

## **Artists visit the school: an educational action through contemporary musical creation in a Singular Educational Action School**

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### **Theoretical background or Context**

The schools of Singular Educational Action host (in Spanish CAES) a diversity of children from different backgrounds who usually belong to poor families and neighborhoods classified as particularly disadvantaged groups. In this particular context, we present an educational experience that aims to bring contemporary sound creation to the classroom through the participation of artists in residence. Within the framework of the Resistències Artístiques program of the Consorcio de Museos de la Generalitat Valenciana (Spain), an artist worked for 20 sessions (60 hours) in a Singular Educational Action schools of the Primary Education stage. Fifteen 6th grade students participated. In this work, some introductory practices of listening, exploration and sound experimentation are described in which objects and instruments were used in addition to the digital tool, the Aglaya Play software, whose ease of use and attractive interface allowed the students to generate small sound pieces and contributed to form a broader and more extended view of the sound palette and the creative possibilities of sound creation. In a second phase of compositional development based on the soundscape (nature, sea, city), different visual supports were also used as guides for the final creation.

### **Aims**

The proposal was based on a conception of sound as a primary element for the composition with special attention to the soundscape of the city. The artist, together with the active participation of the students and the collaboration of the teacher, oriented his work to contemporary sound creation.

### **Methodology**

In this work, some introductory practices of listening, exploration and sound experimentation are described in which objects and instruments were used in addition to the digital tool, the Aglaya Play software, whose ease of use and attractive interface allowed the students to generate small sound pieces and contributed to form a broader and more extended view of the sound palette and the creative possibilities of sound creation. In a second phase of compositional development based on the soundscape (nature, sea, city), different visual supports were also used as guides for the final creation.

### **Results/Findings**

The results show 3 sound pieces developed through collaborative and interdisciplinary work, the results show: 1) positive changes with respect to participation, involvement and motivation on the part of the students; 2) transformed attitude of the teacher before the wide range of possibilities that open up from this type of artistic-creative approaches focused on sound.

### **Conclusions/Final considerations**

We conclude by reflecting on the importance and potential of sharing learning spaces between teachers, students and artists in residence, especially in Singular Educational Action schools where unpredictability and uncertainty are an educational and creative challenge.

## Reference

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