children themselves). From there, the study went through several phases of reflection and self-knowledge by the performers who adapted the concert to the involvement of the audience and where Professor Paola Anselmi contributed for her work related to music in childhood and her Music project in Culla (Italy).

¹ Each stop usually controls one rank of pipes, although mixtures and undulating stops

The multiple essays allowed building the interpretation and performance to create the interaction space with the children, the singer and the organist in a simple theatrical game.

2. Goals

The main objective is to raise awareness of the pipe organ in the community in which it exists through sensorial and sound-musical experiences adapted to the Galician context.

The recipients of this activity are the youngest, but without neglecting joint development with their caregivers, parents or grandparents.

The intention is to recover music as a human feature by establishing communication based on the voice and body of parents or caregivers.

Audiation is a critical element in the development of musical competency (Gordon, 2000). Edwin Gordon coined the term audiation, which states that when audiation occurs, —... we assimilate and comprehend in our minds music that we have just heard performed or have heard performed sometime in the past (2003, p. 4).

3. Protagonists and ages

Girls and boys from zero to seven years of age. Childhood professionals, parents and legal guardians interested in the emotional development of their children through musical experience. Those who are curious about the world of the Iberian pipe organ and music during childhood in general. For the concerts, we envision something like a playground with two-year-olds and a maximum of about ten to fifteen children where they can play at will with the music organ and proposed songs. We think language is not a problem, it is only a channel (Frost, 2010).

4. Processes

We present each piece with a mental image, as a story-tale. We associate singing with a toy, stuffed animal, handkerchief or other object that interacts musically during the performance. The children are actively involved in the reconstruction of the song and recreate it.

Marisol Mendive harmonizes the pieces and, together with the vocal interpretation by Rosi Vicente, a concert is conducted in which children and adults participate in a peculiar children's encounter with the world of the pipe organ, using different registers to surprise children and adults.

The activity aims to show music in a lively, physical and emotional way;
i.e. a creative experience in which music, play, movement and singing interact.

The experience presented is not an ordinary concert. It is a musical experience for children and adults, where they have to participate in the development of the event, making it unique and memorable.

It is an experience stemming from the pipe organ classroom of the conservatory of Ourense (Spain).

The project follows an open model in which different possibilities fit according to the children's reaction. It is based on listening, observation, imitation and interpretation.

The different songs are told in the performance as a story-tale. We present different activities, games and songs performed with pipe organ accompaniment (Guilbault, 2004; Hyun, 2000).

There is an instrumental introduction (organ only) in which the performer invites the audience to listen, and let themselves be carried away in an appropriate sound space to carry out the activity through the different senses.

We present a different performance for each song, consisting of a brief presentation that contextualizes the event that takes place during the performance. Duration depends on the audience.



(Table 1) Image of performance to preschooler school A Farisa from Ourense.
In the organ class of Conservatory of Ourense.

5. Music materials:

- Children's sound material: songs and popular games, lullabies and songs related to childhood.

- Dr. Dorothe Schubart, collected the pieces interpreted in a Galician songbook, in the late 1970s. Others pieces are part of popular tradition and children's games.

- Pipe organ, Portuguese toy, stuffed animal, handkerchief, manipulative music objects.

The popular songs that we use for this workshop are the following:

Rivirivi Song

Context: "This lullaby is sung by the grandmother from Sobrado dos Monxes to put to sleep a girl who always wants to see the moon before going to bed. Nevertheless, sometimes it is a cloudy night and the girl cries because she cannot say hello to the moon"

Ideas for interpretation: Sitting and barefoot.

Material: silk scarf to cover the face when the word "keep quiet". Use "sss-sss" to replace the word "silent". Observe the children's reactions in the "waiting time" and react to them.

Este meniño (This little child) Song

Context: "This lullaby is for a brother. He is not a normal boy: he is more handsome and bigger than anybody his age, and even daddy finds it difficult to pick him up because he is very heavy. When we sleep in Vilardevós, dad regrets his voice while singing.

Ideas for interpretation: Sitting or reclining.

It is possible to sing it in canon among several adults.

Material: sounding eggs (rhythm) in the part: "God gave it to me to take it away again..."

Alá arriba (Up there) Song

Context: "My parents have friends from Bande. Ever so often we go to help them with the cows and the sheep. Because it's cold, mommy gives us pampering."

Ideas for interpretation:

1st part: song with gestures.

2nd part: cradle the baby.

Material: Use cowbells in the improvised part of the organ. Cuddly animals allude to the animals presented.

Arrolín arrolán Song

Context: "In Fonsagrada the winter is long and cold. At teatime, grandmother lets us enjoy by making us laugh with this song, while we have a joke with the chin and the cheese..."

Ideas for interpretation: Standing, in the background, we calmly sing for children with gestures.

Material: Does not need instrumental material, only the body

Ovelliña (Little sheep) Song

Context: "In Fonsagrada, the winter months are cold. So we could not move everything or have a raffle to see if we have to go for a nap".

Ideas for interpretation:

1st part: seated the children "cast lots" to see what is left, following the rhythm of the song.

2nd part: in the literary part "flees, flees, flees", use a chicken toy: sonorous, Portuguese wood. Play to catch

Material: Portuguese toy that consists of moving wooden chickens by rotating a weight.

O boi brúa (The mooing ox) Song

Context: "Because it is so cold at Grandmother's house in Fonsagrada, grandmother takes out the bagpipe and the whole family dances to the song"

Ideas for interpretation:

1st part: we sing teaching the stuffed animals.

2nd part: we play tambourines free form.

Material: tambourines, stuffed animals with allusive animals: ox, cow, sheep,

O piollo e máis a pulgha (The louse and the flea) Song

Context: "Some aunts and uncles, on my mother's side, live in Muxía, yes, yes, near the Atlantic Ocean. Every summer we go there, playing with the waves of the sea... But, we miss the animals and mom sings to us this *muiñeira* (Galician song)"

Ideas for interpretation:

1st part: we tickle like lice and fleas...

2nd part: we play with stick puppets.

Material: chicken, rooster, cat and dog puppets.

Barquilleiro Song

Context: "Sarela is my cousin. She always wants to play "*barquilleiro*" because I let her play at being the "mom". It's up to me to guess the number of fingers that she puts on my side, if she does not hit me, she hits me until she's fed up, as a joke. "

Ideas for interpretation: Game of couples.

A player places the head on the knees of the other, which hits him with his elbows, palms and fingers. In the question of the song the one who hits and asks the number of fingers that he put on the other player's back, he has to guess.

Material: The own body and the others.

Chave do muíño (The key of the mill) Song

Context: "My cousin Lois prefers to play the "*chave do muíño*":

I am always the pastor. He is the wolf. To play, stand behind me and be my sheep. I will not let the wolf eat you! "

Ideas for interpretation: Symbolic game, profession of Shepherd.

The game begins with the cry of "one, two, three" between two adults as in a theater. The dialogue of the wolf and the shepherds are:

- Wolf: - I lost the key to the mill.

- Shepherd: - if you lost it, go and look for it.

- Wolf: - Why don't you help me?

- Shepherd: - I don't have to grind wheat this week.

- Wolf: -for if you do not grind on this one, you will grind.

The wolf (adult), in front of the shepherd (adult), tries to catch a sheep (children), the pastor prevents it by standing in the middle. The trapped child gets behind the wolf. The dialogue song starts at the same time as the game.

Material: Your own body and others.

Miguel Song

Context: "It's really fun, but Mom calls for dinner, so we have to stop. We must play the last one, because it is late. We make a wheel. "

Ideas for interpretation: turn to one side and another. In 1, 2 and 3, jump back and forth alternately. On the last lap we fall.

Canon to 3 voices.

Material: Your own body and others

6. Implications

We intend to highlight the sounds and melodies of the community itself by recovering popular songs and the sound of the pipe organ. In addition, the affective, musical and emotional implications have been amply demonstrated in various studies on children's musical development.

Currently the project is carried out on "annual organ days" that are held in the province of Ourense with different activities to build awareness of the pipe organ in our community. Each year, different enclaves are chosen to develop this activity for bringing the organ closer to children.

ACKNOWLEDGMENTS

The contribution of other methodologies such as Musica in Culla (Paola Anselmi) has been very important. They have encouraged me and believed in the potential of these little activities and in the power of little local things.

Thanks too, to Marisol Mendive, a great musician and a better pedagogue.

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