

music for and by children

nº 2 | 2022

2nd international conference music for and by children:

perspectives from children composers,
performers and educators

Title

Music for and by children

Issue

Nº 2, 2022

ISSN

2795-5990

Publication frequency

Biennial

Edited by

Sara Carvalho, Clarissa Foletto and Dora Utermohl de Queiroz

Designers

Ana Margarida Pinto, Joana Emídio, Rita Solá e Ana Luz

Logo

Álvaro Sousa

Publisher

UA Editora - Universidade de Aveiro

musichildren'22

Organized by

Department of Communication and Art, University of Aveiro (DeCA | UA)
INET-md – Institute of ethnomusicology – studies in music and dance

Organising committee

Sara Carvalho
Clarissa Foletto

Executive committee

Secretariat

Ana Carolina Petrus
Camille Foletto
Dora Utermohl de Queiroz
Éric Lana
Inês Rosa
Isaac Raimundo
Marisa Ponce de León
João Valentim

Technical support

António Veiga
Isaac Raimundo
João Valentim
Leonel Soares

Design

Álvaro Sousa (Logo)
Ana Luz
Ana Margarida Pinto
Joana Emídio
Rita Solá Correia

Social media manager

Ana Esther Antunes
Éric Lana

Scientific committee

Adolf Murillo, Universitat de València
Ana Luísa Veloso, Instituto Politécnico do Porto/Inet-md
Beth Bolton, Temple University
Clarissa Foletto, Universidade de Aveiro/Inet-md
Diana Blom, Western Sydney University
Gilvano Dalagna, Universidade de Aveiro/Inet-md
Graça Mota, Instituto Politécnico do Porto/Inet-md
Graça Boal-Palheiros, Instituto Politécnico do Porto/Inet-md
Filipe Lopes, Universidade de Aveiro/Inet-md
Helena Rodrigues, Universidade Nova de Lisboa/CESEM
Helga Rut Guðmundsdóttir

Jackie Wiggins, Oakland University (emerita)
Jesús Tejada, Universitat de València
Luk Vaes, Orpheus Instituut
Maria Helena Riaño Galan, University of Cantabria
Mary Stakelum, Royal College of Music
Nuno Peixoto de Pinho, CITAR
Paulo Maria Rodrigues, Universidade de Aveiro/Inet-md
Rūta Girdzijauskiene, Klaipėda University
Rui Penha, Escola Superior de Música e Artes do Espetáculo, Instituto Politécnico do Porto
Sara Carvalho, Universidade de Aveiro/Inet-md
Sérgio Figueiredo, Universidade do Estado de Santa Catarina
Thomas De Baets, LUCA School of Arts/KU Leuven
Viviane Beineke, Universidade do Estado de Santa Catarina

Contents

04	Musichildren'22 editorial
05	Featured Speakers abstracts
11	Concerts involving children abstracts
15	Lecture-recitals abstracts
19	Paper presentation abstracts
72	Pre-formed Panel presentations abstracts
76	Workshops abstracts
85	Full Papers

Musichildren'22

Editorial

The 2nd International Conference: “Music for and by Children: Perspectives from Children, Composers, Performers and Educators” (musichildren) was hosted at the Department of Communication and Art of the University of Aveiro from September 28th to 30th 2022. *musichildren'22* welcomed as speakers four important Portuguese institutions, which have one thing in common, they all work with and for children: 1) “Companhia de Música Teatral” represented by Helena Rodrigues and Paulo Maria Rodrigues; 2) “Sonoscopia” represented by Gustavo Costa; 3) “APEM – Portuguese Music Education Association” represented by Carlos Batalha; and 4) WETUMTUM represented by Bruno Estima. They spoke about their work, what they do and how they do it.

The main goal of the musichildren'22 conference was to explore aspects of music for children and music that is created by children, thus contributing to the dissemination of knowledge in the fields of Music Composition, Performance and Music Education. The conference fostered several discussions in these areas, alongside the sharing and development of new ideas. The three-day event hosted participants from South America, Europe, and Oceania who presented their work in different formats such as communications, workshops, panels, lecture recitals and concerts.

This publication presents 44 abstracts and 4 full papers, resulting from the communications, workshops, panels, lecture recitals and featured speakers presented during musichildren'22. These abstracts and papers reflect the diversity of issues related to the objectives of the conference, and are presented in alphabetical order according to the author's first name but divided in 6 sections according to their format of presentation.

Sara Carvalho and Clarissa Foletto
Inet-md/University of Aveiro

Featured Speakers

APEM – Associação Portuguesa de Educação Musical

The Portuguese Association for Musical Education, APEM, is a non-profit association of a cultural and professional nature, which aims for the advancement of musical education as an integral part of human development and social life, as well as a key component in specialised music training

APEM represents the interests of: music teachers; university teachers and lecturers involved in music education; educators.

APEM wants to promote: music education in schools; musical life and artistic work in schools; a qualified and adequate music teacher training.

APEM tasks: to organize music teacher trainings, meetings and conferences; to promote activities, projects and competitions in the context of musical education; to cooperate with advising authorities, ministries and other school authorities, as well as different institutions dealing with music education; to publish a magazine annually with peer reviews; to publish a newsletter monthly for the members of the association. to promote and develop Cantar Mais project (<https://www.cantarmais.pt>); to host Kodály Center of Portugal (CKP) and on it's behalf promote activities regarding Kodály music education concept.

***Cantar Mais* and the *Canção à Espera de Palavras* Contest**

Carlos Manuel Rocha Batalha

With the mission of making the singing practice a central experience of children's musical life, of creating and providing resources and opportunities for teachers to sing more with their students, in 2015, was founded Cantar Mais project, an APEM initiative. Today, with more than 160 songs, many hundreds of resources, thousands of users, and millions of views, Cantar Mais is increasingly becoming a reference in the music practice of Portuguese schools.

This platform is also an incubator for several artistic projects, such as the *Canção à Espera de Palavras* contest, a songwriting event for groups of elementary school children.

In these projects - Cantar Mais and the Songwriting Contest - three dimensions of musical learning intersect: 1) musical creation for and by children; 2) factors that influence songwriting processes and methods; and 3) the promotion of artistic practices in schools.

In this communication we will present these two projects, seeking to reflect on musical work for children and by children and on the perspectives of developing artistic and musical resources that imply children's direct active participation.

Companhia de Música Teatral

Artistic creation is the heartbeat of Companhia de Música Teatral (CMT). Starting with music and seeking interaction between various languages and possibilities for artistic communication, CMT has built a pathway to the discovery of what it calls “the development of artistic-educational constellations”. The philosophical matrix of CMT is defined by the creation of relationships between art and education, and by the articulation of academic research, artistic production, training, technological creation, community involvement and the promotion of the general importance of musical experience and the arts for social and human development. CMT has made a decisive contribution to a diverse and comprehensive cultural offer: CMT’s repertoire is a kaleidoscope of shows, installations, workshops, medium- and long-term projects, training activities, publications in various formats, participation in research projects and presentations that have national and international academic scope. CMT receives regular support from DGArtes, is a member of RESEO (European Network for Opera and Dance Education) and has presented its work in Portugal, Spain, France, United Kingdom, Austria, Germany, Belgium, Finland, Denmark, Poland, Greece, Cyprus, Czech Republic, Lithuania, Brazil, United States of America, Canada, South Africa, Macau, China, Hong Kong and Thailand. CMT has collaborated with the main cultural institutions in Portugal and has presented its projects at several prestigious international institutions and events, but it has also offered a set of development and training opportunities to nurseries, schools, non-profit organizations and the general community, which contributes to art being accessible to everyone. CMT collaborates with established artists as well as artists at the start of their careers. It received support from the Calouste Gulbenkian Foundation for the conception and development of long-term projects, and collaborates regularly with municipal councils and universities.

DMSE#20: A children’s guided journey through CMT’s artistic-educative constellations

Paulo Maria Rodrigues¹ and Helena Rodrigues²

¹INET-md, UA, CMT

²CESEM, NOVA-FCHSH. CMT

Companhia de Música Teatral has been developing music-based cross art work for more than twenty years. CMT’s portfolio is a “kaleidoscope” of performing pieces, installations, audio and video work emanating from a holistic view of art. The idea of “artistic-educative constellation” has been used to describe the nature of CMT’s work, allowing to communicate how this diversity is organized in a coherent fabric and emphasizing a vision of art engaged in the promotion of human development: a “constellation” is a poetic idea but also an analytic and objective view of an expansive system, with various “bodies” interacting with each other across “fields” of an aesthetic or conceptual nature.

Children have played a pivotal role in defining CMT’s path, since the very start (*O Gato das Notas*) up to the present (*A Canção da Terra*). Projects such as *Bebé Babá*, *Andakibebé*, *AliBaBach*, *Bebé PlimPlim* or *Babelim* were amongst the first artistic experiences to be developed for early childhood and caused a strong impact in Portugal and abroad, contributing to a general awareness of the importance of artistic experiences in the early years. These, and other artistic projects, such as *ZYG*, have allowed to study aspects of communication and musical behavior under naturalistic conditions. The work with elder children, adolescents and youth is also an important part of CMT’s legacy and in recent years several artistic experiences were developed to promote environmental awareness. The expression “tuning people birds and flowers” has become a motto and projects such as *NOAH*, *Murmuratorium*, *Mil Pássaros*, *Agúario* or *Canção da Terra* are examples of this.

DSMSE is the acronym of Diaries of Syncretic Music Experiences. We believe that the term “syncretic” captures several important aspects of our creative processes and over the years we have looked at our work with different “lenses” when communicating with specific audiences. In the case of the lecture for MusiChildren 2022 we propose to engage the audience in a journey through CMT’s artistic-educative constellations with a focus in some of the most emblematic projects developed for and/or with children.

Murmuratorium, *Rumos e Rumores*

Luís Margalhau

The documentary *Murmuratorium, Rumos e Rumores*, by video director Luis Margalhau captures the essence of the creative process of one of CMT’s most emblematic children’s projects. Murmuratorium is simultaneously a participatory music-theatre “performance” and an installation that can be explored in a free and informal manner. Giving voice to “delicacy”, “listening”, and the “revelation of beauty”, and allowing “togetherness” in a poetic and sensitive way, Murmuratorium brings together children and young people for a “journey” through art in a process of “tuning people birds and flowers”. Murmuratorium was created in 2019 as a co-production between CMT, Teatro Aveirense and Musiquim and was developed locally with a group of teenagers and young people that included participants from CMT-Kids and Dancenter in Aveiro and Musiquim in the Azores. The project won the award for Best Participatory Project with Young Audiences at the Young Audience Music Awards (YAMawards) 2020, The awards are given by JM International (JMI), an organization that promotes access to music and culture as a fundamental right of all children and young people. The documentary by Luís Margalhau was filmed in Aveiro (at Festival dos Canais) and Azores (Ribeira Grande) and combines aspects of the performances and creative processes, with a strong emphasis in “giving voice” to the children involved. Luís has been a regular collaborator of CMT, having documented many of the projects over the years. This familiarity and complicity with CMT’s processes allow him to communicate very effectively the essence of ideas and facts while keeping the poetic tone that underlies CMT’s work. The documentary has been shown in international video festivals and won the short film prize in the at the Avanca Film Festival 2020, Following the exhibition of the documentary there will be a discussion with the audience, both about this project and the lecture that precedes it.

Sonoscopia

Sonoscopia is an association that creates, produces and promotes artistic and educational projects, focused on experimental music, sound research and its interdisciplinary intersections. Since its inception in 2011, Sonoscopia has produced over 600 events, art projects, educational activities and publications; the organization has also visited approximately 20 European countries as well as geographies as distant as the United States, Lebanon, Japan, Tunisia and the United Arab Emirates. Some of its most noteworthy projects are Phonambient, INsono, Phobos – Orquestra Robótica Disfuncional e Phonopticon. In Portugal, Sonoscopia collaborates regularly with institutions like Fábrica das Artes/CCB, Teatro Nacional São João, Fundação de Serralves, Cine-Teatro Louletano, GNRation and Teatro de Ferro. Sonoscopia also has a creation and residency centre in downtown Porto, with small studios equipped for creative and scientific work and available for residencies and informal presentations, having hosted hundreds of artists from all over the world. Sonoscopia is partially funded by República Portuguesa – Cultura/Direcção-Geral das Artes.

www.sonoscopia.pt

Disposofonia and the democratization of noise

Gustavo Costa

Disposofonia is a neologism used by Sonoscopia to describe the practice of collecting sounding objects. The organization, identification and systematization of these objects and sounds seeks to reflect an incessant search for a sound identity, which starts from the use of the entire sound spectrum (noise) as potential material that can be musically organized. In a pedagogical context, we seek to integrate these concepts in a democratic and universal way, without distinction between age, gender or class, and always supported by an active and multisensorial listening model that serves as a basis for the construction of personalized creative models.

Sonoscopia's work is based on a direct practice in the field that translates into sound pieces that take different forms, from compositions, new musical instruments and sculptures, multimedia devices or large-scale installations. A significant part of these pieces is collaborative, paving the way for a process where creation is shared equally by all those involved in the making. This process is also implemented in the pieces especially oriented towards early childhood, where it is essential to assign creative responsibility to the young, who are faced with a model in which musical practice is based on creativity and not on the mechanical repetition of the physical gesture.

WETUMTUM

Founded in 2011 in Oliveira do Bairro, WETUMTUM is based on the premise that every human being is capable of creating, participating and developing through contact with music and performance. We also believe that this skill starts from an early age, so we develop our artistic work so that the result goes beyond contemplation. Through playful moments, we seek to achieve participatory, interactive and personal development moments. We build from scratch ARTISTIC CREATIONS always with the Wetumtum language and DNA, in which creations for babies such as "Há-Mar", "Ovo", "Árvore Menina" and for families like project "CRASSH", "Dr Stime", Banda Mimos Dixie, Mr. Soap, some of them internationally awarded. Recently in 2022 we organized/co-organized with 23 Milhas - Ílhavo an international festival for babies, children and families called Festival Papagaio. , especially to those who for various reasons may be deprived of artistic contact. We direct personal and social development projects, with the aim of practicing music, performance and collective creation. WETUM4KIDS It is a distribution platform (selected by the JUMP 2020 European Music Market Accelerator) that brings together artistic projects for babies, children and families that fit into the context and alignment of festivals, venues, music houses...

www.wetumtum.pt @wertumtum

Dr. Stime

Bruno Estima

Dr. Stime is a scientist who wants to prove that every human being has several artistic personalities. For this, he developed in his laboratory several drinks that have the power to bring out those hidden personalities in each of us. Dr Stime will be the first to test them live and reveal in the first person the truth of his theory with himself. These drinks bring to consciousness characters with very different musical styles, from Jazz to RockMetal and all this only using the voice, based on the beatbox. Dr. Stime becomes a fun and interactive "one man show" for the whole family.

Concert involving children

Engaging children from 3- to 15-years-old in musical creation at Conservatório de Música de Sintra

Ana Raquel Coelho
Conservatório de Música de Sintra

Overview

An independent musician should have the ability to create and improvise music (Azzara, 2006; Burton & Snell II, 2018). This ability to express musical ideas is not restricted to a group of gifted people, instead, it emerges from early musical interaction with others (Barret, 2006). Research has shown that encouraging children to act as improvisers and composers, and to reflect on the processes will contribute to enhancing their learning (Burnard, 2010).

Precisely, one of the main goals at Conservatório de Música de Sintra (CMS) has been to engage children in democratic practices in the educational process. Although this is a natural process in regular education, it poses different challenges in music education considering the teaching legacy and tradition at official music schools in Portugal. Nevertheless, the music curriculum designed for “Iniciação Musical” classes at CMS, attended by children aged 6 to 9 years old and implemented for decades, has always involved them in creative processes. Improvising with their voices, body percussion, and playing with Orff instruments assume a central role in children’s classes and performances. Throughout the years, performative happiness and self-confidence have been shown by children in these processes.

Taking this anecdotal evidence into account and the need to avoid singing groups and choirs with the pandemic’s arrival, the pedagogical team decided to introduce changes in the curriculum. Thus, a specific subject called “Music Creation and Improvisation” was introduced in 2020. Its aim was to contribute to a deeper understanding of music language, allowing children to express their musical ideas through singing and playing in the same way they speak and write in their native language, in a playful environment. The successful results of this subject reinforced the school’s view and boosted the introduction of new practical music classes in the official curriculum for children aged 10 to 15 years old, such as “Body percussion” and “Improvisation” in 2021. Currently, the pedagogical team is conducting a reflexive discussion about these new subjects involving the education community. Data collection includes a survey among students, teachers’ points of view, as well as parents’ opinions, concerning the impact of these classes on students’ global development.

On the other hand, CMS – established as a nonprofit association and music school in 1974, and later as an official music school in 1982 - has extended its educational offer to kindergarten in 2019, and to primary school in 2021. The musical approach at these educational levels is child-center-based, naturally reinforcing creation processes in strict articulation with multiple curriculum subjects.

Our presentation proposal is a commented concert involving teachers and students of the subjects referred above, including practical examples with video support and live music performance. We would like to share music projects that include children with ages ranging from 3- to 15-year-old, concerning the kindergarten and primary school music education classes, and the Improvisation and Body Percussion classes from the official music courses.

References

Azzara, C. D., & Grunow, R. F. (2006). *Developing Musicianship through improvisation*. Gia Publications.

Barrett, M. S. (2006) Inventing songs, inventing worlds: the 'genesis' of creative thought and activity in young children's lives. *International Journal of Early Years Education*, 14(3), 201-220. DOI: [10.1080/09669760600879920](https://doi.org/10.1080/09669760600879920)

Burnard, P. (2000). How Children Ascribe Meaning to Improvisation and Composition: Rethinking pedagogy in music education. *Music Education Research*, 2(1), 7-23. DOI: 10.1080/14613800050004404

Burton, S. L., & Snell, A. H. II (2018). *Ready, Set, Improvise! The Nuts and Bolts of Music Improvisation*. Oxford University Press.

Lecture Recitals

“Piano.Gems: rote repertoire for children”

Carla Silva Reis¹, Liliana Pereira Botelho²

^{1,2}*Universidade Federal de São João del-Rei*

Overview

This lecture-recital presents the commented repertoire of the books Piano.Gems 1 and 2 by professors Carla Reis and Liliana Botelho. These books are outcomes of a university extension project aimed at the initial and continuous training of piano teachers that has been developed since 2015 at the Federal University of São João del-Rei, Brazil. Book 1 presents 18 "pattern pieces" composed for beginning students (children or adults). The proposal is a book of rote-teaching repertoire accompanied by videos and pedagogical instructions. In our composition process, we intended to create a musical kaleidoscope, both by the variety of technical-musical skills addressed, and by the diversity of character and sound atmosphere of each piece. The pieces (solos and duos) are organized in increasing levels of difficulty, from the first experiences on the keyboard to the initial intermediate level of piano practice. We also highlight the use of Brazilian musical genres like baião, xote, marchinha de forró, and samba, which are not usually contemplated in this type of didactic publication. The second book presents pieces that represent twelve animals from land, water, and air. It is composed for children from 4 to 6 years old, a sort of musical stories to be played on the piano. The main underlying idea is that the child has to learn the piece "by imitation" and then link it with unconventional scores. The project's experience on digital platforms (YouTube, Facebook and Instagram) has shown that this approach to teaching repertoire - which is based on the concept of music as aural art - is still little known and, at times, stigmatized in the Brazilian context. Due to the fact that this approach forgoes music reading, it is considered by some piano teachers as condescending and, therefore, harmful to the musical development of students. However, we believe that such criticisms are unfounded, since the approach to rote teaching allows us to focus on other important aspects of learning the instrument, such as basic technical-musical skills, musical understanding and performance fluency.

Peyotl – the second volume

Luk Vaes

Orpheus Instituut

For almost as long as the piano has existed, composers have been interested in producing sounds for which the instrument was not conceived. Contrary to this compositional interest in ‘extended techniques’, and the resulting tradition and repertoire, the education of the skills necessary to transmit this interest to audiences has been lacking severely. Considering the multitude of extended techniques, and the size of the relevant professional repertoire, the training of these skills should not be postponed until the student is already at the conservatoire.

In collaboration with composer Hans Cafmeyer, the “peyotl” project was set up at the Orpheus Institute, and comprised the development of new music through artistic research, in order to provide teachers at the pre-conservatoire level with the means to approach extended techniques within the traditional piano playing curriculum. While catering to children’s aesthetic horizons, their technical abilities, pedagogical needs, and personal biotope, as well as to the technological constraints of the instrument, the methodology includes collaborative composition and classroom- and peer-testing (involving children and teachers). In 2017, a first volume of pieces has been issued. Now, a second volume is ready, with 11 new pieces for a more advanced level.

This lecture-recital will give an overview of the issues, and the ways they have been determined as well as resolved, in the second volume, with live performance of key pieces.

Ukrainian folk Song Entertainments for child: cognitive development of musical and mental abilities

Yaroslava Levchuk
Mykhailo Hrushevskyi Memorial Museum

My purpose: to demonstrate Ukrainian folk games and games for children up to 3 years with analyzing their possibilities for musical and mental development.

My motivation: I want to popularize Ukrainian folk music child culture and show that it is interesting, relevant and necessary for children today.

Justification: It is known that the Ukrainians are a musically gifted nation. The reason for this is, in particular, the constant (just from the birth) accumulation of creative musical experience. Ukrainian child has got the opportunity to compose a melody, to create a rhythm, to combine it with a word in traditional songs entertainments - small musical and poetic, rhythmic creations.

Children who are entertained, during the period of their most powerful mental, psychological and physical development, receive extremely important creative training. After all, the song entertainments are enriched with verbal, musical and dramatic creativity, so they form a powerful creative potential, including musical abilities.

Therefore, in the process of children's upbringing, the song entertainments should be given as much attention as possible.

With the help of song entertainments one can entertain children, arouse their interest in creativity, develop their emotionality, observation etc. In addition, the song entertainments have a practical significance: they calm the child or, vice versa, activate him, provide a cheerful mood, feelings of joy, love, physical and mental comfort.

The text of the song entertainments has a poetic form, which allows to interest children, to promote the development of their imagination and thinking. Usually song entertainments are rhythmically spoken without using a stable melodic structure.

However, they can be performed with use of simple melodies as songs, combined with facial expressions, gestures and elements of the game. This encourages improvisation and contributes to the creation of many melodic variants of the song entertainments for one poetic text.

Traditional Ukrainian song entertainments can be grouped by age: for babies; for children who have begun to sit or walk; for children aged 3-5 years.

So, first the adults sing a song to the child, so he or she memorizes the sequence of movements, melody, words, and then performs it.

Our museum have a project which based on using the Ukrainian folk songs and games for baby and their adults. We gathered folk play rythnmes for baby from old woman in the Ukrainian villages and use them on the workshops. Some of our workshops you can see on this link: https://www.youtube.com/watch?v=4TvBz_iQFag

So it is possible to develop musical abilities of children by means of song entertainments in easy playful form. Then the need for child development takes unusual forms and there is a holiday in everyday life: "I'm growing, I'm strong, I'm good". Song entertainments, as well as folk art in general, are at the same time at the right level of usability and peaks of culture, serve man and make him happy.

Paper presentations

Instrumentarium XX1: Experimental Instruments for the Development of Musical Creativity

Adolf Murillo¹, Lluís Solé², M^a Elena Riaño³

¹*Institut de Creativitat i Innovació Educativa Universitat de València*

³*Universidad de Cantabria*

Theoretical background or Context

Contemporary approaches to music education must keep pace with changes in society and pose a major challenge for educators. Current needs require schools to move towards open and holistic positions, incorporating approaches far removed from classical visions, in which tonal music, conventional notation and traditional instruments are predominant.

The main frameworks of reference are: 1) Embodied Cognition Theory or Embodied Cognition (the focus is on manipulation from the bodily experience); 2) Sound Based Music (the starting point is sound as raw material to be manipulated and transformed, thus expanding the sound palette towards territories open to new dimensions, beyond the tonal); 3) Universal Design (applied to music, it guarantees the design of inclusive materials without access limitations); and 4) The Baschet instrument (in relation to the systems of activation and generation of sound: oscillator types, activation processes, forms of radiation and amplification, and articulation and range modulation systems).

Prior to the design and construction of the instrumentarium, a double process was carried out: a) a survey was carried out with active Spanish teachers of pre-school, primary and secondary education to find out about the musical practices they develop in their classrooms; and b) a discussion group was held with experts to define the general musical characteristics of Instrumentarium XX1. A group formed by researchers from different fields related to music (Educators, Musicians, Sound Artists and Designers) with extensive academic and professional experience in music education and with experience in lutherie.

The R&D project Instrumentarium XX1 is presented, which aims to design and create new experimental musical instruments that facilitate an approach to music based on experimentation, creation and centered on the pupils and their potential.

Aims

- Facilitate musical experimentation and creativity for a diverse audience.
- To generate new dialogues between the sound, visual, dance and audiovisual arts, and these, with cultural spaces.
- Strengthen the cultural fabric of citizens through accessible, participatory and inclusive artistic proposals.
- Bring contemporary art closer to citizens, especially the most disadvantaged groups.
- To generate new connections with artistic practices, creators, artists, audiences and institutions.

Methodology

Prior to the design and construction of the instrumentarium, a double process was carried out: a) a survey was carried out with active Spanish teachers of pre-school, primary and secondary education to find out about the musical practices they develop in their classrooms; and b) a discussion group was held with experts to define the general musical characteristics of Instrumentarium XX1. A group formed by researchers from different fields related to music (Educators, Musicians, Sound Artists

and Designers) with extensive academic and professional experience in music education and with experience in lutherie.

Results/Findings

As a result of this research process, decisions were made on the following aspects: ease and flexibility of use, simplicity and intuitive use, modularity, sustainability, possibility of analogical-digital hybridisation, possibility of several users for each instrument, diversity of gestures and intra and inter-instrument activations, variety and timbre compatibility, dissociation from conventional tonal scales, favouring an inductive and exploratory use, openness towards contemporary rhythmic-melodic musical practices, originality in its design.

Conclusions/Final considerations

This paper presents the first prototypes, a set of six instruments called: Cordasons, Glissaire, Espirasons, Gratasons, Seqüenciasons. For all of them, priority has been given to the use of ecological, sustainable, durable and accessible materials. The next phase will be that of validation in schools of different educational stages in which the degree of acceptance will be evaluated as well as the possible practices generated.

Keywords: Instrumentarium XX1, Musical Creativity, Experimental Instruments, Non tonal

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

Adolf Murillo¹, M^a Elena Riaño², Jesús Tejada³

^{1,3}*Institut de Creativitat i Innovació Educativa Universitat de València*

²*Universidad de Cantabria*

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

Murillo, A., Riaño, M. E., & Berbel, N. (2019). El aula como caja de resonancia para la creación sonora: nuevas arquitecturas y herramientas tecnológicas para acercar el arte sonoro al ámbito educativo. *Revista Electrónica de LEEME*, 43, 1-18. doi: 10.7203/LEEME.43.14007

Murillo, A., Riaño, M. E., Tejada, J. (2021). Aglaya Play: Designing a Software solutions four group compositions in the music Classroom. *Journal of Music, Technology & Education*, Volume 13, Numbers 2-3, pp- 239-261. https://doi.org/10.1386/jmte_00025_1

Schafer, R. M. (1969). *The New Soundscape: A Handbook for the Modern Music Teacher*. Berandol Music.

Repertório coral infantil e juvenil: seleção, objetivos e práticas em Portugal

Ana Lúcia Carvalho¹, Janete Ruiz²

¹Universidade do Minho

Theoretical background or Context

The following presentation was developed from the project *Competence development in Choir classes within Specialized Artistic Teaching. The influence of Tomás Borba's "Choral Singing in Schools"*, part of the master degree curriculum in Music Teaching of University of Minho.

Repertoire selection within Choir course is a complex proceeding. A common practice when selecting choral repertoire in schools is the *song approach*, in which the musical work is chosen by its theme; this criterion, without considering the adequate vocal and musical pedagogy for infant and adolescent individuals can have serious consequences in the development of healthy and durable vocal habits (Phillips, 1985, p. 21). Both male and female physiological vocal change should be carefully considered when selecting repertoire (Collins, 2012, p. 36). The conductor must acquire deep knowledge about voice and musical pedagogy and should address the following components: a) the song must display knowledge on choral writing and compositional rules; b) the piece should contain an element of surprise; c) hold a defiant text; d) the melody and harmony should reflect the text, and e) determine whether the music was written from the intellect or from the heart. (Stultz, 2005, p. 2.3) Thus, repertoire is one of the central elements of the choral classroom and a powerful didactic tool.

Aims

This research sought to perceive the criteria selection of choral works in school choir and the contribution of choral repertoire to the development of vocal and musical skills in Choir course, within the Specialized Artistic Music Teaching.

Methodology

The methodology employed in this project was Action research, which features the cyclic procedure of reflection-action-reflection. The initial intervention plan was modified, due to school activities suspension related to covid-19 pandemic.

Results/Findings

From the inquiry directed to choir teachers in Portugal, the answers given were disperse and reflected vast criteria. The interviews conducted with experts from this subject showed the concerns about the vast and unaligned actions within Portuguese schools, the absence of communication between institutions, that could contribute to the circulation of good pedagogies and repertoire. Teachers agreed on the absence of deeper search about repertoire suited for school choir, especially Portuguese works.

Conclusions/Final considerations

It was concluded that the subject lacks deeper study, since the skills that are considered, the practices and repertoire selection show very vast and disperse practices.

References

Collins, D. (2012). Using Repertoire to Teach Vocal Pedagogy in All-Male Changing Voice Choirs: Conversations With Six Master Teachers. *The Choral Journal*, 52(9), 34–41. Retrieved from <https://acda-publications.s3.us-east-2.amazonaws.com/Collins.pdf>

Phillips, K. H. (1985). Training the child voice. *Music Educators Journal* 72 (4). 19-22+57-58. Retrieved from https://www.jstor.org/stable/3400517?readnow=1&refreqid=excelsior%3A5b389c4af557ad8403f6f836fefb83ea&seq=1#page_scan_tab_contents

Stultz, M. (2005). *Choral Excellence for Treble Voices*. Waitsfield: Choral Excellence Inc.

Music, wellbeing and engagement in early childhood: Reflections from a pilot study focused on sound as artistic matter

Ana Luísa Veloso¹, Clarissa Foletto², Joana Freitas Luís³

¹CIPEM/INET-md

²University of Aveiro/Inet-md

³Escola Superior de Educação e Comunicação do Instituto Politécnico de Leiria

Abstract

Recent research in Music Education and Music Psychology has established important connections between music and children's wellbeing (Hallam, 2015, 2016; Hallam, Creech & Varvarigou, 2017; Smith, 2021). Consequently, several researchers have highlighted the need to implement more inclusive and democratic practices in formal and non-formal educational contexts, involving all children in participatory and meaningful musical experiences (Benedict et al. 2015; Hess, 2017; Wright, 2015). Following this demand, some scholars have criticized hegemonic Eurocentric approaches to music education, suggesting instead a departure from sound and sounding phenomena as larger categories that might incorporate children's diverse trajectories and life experiences, and invite all children to participate in truly engaged ways (Recharte, 2019; Thumlert & Nolan, 2019; Thumlert, Harley & Nolan, 2020). This paper reports preliminary findings of a pilot study that is being developed in a Portuguese non-profit association located in the central area of Portugal. This association aims to develop inclusive and democratic projects with children from 0 to 6 years old - that are not integrated in other social facilities such as nursery schools or Kindergartens - and their respective families. One of the main goals of this association is to raise the awareness of children's rights among community members and beyond, namely the right children have to free play since their birth. The pilot study covers 12 music education sessions named "Sound Hunters", dedicated to the development of an approach to music education with an intense playful component, departing from sound as artistic matter and involving competences related to deep listening, sound exploration and experimentation. All the activities were planned and implemented in an action-research project, using a series of new devices and tools specially created and adapted to children, that could be easily explored and manipulated by them autonomously. The participants included 15 children with ages ranging from 18 months to 5 years old, the association team and the authors as facilitators. This study applied the Leuven Scales (Laevers, 2005) to assess the children's' levels of involvement and wellbeing, using data from participant observation, field notes, and video and audio recordings. Results from this assessment were then triangulated with data from informal conversations and interviews with children and the association team.

It was found that, during the periods of observation, children evidenced high and very high levels of wellbeing and involvement, especially manifested in their receptivity to the activities proposed during the sessions, self-confidence and self-assurance, and on their levels of attention, interest, and creativity. These findings were then corroborated by what children mentioned during the interviews and informal conversations about their personal experiences during the sessions.

In this paper we argue that these findings emerge as a consequence of the opportunities offered to children to make connections with sound phenomena deeply related with their daily lives and interact collaboratively with sounds through participatory processes genuinely opened to creativity and experimentation. Finally, we discuss how this perspective might promote more meaningful and inclusive educational practices, discussing the implications and challenges posed to music education in early childhood.

References

- Ashwin, P. (2006). *Changing higher education: The development of learning and teaching*. London, England: Routledge.
- Benedict, C., Schmidt, P., Spruce, G., & Woodford, P. (2015). Why Social Justice and Music Education. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford Handbook of Social Justice and Music Education* (pp. xi–xvi). Oxford: Oxford University Press.
- Hallam, S. (2015). *The Power of Music: A research synthesis on the impact of actively making music on the intellectual, social and personal development of children and young people*. London: International Music Education Research Centre.
- Hallam, S. (2016). The Impact of Actively Making Music on The Intellectual, Social and Personal Development of Children and Young People: A Summary. *Voices: A World Forum for Music Therapy*, 16(2). <https://doi.org/10.15845/voices.v16i2.884>
- Hallam, S., Creech, A., & Varvarigou, M. (2017). Wellbeing and Music Leisure Activities through the Lifespan. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 31–60). Oxford: Oxford University Press.
- Hess, J. (2017). Equity in Music Education: Why Equity and Social Justice in Music Education? *Music Educators Journal*, 104, 71–73. <https://doi.org/10.1177/0027432117714737>
- Laevers, F. (Ed.). (2005). Manual Sics [Zico]. *Wellbeing and involvement in Care: A Process oriented Self Evaluation Instrument for Care Settings*. Leuven: K&G, Research Centre for Experiential Education, Leuven university.
- Recharte, M. (2019). De-centering Music: A “sound education.” *Action, Criticism, and Theory for Music Education*. <https://doi.org/10.22176/ACT18.1.68>
- Smith, T. D. (2021). Music Education for Surviving and Thriving: Cultivating Children's Wonder, Senses, Emotional Wellbeing, and Wild Nature as a Means to Discover and Fulfill Their Life's Purpose. *Frontiers in Education*, 6.
- Thumlert, K., Harley, D., & Nolan, J. (2020). *Sound Beginnings: Learning, Communicating, and Making Sense with Sound*. <https://doi.org/10.1177/0027432120952081>
- Thumlert, K., & Nolan, J. (2019). Angry Noise: Recomposing Music Pedagogies in Indisciplinary Modes. In P. P. Trifonas (Ed.), *Handbook of Theory and Research in Cultural Studies and Education* (pp. 633–655). New York: Springer.

Wright, R. (2015). Injustice and Exclusion in Music Education: Politics in Pedagogical Practice. In N. Economidou & M. Stakelum (Eds.), *European Perspectives on Music Education: Every Learner Counts* (Vol. 4, pp. 35–48). Innsbruck, Austria: Hebling.

Children's composition: a path to creative music learning

Ana Paula Cardoso Malotti
Universidade do Estado de Santa Catarina

Theoretical background or Context

Creative learning is a concept under construction, in which children are recognized as potentially creative, confident investigators, sense builders and decision makers (Craft et al., 2008). The focus is on the child's learning process and the creative potential to be developed in a specific field of knowledge, such as music. Teachers act as moderators of time and space, being open to listening to the children's perspective and working in co-participation: observing them carefully, valuing and understanding their questions, giving them space, providing an environment of trust, encouraging discoveries and allowing them to learn on their own.

Aims

This work presents the results of a master's investigation carried out with the objective of investigating the process of planning and teaching action in music education in Early Childhood Education, discussing the paths built by teachers in order to plan and develop actions in the classroom using as guiding principles the creative learning framework.

Methodology

The data from this work derives from the experiences of music teachers during a training course on creative learning and the development of music class projects based on this framework. The data resulting from the second stage of this investigation will be presented, which included monitoring the pedagogical action of two music teachers in music sessions with three groups of Early Childhood Education with children between 2 and 5 years old, in 2013 in Brazil. Data collection was carried out through participant observation and reflective interviews with the teachers participating in the study. After organizing and transcribing the data, through qualitative analysis procedures, categories were created based on the themes emerging from the data.

Results/Findings

Taking the concept of creative learning as a reference for planning and teaching action, teachers sought to vary the modes of participation, using different strategies to give children a voice as a way to give them the opportunity to actively participate in their own learning and reveal their perspectives on how they learn. Proposals for provocations for learning were made, records through children's drawings, composition activities in groups and collaborative work of creations and arrangements, evaluation and resumption of compositions by the children, graphic records, and conversation circles.

Conclusions/Final considerations

Through the analysis of the events that took place in the classroom, the teachers evaluated the paths adopted, discussed the children's agency (their ways of learning, thinking, solving problems, working in groups, expressing themselves, composing, evaluating, and reflecting) and (re)constructed their perspectives on children,

imagination, learning and creativity. The dimensions of music making such as listening, playing, and singing are no longer reproductive elements and are now considered as bridges for children's connections, imagination and ideas. Composition was the most relevant aspect of the new relationships that were established with music making, representing for them the activity that best allowed children to be included in the process of building musical knowledge. Teachers point out that children showed greater involvement in music classes and exceeded their expectations showing that they can work in groups, perform creative activities, and evaluate their productions. This evidence indicates that young children can interact with reflective and creative music making.

References

Craft, A., Cremin, T., & Burnard, P. (2008). *Creative Learning 3-11: and how to document it*. Sterling: Tretha, Books Limited.

Creative music production by children: music teachers' reflections in times of pandemic

Bárbara Ogleari¹, Viviane Beineke²

^{1,2}*Universidade do Estado de Santa Catarina (Udesc)*

This presentation analyzes music teachers' reflections on creative music production by elementary school children while they engaged in distance learning activities during the COVID-19 pandemic. The aim of the present study was to investigate how music teachers listen and attribute meanings to children's music compositions (AUTHORS, 2021), on the basis of creative teaching and learning as a theoretical framework. This qualitative research consisted of an instrumental case study with four music teachers who taught 1st to 8th grade students in the year 2020 in public schools in two municipalities in Santa Catarina, southern Brazil. The four teachers received training to plan creative-musical projects for the context of distance learning activities. Each project was designed as a podcast, based on a central theme and composed of an integrated set of didactic sequences. The latter offered different opportunities for music practice and contained activities to be developed by children, involving different forms of interaction: playing, composing, singing, improvising, listening, etc. With themes that address the diversity of Brazil and the world, the projects were sent to children, either in print or online. The students developed the activities and sent their answers to their teachers in audio, video or text format. Without real-time meetings, the teachers monitored their students' learning by checking their answers to the activities, seeking to analyze and infer how they understood and followed the instructions. During the present research, the teachers listened to the children's music productions in real-time meetings of the training course and in interviews. In these moments, they individually and collectively watched and made comments on the children's productions. The results pointed to teachers' reflections on: originality and innovation in music productions; issues related to children's music performance; how the children's ideas connected to their musical experiences; and the way they engaged in the activities. The teachers detected different levels of creativity in the productions and highlighted several musical elements and technical aspects. In their analyses, above all, they sought meanings that went beyond the products, paying attention to the context in which the music activities were done. The suspension of in-person classes has restricted the communication between students and the school community. Still, the teachers attempted to understand the children's ideas regarding their musical experiences, seeking to get to know their interests and observing how they became involved in the creative music activities that they did at home. Finally, the teachers' reflections on the students' music practices could support the development of more meaningful plans, which encourage teachers to listen to and appreciate children's music ideas in school music education.

Experiencing music before decoding: the relationship between imitation and music reading at Piano.Pérolas books

Carla Silva Reis¹, Liliana Pereira Botelho¹

^{1,2}Universidade Federal de São João del-Rei

Theoretical background or Context

"It is necessary to read the world before reading words". For the Brazilian pedagogue Paulo Freire (1989), "reading the world" happens when we understand and apprehend things, signs, relations, in short, our "first readings" of our context. Making an analogy with the acquisition of musical reading, we can infer that the reading of the sound world by the child may occur through a musical experience with the body, the voice, the different sound sources, through imitation, exploration, improvisation, associations with elements of the child universe and also through the graphic representation of musical elements. The approach of the musical notation can be done in an analogous way to what is proposed by the Psychogenesis of the written language (FERRERO and TEBEROSKY, 1985). In studies about the learning of musical writing (BAMBERGER, 1990; SALLES, 1996; FURLAN, 2007; RHODEN, 2010), the authors demonstrate that the genesis of the musical notation of the child occurs in a similar way to the written language: through hypotheses, as demonstrated by Ferrero and Teberosky (1985).

Aims

In tune with Paulo Freire's thoughts (1989) this paper intends to discuss the processes involved in the acquisition of music reading by the child in the context of initiation to the piano. For that we will approach the repertoire of our own books Piano.Pérolas, which propose an *a priori* learning "by imitation" followed by the association to the musical notation. These books are outcomes of a university extension project aimed at the initial and continuous training of piano teachers that has been developed since 2015 at the Federal University of São João del-Rei, Brazil.

Methodology

The approach by imitation, proposed in the first book, is shown as a previous experience of "reading the sound world through the piano" and which, together with sound exploration and improvisation, enables the acquisition of auditory, kinesthetic and topographical schemes necessary for the musical reading stage. The introduction to musical reading for children, proposed by the second book, brings elements which favors the association of the experience provided by imitation, exploration and improvisation. The theme of animals, closer to the child's universe, may give rise to metaphors which will help in the development of basic piano technique and musical understanding. The non-conventional notation used is closer to the child's thought because it is more concrete and is configured as "hypotheses" that can probably be used by children in the process of acquisition of musical notation.

Results

The reception of the books has been very positive, both by the academic community, as well as by the external community, which reinforces our conviction in the importance of the rote methodology for piano teaching.

Final considerations

Offering children a global musical experience in which they can "read the sound world" through imitation, exploration, improvisation, association and graphic representation is what we bring with the proposals of the books *Piano.Pérolas*.

References

Bamberger, J. (1990). As estruturas cognitivas da apreensão e da notação musical de ritmos simples. In: SINCLAIR, Hermine (Org). *A produção de notações na criança: linguagem, número, ritmos e melodias*. São Paulo: Cortez, p. 97-124.

Freire, P. (1989). *A importância do ato de ler em três artigos que se completam*. 23ªEd. São Paulo: Editora Cortez.

Furlan, L. P. (2007). *Aprendizagem da lecto-escrita musical ao piano: um diálogo com a psicogênese da língua escrita*. Dissertação (Mestrado em Música) – Instituto de Artes, Universidade Estadual Paulista, São Paulo.

Rhoden, S. M. *O sentido e o significado da notação musical das crianças*. Dissertação (Mestrado em Educação) - Faculdade de Educação da Universidade Federal do Rio Grande do Sul, 2010.

Salles, P. P. (1996). Gênese da Notação Musical na Criança: os signos gráficos e os parâmetros do som. *Revista Música*, São Paulo, v.7, n.12, maio, p. 149-183.

The Trumpet. Innovative methodologies for teaching

Dario Savino Doronzo

State Conservatory of Music "Alfredo Casella" - L'Aquila

Theoretical background or Context

The latest legislation of Italian Conservatories finally set up and activated ad hoc courses aimed at the didactics for the youngest students (ages 5 and up) named "Basic Courses". It has been seen that the exposure of children to the study of music produces benefits in lots of fields such as the socio-familiar one (stimulating social interaction, cooperation, etc.) and the educational-training one (stimulating the memory, creativity, auditory perception, ability to listen, expressive capacity, movement coordination, sense of rhythm, etc.) Unfortunately, it happens, in the vast majority of cases that requests for attendance at these courses are directed toward the study of "best known and tested instruments for this age group", such as piano, percussions, violin, flute, etc. Lots of the most feared instruments, such as the trumpet do not see suitable participation. The reasons related to this issue may be of various kinds: 1) difficulty for younger students to approach to the study of the instrument; 2) lack of visibility and spread of the instrument; 3) limited instrumental repertoire; 4) shortage of methods and suitable books for the teaching of the instrument; 5) lack of knowledge of suitable tools for the support of children's didactics, to avoid physical problems caused by the excessive weight/size of the instrument and from the early studying of it; 6) shortage of properly prepared teachers, educational and methodological practices for the youngest ones.

Aims

The main target of this project consists of stimulating and encouraging teachers to re-evaluate the teacher's role by experimenting with "new" inclusive teaching methods focused on playing and on cooperative learning.

Methodology

The methodological approach to each activity must be playful and must promote 1) dynamics of musical thought; 2) creative process, elaboration, and improvisation; 3) integration and inclusion; 4) metacognition and critical sense; 5) the construction of an imaginary path that may combine every day, the unusual, the traditional and the innovation; 6) the development of a proper basic approach for the trumpet practice [breathing, sound emission, posture, balance, etc.]

Results/Findings

The main aim of these training courses is to introduce students to music and get them to study it from the earliest age and to provide them with the fundamental bases of the instrument.

Conclusions/Final considerations

This path will stimulate students curiosity and bring them to study the trumpet from an early age, channelling them to proper training courses.

Keywords

Trumpet practice, creative processes, cooperative learning, playful approach, social inclusion.

References

Bate, P. (1978). *The trumpet and trombone*. London, UK: Benn.

Bennett, R. (1970). *A philosophy of music education*. New Jersey, USA: Prentice-Hall.

Cassone, G. (2002). *La tromba*. Varese, IT: Zecchini.

Sloboda, J. (1988). *The generative processes in music: The psychology of performance, improvisation, and composition*. New York, USA: Oxford University Press.

Swanwick, K. (1999). *Teaching music musically*. London, UK: Routledge.

Tafari, J. (1995). *L'educazione musicale. Teorie metodi e pratiche*. Turin, IT: EDT.

The influence of music learning on children's communication and socialisation

Davys Enrique Moreno
Universidade de Aveiro

Theoretical background or Context

Early Childhood Education in Chile, as in Portugal, is considered the first stage of Basic Education in the process of lifelong education. Both countries have some similarities regarding the curricular bases for this level of education, namely the contents related to artistic education, music, and musical expression. Unfortunately, in both countries, there are limitations in the competences of kindergarten teachers which prevent the adequate development of these artistic areas among children.

To overcome the artistic-musical limitations of kindergarten teachers, an Intervention Project was developed in Chile, between 2011 and 2013, in 3 Kindergartens of the network of the *Junta Nacional de Jardines Infantiles de Chile*, which included a Music Training Programme. The aim of this training programme was to improve the music skills of 18 educators, including learning the violin instrument, using the methodology of Doctor Shinishi Suzuki. After the completion of this Music Training Programme, the Educators replicated the knowledge obtained with the children with whom they work (Experimental Group) to learn the violin instrument.

Aims

The present study aims to evaluate the results obtained in this Intervention Project.

Methodology

An experimental methodology was used: the results of the blind application of the standardised IEPA test *Instrumento de Evaluación para el Aprendizaje*, at the beginning and at the end of the intervention, in the areas of communication and socialisation, were compared with the children belonging to both the Experimental Group (125 children) and the Control Group (2001 children), the latter consisting of all the children from the kindergartens of the JUNJI Network who did not participate in the intervention. Furthermore, two questionnaire surveys were prepared and validated, addressed to the kindergarten teachers and to the parents of the children involved, whose answers were subjected to the content analysis technique.

Results/Findings

The results showed significant differences in terms of the development of Communication and Socialisation, using the evaluation carried out with the IEPA instrument, between the children in the Experimental Group and those in the Control Group, with the Experimental Group scoring significantly higher than the Control Group.

Furthermore, from the analysis of the answers obtained in the questionnaires, it was concluded that the Kindergarten Educators consider that they have developed good collaborative work, improved the coexistence, and shared of knowledge, learnt new methodologies, through significant learning, including the learning of the violin, and the incorporation of music in their activities with the children. They felt valued as people

and that others believed in them as professionals. They were able to learn and replicate the knowledge acquired and felt they produced an improvement in the children's developmental areas, which was also recognised by the parents.

Conclusions/Final considerations

This study is a real contribution to validate this type of projects showing that if we enhance the skills of Early Childhood Educators in Music, they can replicate their knowledge with the children they work with. This study is a real contribution to future planning in teacher training. Future projects of this type may be replicated in the future, in other contexts, namely in Portugal.

keywords:

Musical education, Music learning, Inclusive music education, Suzuki methodology; Preschool education, communication, and socialisation.

Composing ‘Australian animals for 1st year pianists’: Engaging students by developing imagination

Diana Blom and Felicity Martin
Western Sydney University

Theoretical background or Context

As a change from arrangements of folk tunes and reductions of well-known classical works, we (two Australian composers) wrote a book of 22 pieces for 1st year pianists, each piece representing an Australian animal – mammals, birds, reptiles, insects. The combination of words and music has long been recognised as an effective way to engage students when they begin learning to play the piano (Thompson, 1937), and for Cook (1998) music itself does not so much have meaning as potential for meaning, with this potential being a function of the context within which the music is received. Therefore, music and words combined with original drawings creates a multisensory experience for students and teachers.

Aims

The aim of this paper is to discuss the thinking and creating behind the pieces, especially how we sought to engage students by developing their imagination and creating curiosity about how the animals live and behave through a multisensory approach.

Methodology

Adopting a practice-led research process in which the research was ‘initiated by an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher’s own practice...’ (p. 6, Rubidge, 2005), we drew on our experience as teachers, composers and writers.

Results/Findings

The context for these animal pieces is multi-faceted. The pieces are short and song-like to interest first year piano students and the pieces can be sung and/or recited, the rhythm clapped to capture the spirit of the music as a prelude to learning the notation, and to make the Australian animals come alive we wrote words and music (Thompson, 1937). Looking at the way animals behave is interesting for children and we sought to create pieces which capture these activities by making the music itself convey meaning (Cook, 1998) through compositional parameters including rhythm, articulation, dynamics, register, harmony and mode. We aimed to enable younger students to focus better, to enjoy the learning process and to perform the pieces with enthusiasm by encouraging them to imagine being that animal. Each piece is accompanied by a drawing of the animal with the aim of assisting teachers to create more stories about the animals.

Conclusions/Final considerations

By creating a rich multisensory context for each piece, we hope that learning this way will bring an emotional response to the animals, encourage musical appreciation, and create imaginative and engaged performances which can be appreciated by an audience.

References

Cook, N. (1998). *Analysing Musical Multimedia*. Clarendon Press: Oxford.

Rubidge, S. (2005). *Artists in the academy: Reflections on artistic practice as research*.

Paper presented at Dance Rebooted: Initializing the Grid, Deakin University, 1-4

July. Retrieved from <http://www.ausdance.org.au/resources/publications/dance-rebooted-initializing-the-grid/papers/Rubidge.pdf>

Thompson, John. (1937). *John Thompson's Modern Course for the Piano. The First Grade Book – something new every lesson*. Allan & Co. Pty. Ltd.: Melbourne.

“The things of the land are weird and different”, said *The Girl from the Sea*. Bringing childhood closer to “contemporary music” through a musical signification strategy

Edward Ayres de Abreu
INET-md

Theoretical background or Context

The present communication analyses *A menina do mar* (2019), theatre music composed by Edward Luiz Ayres d'Abreu (1989-) after the homonym children's tale (1958) by Sophia de Mello Breyner Andresen. The tale explores, through the encounter between a boy from the land and a girl from the sea, the fascination and attraction that the unknown exerts on humanity. The score, written for a quintet of actors and nine musicians, was presented in several auditoriums, in a total of more than forty performances.

Aims

The relationship between text and music will be analysed with regard to its dramatic qualities, while revealing the undertaken strategy of musical signification and reflecting on how the musical resources may or may not offer, in this context, an opportunity to approach the childhood to the sound universe of “contemporary music” and its characteristic “dissonances”, “noises”, and “extended techniques”, so rarely experienced by large audiences.

Methodology

Focusing on the aforementioned score, the analysis will also take into account, as comparative elements, other musical versions composed after the same story: that of Fernando Lopes-Graça (1961) and that of Sassetti and Raposo (2019). This study takes advantage of the researches made by Gomes (2000) and Santana & Santana (2021), respectively on the original story and on the three known musical adaptations. The analytical approach is here served by the study of musical significance as categorized by Grimalt (2020) and, in particular, by the *topic theory* as developed by Monelle (2000), inscribing the strategies used in a long genealogy of similar examples that can be heard throughout the history of Western classical music.

Results/Findings

The analysis resulted in the categorization of different solutions of musical meaning that address, among many others, the ideas of “sea”, “storm”, “travel”, “fire”, or dichotomies such as joy-sadness, light-shadow, movement-statism. Some of the resources, which include clusters, *glissandi*, multiphonics, various noises, technically inherited by the 20th century avant-gardes and widely used by several contemporary languages, appear as programmatic solutions, hence contributing to reinforce historically consolidated associations.

Conclusions/Final considerations

“The things of the land are weird and different”, said *The Girl from the Sea*. Taking into account the daily musical practices, this ironic inversion is reinforced because the

music associated with the sea, in the analyzed score, ends up sounding more “weird” and “different” than the music associated with the land. “Contemporary music” is almost exclusively reserved for the aquatic world; at the same time, there is an invitation for the listener to dive into this “weird” and “different” world. But a final question emerges: if, in this ludic gesture, in this pedagogical effort, “contemporary music” sounds so deeply programmatic, are not we contributing, as creators, to the stigma and prejudice of listening... of what Boulez would perhaps still prefer to call “absolute music”? Or, from another point of view, and based on Ferreira de Castro's (2013) reflection, are we not simply highlighting the “fallacy of objectivity” that certain “contemporary music” inherited from Hanslick's romantic discourse (Bonds 2014)?

References

- Andresen, S. M. B. (1958). *A menina do Mar*. Lisboa: Ática.
- Ayres d'Abreu, E. L. (2020). *A menina do mar* [full score]. Unpublished.
- Bonds, M. E. (2014). *Absolute Music: The History of an Idea*. Oxford: Oxford Scholarship Online.
- Ferreira de Castro, P. (2013). “Who Owns Musical Meaning? — Aspects of the Objectivist Fallacy in the Writings of Hanslick, Stravinsky and Boulez”. In T. Malecka & M. Pawłowska (Eds), *Music: Function and Value — Proceedings of the 11th International Congress on Musical Signification* (vol. I, pp. 501-512). Akademia Muzyczna w Krakowie.
- Gomes, J. A. (2000). *Sophia, infância e apelo do mar: elementos para uma leitura da obra para crianças*. Matosinhos: Contemporânea.
- Grimalt, J. (2020). *Mapping Musical Signification*. Cham: Springer.
- Monelle, R. (2000). *The Sense of Music: Semiotic Essays*. Princeton & Oxford: Princeton University Press.
- Santana, H., & Santana, M. R. (2021). “A menina do mar: até onde o som (re)diz e (re)interpreta o olhar de Sophia de Mello Breyner” [paper presentation at the 10th Meeting on Research in Music, Portuguese Society for Research in Music]. Unpublished.

Music “for” and “with” Children: Art Confluence and Early Childhood Education

Fabrício Malaquias-Alves¹, Helena Lopes da Silva²

^{1,2}*Universidade Federal de Minas Gerais*

Theoretical background or Context

It is possible to point out some specific contours of musical performance or concert in music classes in Early Childhood Education, if we consider that, in addition to musicality, there is an integration between the artistic languages inherent to the way children express themselves most of the time. This phenomenon dialogues with the ideal of “confluence of the arts” proposed by Murray Schafer (1986):

Experience for a child is a kaleidoscopic and synaesthetic fluid. Look at children playing and try to delimit their activities by the categories of the known art-forms. Impossible. Yet as soon children enter school, art becomes art and life becomes life. They will then discover that ‘music’ is something which happens in a little bag on Thursday morning while on Friday afternoon there is another little bag called ‘painting’. I suggest this shattering of the total sensorium is the most traumatic experience of a young child’s life. (p. 248)

Agreeing with Schafer's analysis (1986) about the sensorium fragmentation that happens in schooling, especially in music or arts classes, we propose to think about a Musical Education coherent with the children's universe. Supported by the Sociology of Childhood, this study seeks to understand the ways of being of children in the world from their creations and interpretations of the contexts in which they are inserted - childhood cultures (Sarmiento, 2002; Hortélio, 1977).

Aims

This doctoral research (in progress) seeks to understand, through the proposition and analysis of pedagogical and musical practices, dialogues between musical education and the principles of structuring childhood cultures, namely: interactivity; playfulness, fantasy of the real and reiteration (Sarmiento, 2002).

Methodology

The study starts from the analysis of authorial musical activities and selected musical activities of other educators who work with the perspective of childhood cultures, in which it is possible to recognize approaches that dialogue with the object of this study, that is, interarts music education. In this sense, the analysis of concerts for young children and babies produced in Brazil and abroad adds to the research insofar as they configure, in their genesis, artistic creations as musical-educational interventions. In addition to the observations, it is proposed to conduct interviews with teachers, artists and researchers who are dedicated to the theme of music in childhood. From the intersection between observations and interviews, it is intended to understand the pedagogical and musical choices that allow alternatives for a non-fragmented musical education, that is, coherent with the universe of childhood cultures.

Results/Findings

Since it is an ongoing research, there are still no conclusive results. It is estimated that the present study can contribute to the aesthetic and creative training of music teachers in Early Childhood Education through models of music education conceived from the understanding of childhood cultures.

Conclusions/Final considerations

It is hoped that at the end of the investigation, we can recognize music teaching methodologies that contribute to the elaboration of creative music education proposals that contemplate the kaleidoscope of colors, sounds and images that constitute childhood.

References

Hortélio, L. (1977) *Teatro brincarte*. FUNARTE.

Sarmiento, M. J. As culturas da infância nas encruzilhadas da 2^a modernidade. *CEDIC – Centro de Documentação e Informações Sobre a Criança. Centro de Estudos da Criança*, Universidade do Minho, 2002. Retrieved from http://cedic.iec.uminho.pt/Textos de Trabalho/menu_base_text_trab.htm.

Schafer, M. (1986) *The Thinking Ear: Complete Writings on Music Education*. Arcana Editions.

Melodic and vocal performance of school-aged children from disadvantaged backgrounds

Graça Boal-Palheiros

Escola Superior de Educação, Politécnico do Porto

Theoretical background or Context

Singing is a musical behaviour that is present across all human societies (Blacking, 1995). Developing singing skills is a complex and dynamic process, which results from interactions between individuals' musical abilities, maturation of brain and body, and socio-cultural contexts (Welch, 2016). Singing skills are amenable to change and can be developed. Therefore, children may be at different phases of their vocal development (Welch, 2016), which may be accelerated by formal musical training.

Aims

This study investigated melodic and singing performance skills of disadvantaged school-aged children. In Portugal, research on this topic is scarce. Previous studies have evaluated middle-class children or children attending specialist music schools. A scale was used to evaluate children's singing and vocal development: the *Vocal Pitch-Matching Development* – VPMD (Welch, 1986; 1998; 2016), which proposes four phases of a developmental continuum, focusing on singing accuracy and precision in melodic contour.

Methodology

Participants were 168 seven- and eight-year-old children (83 girls and 85 boys) from disadvantaged backgrounds, attending the second year of public primary schools that do not offer music education, either curricular or extra-curricular. Children's performance of a children's song was evaluated, as well as their learning process. Data gathering of children's musical performance occurred in a similar context to that of learning a song in their classroom. A melodic-vocal test was devised by two experienced music teachers, which consisted of individually learning a song by ear, through imitation: (1) listening to the whole song; (2) learning the song's four phrases successively with a neutral syllable ("du"), and (3) with the words; and (4) singing the whole song. To check for the degree of difficulty of the song, a pilot test was previously carried out with disadvantaged children from a similar primary school, who did not participate in the main study.

Results/Findings

The mean of the participants' scores of their vocal performance on Welch's VPMD scale (from 1 to 4), was 2,35. Out of the total number of children, 17 (10%) achieved a score of 1. According to the VPMD scale, they are in the initial phase of vocal development, characterized by a focus on the song text, rather than the melody, and singing as chant-like, employing a restricted pitch range; 80 (48%) children were rated in phase 2. They perform a melodic contour close to that of the original melody, and they can expand their voice, albeit within a limited range; 46 (27%) children were rated in phase 3. The melodic shapes and intervals are mostly accurate, but some changes in tonality may occur; 20 (12%) children were rated in phase 4. They can perform

simple songs with no significant melodic or pitch errors. Five (3%) participants did not perform the required tasks, achieving a final score of 0.

Conclusions/Final considerations

Children's melodic performance was like that found in other studies with children of a similar age. Further research is needed to better explore the possible influence of their background in their skills.

References

- Blacking, J. (1995). *Music, Culture, and Experience*. Chicago: University of Chicago Press.
- Welch, G. (1986). A developmental view of children's singing. *British Journal of Music Education*, 3(3), 295-303. <https://doi.org/10.1017/S0265051700000802>.
- Welch, G. (1998). Early Childhood Musical Development. *Research Studies in Music Education*, 11, 27-41. <https://doi.org/10.1177/1321103X9801100104>
- Welch, G. (2016). Singing and vocal development. In G. McPherson (ed.), *The child as musician. A handbook of musical development* (pp. 441-461). Oxford: Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780198530329.003.0016>

Here and now: “translating” a live artistic experience for children into Zoom

Jorge Graça¹, Paulo Maria Rodrigues², Helena Rodrigues³

¹CESEM | NOVA-FCSH

^{2,3}INET-md - Universidade de Aveiro | Companhia de Música Teatral

Context

Companhia de Música Teatral's (CMT) performing pieces are communication experiences that often involve a high degree of interaction between performers and audiences. Such is the case of a set of small musical-theatre pieces called PaPI (Portable Play to Play). These are multidisciplinary performances where artists explore the common ground between art and playfulness, in a continuum that involves music, dance, theatre and visual arts. They aim to enable younger ones, families and educators to find different poetic meanings in an atmosphere of shared time and space. One of such pieces is PaPI - Opus 8, which was premiered in 2019 and was supposed to tour throughout 2020. Due to the pandemic, many of the performances were canceled. New paths had to be discovered, and the Zoom video-conference platform was chosen as an alternative. A new version of the piece was developed, called PaPI – Opus8.z.

Aims

This paper will focus on necessary adaptations of the piece imposed by the limits of the platform, as well as exploring what CMT chose to maintain, and what they chose to change. It will also reflect on the different audience behaviors when watching a performance live or through Zoom.

Methodology

A commonality between the different CMT productions is the focus on blurring of the boundaries between artist and audiences, to transform a performance (one-way) in an experience (omnidirectional). To enhance feelings of co-presence and communication. PaPI – Opus 8 was designed by keeping these aims in mind. The main challenge to adapt it to Zoom was the need to maintain the sensation of a shared time and space between the performer and the audience. Many moments of interaction and dialogue were spread throughout the piece. These moments aimed to show the audience that even though they weren't in the same “here”, they were in the same “now”.

Findings

What was apparently lost by the distancing (the notion of a shared space) was retaken little by little with each interaction between the performer and the children. This sense of connectedness is inherent in live performances but needs to be “artificially” reinforced when using a platform such as Zoom. Nonetheless, the limitations of the platform also allowed CMT to lean on using webcams as different points of view into the fantastical world the piece's character inhabits. These methods enabled the performance to elicit surprise, an essential element of artistic performance.

Final considerations

The adaptation of Opus 8 to a Zoom performance was in part impelled by the resolve to fight the restrictions on the quality of shared presence imposed by the confinement. The focus was on maintaining and feeding the communicative impulse that accompanies us from when we are babies until adulthood (Dissanayake, 2002; Malloch & Trevarthen, 2010). This impulse is present in all children, and should be fostered whenever possible, by creating shared artistic experiences that enable moments of

surprise and, subsequently, growth. No Zoom performance can substitute sharing the same physical space, but it can be a valuable tool for when that shared space is not possible to obtain.

References

- Dissanayake, E. (2002). *What is art for?* Seattle, Washington: Univ. of Washington Press.
- Malloch, S., & Trevarthen, C. (Eds.). (2010). *Communicative musicality: Exploring the basis of human companionship* (1. publ. in paperback). Oxford: Oxford Univ. Press.

Problem-based Learning: Composing in the classroom as a challenge for learning music

Maria João Vasconcelos¹, Helena Caspurro², Nilza Costa³

¹UA - INETmd / CIDTFF

Theoretical background or Context

Write the text here: The challenges posed by contemporary society have amplified the issue of learning by placing it at the center of educational and political discourses. The development of autonomy, critical and creative thinking, research and cooperation skills, curiosity, learning to learn, all connected with debates born in the cognitive and sociocognitive psychology of Piaget, Bruner, Vigotsky and Bandura and in the ideas of the *active school* promoted by Dewey, not only configures guiding principles of curricular and ministerial discourses (e.g. *aprendizagens essenciais*), but also requires alternative and complementary models to the expositive, imitative and direct instruction. Problem-based Learning (PBL) is one of the possible paths. Although its study brings together scientific literature, the application to music education is far from being consolidated, particularly regarding the reflection, design and empirical treatment of action plans in line both with curricular purposes and ideals. Here, we propose possibilities to learn music by creating and composing, a path which, following the thoughts of authors such as Burnard, Hickey, Paynter, Priest, Webster and Wiggins, seems to meet the challenges of that model.

Aims

Write the text here: In parallel with definitions and characteristics, the text presents the PBL as an organizer of the educational action, having in mind the analyses in the context of music. The specific objectives are the contribution to clarify the subject, including the relevance and justification of the proposal around the conception of a music learning model based on problems arising from didactic drawings elaborated from processes of composing; upgrade and substantiate, theoretically and empirically, the PBL educational model, highlighting the relationship and relevance between their assumptions and the research design carried out by the authors and integrated in the Portuguese secondary school.

Methodology

Write the text here: The text presents a bibliographical review on PBL, defining key concepts and highlighting publications of scientific, theoretical and empirical nature, general and musical, as well as portuguese ministerial documents. The information collected was organized into categories of analysis which constituted the architecture of the text. Sustaining the composition as a path of intervention which identifies itself with the model described, born from formulations developed in the classroom, was consolidated by the study of authors such as those above-mentioned.

Results/Findings

Write the text here: Descriptions on PBL definition and characteristics stand out, as well as learning process contemplating collaborative work and the teacher as a

facilitator, and, less assertively, effects on knowledge acquisition. Empirical evidence falls upon long-term memory and social interaction gains, as well constraints focusing on the initial adaptation of teachers and students, time management, individual and group evaluation, definition of problems, their relationship with previous concepts, suggesting the need of further investigation. Regarding music education by composing, related ideas about *thinking in sound*, *audiation*, divergent and creative thinking, focus on the student, collaborative work, subjects inherent to challenge based learning, also are highlighted.

Conclusions/Final considerations

Write the text here: As explicit and implicit in literature, learning music by composing resembles ways of solving problems. That is, thinking musically seeking solutions to challenges, being inherent to the creation process, justifies the development of the PBL as complementary to teacher-centered methods and a learning path.

References

- Bandura, A. (1977). *Social Learning Theory*. Englewood Cliffs, NJ: Prentice Hall.
- Blackwell, J. & Roseth, N. (2018). Problem-Based Learning in a Woodwind Methods Course: An Action Research Study. *Journal of Music Teacher Education*, 28(1), 55-69.
- Bruner, J. (1960). *The process of education*. Cambridge, MA: Harvard University Press.
- Burnard, P. & Younker, B. (2004). Problem-solving and creativity: insights from students' individual composing pathways. *International Journal of Music Education*, 22(1), 59-76.
- Caspurro, H. (2015). Improvisação e composição como estratégias de resolução de problemas em sala de aula e promoção do pensamento criativo. *Sebenta de apoio às aulas de Didática da Música* (Documento não publicado).
- Dewey, J. (1976). *Experiência e Educação*. São Paulo: Companhia Editora Nacional.
- Filipenko, M. & Naslund, J. (2016) (eds). *Problem-based Learning in Teacher Education*. New York: Springer.
- Girdzijauskienė, R. (2018). From the idea to the final result: the process of pupils' musical creation. *Musichildren Proceedings of the 1st International Conference Music for and by children*, 168-177.
- Hickey, M. (2012). *Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms*. Oxford: Oxford University Press.
- Jonassen, D. (2011). Supporting Problem Solving in PBL. *Interdisciplinary Journal of Problem-Based Learning*, 5(2), 95-119.

- Laprise, R. (2018). What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting. *Music Educators Journal*, 104(4), 48-53. Retrieved from <https://journals.sagepub.com/doi/10.1177/0027432118754636>
- Ministério da Educação (2017). *Perfil dos Alunos à Saída da Escolaridade Obrigatória*. Lisboa: Ministério da Educação/Direção-Geral da Educação (DGE).
- Moallem, M., Hung, W., & Dabbagh, N. (2019) (eds). *The Wiley Handbook of Problem-based Learning*. Boston: Wiley-Blackwell.
- Paynter, J. & Aston, P. (1970). *Sound and Silence. Classroom projects in creative music*. Cambridge: CUP.
- Pellizon, L. & Beineke, V. (2019). Criatividade e práticas criativas em educação musical: um estudo das produções recentes nos anais de congressos da Abem. *Revista da Abem*, 27(42), 8-35.
- Piaget, J. (1963). *The Psychology of Intelligence*. Totowa, New Jersey: Littlefield Adams.
- Priest, T. (2002). Creative Thinking In Instrumental Classes. *Music Educators Journal*, 88(4), 47-53.
- Shaffer, K. (2014). Part 3: Assessing Problem-based Learning. *Engaging Students: Essays in Music Pedagogy*, 2.
- Vasconcelos, M. J., Caspurro, H. & Costa, N. (2016). Experiências de Aprendizagem Musical Baseadas na Resolução de Problemas: Um Estudo Exploratório em Sala de Aula. *Revista Portuguesa de Educação Artística*, 6(2), 21-36.
- Vygotsky, L. S. (1978). *Mind in Society*. Cambridge, MA: Harvard University Press.
- Webster, P. (2009). Children as Creative Thinkers in Music: Focus on Composition. L. Hallam, I. Cross & M. Thaut (Eds.) *The Oxford Handbook of Music Psychology*, 421-428. Oxford, UK: Oxford University Press.
- Webster, P. (2018). Rethinking Music Education: Encouraging Creative Thinking in Sound Across all Musical Experiences. *International Society for Music Education*.
- Wiggins, J. (2001). *Teaching for Musical Understanding*. Boston: McGraw Hill.
- Yang, H. (2014). Teaching Music History at Hong Kong Baptist University: Problem-Based Learning and Outcome-Based Teaching and Learning. *Journal of Music History Pedagogy*, 4(2), 329-332.

Unlocking Curiosity: places and pathways in early childhood education

Mário Cardoso

Research Center in Basic Education, Polytechnic Institute of Bragança

Theoretical background or Context

Curiosity is an innate mechanism for children. It is the desire for knowledge, the first manifestation of what is intangible and moves the human being. Curiosity plays a fundamental role and is an important skill for a child to learn. Inspiring and developing curiosity allows children to be available and able to continually grow, learn and question what is around us. Although this construct has gained much attention in the last decade and the seemingly widespread agreement of its importance in the educational content, many strategies/practices and excessively rigid top-down structures existing in the educational and societal context, lead to a diminishing curiosity as children grow.

Aims

This research aims to (i) understand how early childhood educators manage curiosity in class, (ii) explore experiences of curiosity in the early childhood music classrooms and (iii) analyze the places and relationships of these experiences in music-making in childhood.

Methodology

This study was conducted using a qualitative, descriptive and interpretative approach. To investigate the research questions, we conducted semi-structured interviews with six early childhood educators to understand how they manage curiosity in classroom. The data were analyzed using thematic coding techniques. Framed by a participatory pedagogy, the second part of the study (ethnographic research strategy) was carried out in a multi-ethnic preschool in northern Portugal over a period of three months. Eighteen self-selected children participated in weekly sessions of experimentation and musical creation, 10 girls and 8 boys. Data collection techniques include (i) pedagogical documentation (the essence of action) of the children in the class context, and (ii) examination of participants' music-making products. The analysis procedures involve a hermeneutic phenomenological approach and implicate a continuous interplay between the action and the musical products of the children.

Results/Findings

Data analysis and triangulation show that: (i) the educators devote little time to fostering and stimulating children's curiosity in class; (ii) brings out that the experiences of curiosity in class involve different behavioural characteristics and state aspects; (iii) what captivates and awakens curiosity and pleasure in discovery vary from child to child; (iv) creating music classrooms that opens the door to celebrate curiosity we nurture children's inner quest for musical knowledge, their delight in discovering new sounds and their emerging understanding of the world and music context around them.

Conclusions/Final considerations

As a complex and multidimensional construct, curiosity is widely beneficial and makes

life worth living. Looking ahead is (i) important to define, measure and enlarge curiosity in early childhood and primary education, (ii) promote longitudinal studies to understand how childhood curiosity leads to holistic well-being and sustains its musical development throughout our lives, and (iii) create or take every opportunity to encourage curiosity in child to practice curiosity habits. Promoting curiosity in music classroom implies a predisposition and reconfiguration of the roles and functions of the various actors in the educational context.

References

- Acker, A., Nyland, B., Deans, J., Payman, K., & Klarin, S. (2022). *Music Composition in Contexts of Early Childhood: Creation, Communication and Multi-Modal Experiences through Music*. Springer Nature
- Markey, A., & G. Loewenstein. 2014. "Curiosity." In *International Handbook of Emotions in Education*, eds. R. Pekrun & L. Linnenbrink-Garcia, 246–264. London and New York: Routledge.
- Pugh, A., & Pugh, L. (2013). *Music in the early years*. Routledge
- Shah, P.E., H.M. Weeks, B. Richards, & N. Kaciroti 2018. "Early Childhood Curiosity and Kindergarten Reading and Math Academic Achievement." *Pediatric Research* 84 (30): 380–86.
- Shin, D.D., S. Kim. 2019. "Homo Curious: Curious or Interested?" *Education Psychology Review* 31: 853–74.
- Young, S., & Ilari, B. (Eds.). (2019). *Music in early childhood: Multi-disciplinary perspectives and inter-disciplinary exchanges*. Springer.
- Young, S. (2013). *Music 3-5*. Routledge

Oficina de Composição: Opposing productive music learning to reproductive music learning and relating it to the learning context of philharmonic bands in Portugal

Pedro Guilherme Moreno Beirão
Universidade de Aveiro - Departamento de Comunicação e Arte

It is known and well documented that children do compose, are motivated by and take much pleasure in doing so, which is also true for students in the beginning stages of their music education, regardless of their age or music proficiency. Some authors have speculated that music creation can be an effective means of music learning, referred in this paper as *productive music education* (PME), even more than the approaches known as *reproductive music education* (RME), which comprehends teaching practices based on the reproduction of precomposed materials. From the research on PME, we learn that it: 1) engages students deeply with musical concepts; 2) promotes more engagement and motivation than RME; 3) constitutes a great opportunity for formative evaluation and scaffolding; 4) helps in the acquisition of tools for text comprehension and creation; 5) has positive impact on the individual and social development of students. For those reasons, PME is a teaching tool worth of being considered.

This paper describes a study that took place with five children aged from seven to nine studying in the Music School (*Escola de Música*) of Sociedade Filarmónica União Marense “Os Amarelos” (Moura, Portugal) for about one year. Bearing in mind the fact that philharmonic music schools are a big part of music teaching in Portugal and that their teaching is heavily based on reproduction and orientated towards performance, the aim of this study was to understand the possible applicability of PME as soon as the first stages of the Portuguese music learning context by observing how students used to a reproductive approach of music would respond to PME.

The study was conducted during July 2021. In the first phase, many conversations and interviews with the teachers took place, as a means of understanding the teaching approaches of the school and selecting the participants. The second phase happened in three moments: 1) before the *experiment*, the participants underwent an initial interview; 2) during the experiment, the selected students participated in *sessions* composed of creative tasks and put together a concert with the created pieces for their families; at the same time, notes were taken about the ways they related to PME; 3) after the experiment, the students participated in the final interviews. After this, the collected data was analysed.

The findings of this study were not contradictory to what literature describes, but rather complementary. We learned that students used to RME can rapidly adapt to PME, even if some resistance at first is normal. The study suggests that the level of resistance can be bigger in students that have been involved in RME for a longer period, what demands for more investigation on the subject. The students also related positively to the concept of form, which was debated and applied during the sessions.

In conclusion, PME results in learning and can be claimed from early in the Portuguese music teaching context, even if that context has performance as its goal.

Still like air, I rise: creating meaningful spaces in music made by children

Pepy Michaelides

Ministry of Education, Sports and Youth - Music Schools Secondary Music Sector

Theoretical background or Context

In recent years, there have been restructurings and changes in the Cypriot music curricula underpinning child centred pedagogies and introducing, at the same time, attainment indicators. While composing, audience-listening and performing activities are at the heart of the curricula, there is lack of consistent engagement with composing activities, the latter generally becoming scarce throughout the pandemic period.

Aims

The research, an on-going project that started in 2019, aims at examining the musical behaviour of a group of 16 to 18-year-old upper secondary school students as exemplified in their solo and/or collaborative compositions. More particularly, this paper investigates issues related with knowledge construction, musical meaning and musical identity through the identification, examination and analysis of students' notions with regards to their compositional process and music products under extraordinary circumstances, namely, those resulting from the emergence and development of Covid-19.

The theoretical framework that supports the research is fourfold and can be outlined as follows: Psychological and social theories of meaning; motivational theories; theories of classification and framing, and; theories of 'flow'.

Methodology

The investigation employs a multi-method design involving participant observation, questionnaires and semi-structured interviews. The methodology lies primarily in the qualitative paradigm and data collected and analysed consist of audio and visual recordings, the research participants' musical products, questionnaires, semi-structured interviews, personal reports, composition diaries/journals and reflection notes.

Results/Findings

The main findings of the research provide evidence of a) music, being a metaphor of human experience, acting as agent of emotional empowerment, safety and stability; b) a formulation of juxtaposed notions of musical meaning influenced by present and past experiences of the research participants; c) music being the vehicle of creating communication spaces at different levels; d) a development of complex schemata that may be the outcome of repetition of connections and emotional load; e) reinforcement on music engagement related to self-reinforcement, and, f) increased motivation and concentration .

Conclusions/Final considerations

It appears that grasping the appropriate distinctions in music composing activities under different and 'delicate' circumstances assists us in reconsidering and reformulating the role of music composition in music curricula. Subsequently, there is a need for further student monitoring. Further, the findings point to curricula designs where there are time and space supporting music activities that are meaningful for students and that create challenging zones that are characterised by stimulating self

and group reflections. Finally, some suggestions for further research insinuations will be highlighted.

Rhythmic Hooks: A Constructivist Grounded Theory Study into how Musical Attributes of Duration can Influence Engagement in 7-11-year-olds

Rosalind Cardenas
University of West London

Theoretical background or Context

Student engagement is frequently compartmentalised into *emotional*, *behavioural*, and *cognitive* modes, whilst musical engagement is understood to have five forms: *appreciative*, *explorative*, *directive*, *evaluative*, and *embodied* (Brown, 2016). Brown (2016) describes how musical activities can activate each of these modes of engagement. However, little is known about how the musical attributes that exist within such musical activities can influence experiences of engagement.

Aims

The aim of this research was to gain an understanding of how duration-based musical attributes can contribute to forms of engagement amongst 7-11-year-olds. This age group was chosen due to a documented lack of consistency in primary school music education in the UK, which is thought to stem from low levels of both training and confidence (Daubney, Spruce, and Annetts, 2019). The new knowledge provided through this study offers educators the opportunity to understand how musical features can immerse and inspire pupils.

Methodology

A constructivist grounded theory methodology was adopted for this research, involving in-depth, qualitative interviews with twenty participating teachers who have at least two years of experience teaching music to classes of 7-11-year-olds in the UK. These teachers were selected using purposive sampling. Transcripts were analysed using initial, focused, and theoretical coding, during which emerging themes were strengthened through engagement with existing literature.

Results/Findings

Interview data demonstrated that there were six duration-based musical attributes which teachers related to Brown's (2016) musical modes of engagement. These were:

- 1) The use of 'natural' tempo,
- 2) Sudden tempo changes,
- 3) Gradual tempo changes,
- 4) Syncopation,
- 5) Cyclic rhythms, and
- 6) Rhythmic simplicity.

All six of these attributes were found to be related to both embodied and appreciative engagement. The use of natural tempo and simple rhythms also linked to explorative engagement, due to their facilitation of improvisation, whilst cyclic rhythms and sudden tempo changes were related to evaluative engagement, as teachers identified how they could encourage reflection. Directive engagement was associated with the use of

natural tempi, gradual tempo changes, and simple rhythms. This was partially due to the confidence that these attributes can inspire in children.

Conclusions/Final considerations

This paper is a part of a larger project, which explore attributes of pitch and timbre alongside duration and considers how cultural aspects can contribute to experiences of engagement.

In this paper, duration-based attributes that were identified by participants as engaging have been analysed and categorised. This offers clarity and understanding to both specialist and non-specialist primary school music educators with regard to rhythmic and tempo-based features and their relationship(s) with pupil engagement.

References (optional)

- Brown, A. R. (2015). Engaging in a sound musicianship. *The Child as Musician: A Handbook of Musical Development*, 208-220.
- Daubney, A., Spruce, G., & Annetts, D. (2019). Music education: State of the nation: *Report by the all-party parliamentary group for music education, the incorporated society of musicians and the University of Sussex All Party Parliamentary Group for Music Education*, University of Sussex.

A Young Person's Guide to Orchestration: Arrangers' Views on Writing for Youth Ensembles

Thomas Geudens¹, Thomas De Baets², Jeroen D'hoë³
^{1,2,3}LUCA School of Arts, Associated Faculty of the Arts, KU Leuven

Theoretical background or Context

School and community bands and orchestras are important musical learning environments for young musicians. A large portion of the music they play has been arranged to match it with their developing musical levels. Although an elaborate literature concerning orchestration for professional orchestras exists (e.g., Adler, 2016; Berlioz, 1843; Rimsky-Korsakov, 1913; Sevsay, 2013), few publications address arranging and orchestration for young or amateur players. Often, these books limit themselves to instrumentation instructions only (e.g., Adler, 2016; Eijssen, 2008; Janssen, 2004), although some have addressed orchestration and arranging more explicitly (Erickson, 1985; Oboussier, 1977). Besides these professional oriented publications, we could not identify any scholarly literature concerning orchestration for beginning players.

Aims

Therefore, the aim of our study was to map the orchestration practices of experienced arrangers for youth and beginner amateur orchestras. It addressed the particular principles of orchestration which are taken into account when writing for beginning to intermediate instrumental performers.

Methodology

Experienced conductor-arrangers ($n = 8$) were interviewed about their orchestration practice for youth and amateur ensembles like string, symphony, wind and fanfare orchestras. The interviewer used a semi-structured approach, based on a topic list (Mortelmans, 2018) and a sheet music analysis of one of the arranger's works. The interviews were analysed using the grounded theory (Glaser & Strauss, 1967).

Results/Findings

Multi-shaped instrumentation and orchestration quality criteria emerged, which some respondents set off against traditional orchestration. Overall, quality of orchestration was seen as reaching maximal musical effect while embracing the constraints and affordances of the ensemble. Key choice, rhythm (notation), attention to tessitura and register, and careful use of dynamics and articulation were regarded as crucial parameters. Many remarks considered the physical aspect of instrument playing. Three 'levels' of arranging were mentioned: score preparation, part adaptation and rehearsal adjustments. A concept sometimes called 'social orchestration' emerged, meaning all musicians should have enough to play and the melodic roles should be distributed over all instruments. Pedagogical intentions generally arose from musical choices instead of the other way round.

Conclusions/Final considerations

This study makes the practitioner knowledge of conductors and arrangers for youth and beginner ensembles explicit. Our conclusions can help orchestration teachers to

address amateur orchestras in their lessons, and to inform their approach to orchestration with a wider range of voices from the sector.

References

Adler, S. (2016). *The study of orchestration*. Norton.

Berlioz, H. (1843). *Grand traité d'instrumentation et d'orchestration modernes*. Schonenberger.

Eijssen, J. (2008). *Instrumentenkennis voor blaasorkest*. JE Music.

Erickson, F. (1985). *Arranging for the concert band*. Belwin Mills.

Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Aldine.

Janssen, H. (2004). *Handboek instrumenteren voor blaasorkest*. Muziekgroep Nederland.

Mortelmans, D. (2018). *Handboek kwalitatieve onderzoeksmethoden*. Acco.

Oboussier, P. (1977). *Arranging Music for Young Players*. Oxford University Press.

Rimsky-Korsakov, N. (1913). *Principles of orchestration [Основы оркестровки]* (M. Steinberg, Ed.). Editions russes de Musique.

Sevsay, E. (2013). *The Cambridge Guide to Orchestration*. Cambridge University Press.

Children listening with their entire moving bodies: ‘creActive’ music listening

Tiago Madalozzo
Universidade Estadual do Paraná

Theoretical background or Context

Listening is a fundamental way in which children relate to music in their daily lives. Palheiros (2006) classified different settings for music listening among children and adolescents, highlighting that, although none of them involve a passive mental attitude, there are different situations where there is no physical attitude—listening not engaging the entire body. On the other hand, on Music Education, ‘active music listening’ is a concept that has been used by many authors, such as Wuytack & Palheiros (1995) and Bastião (2004), and is defined as a way of listening that includes the whole body, in mental and physical engagement with music—therefore, in a conscious musical appreciation, considering the role of an affective and inventive involvement of the listeners in different and diverse ways of sensing and reacting to the music they listen to (Madalozzo & Madalozzo, 2019). In this paper, which is the result of an ongoing post-doctoral study in Education, we assume that music listening takes an important role on childhood cultures (Madalozzo & Madalozzo, 2021), as we acknowledge that it is a central element for signifying and comprehending the world for children—including the Music class. By producing and listening to music with their entire moving bodies, children not only act musically, but interact with the environment around them and, through music, better understand the world. Music listening is a part of the childhood cultures, which children do in a ‘creActive way’, because both active and creative (Madalozzo, 2021).

Aims

This research intends to expand the ways in which music is considered when we refer to childhood cultures, highlighting the specific role of music listening in Music Education. It aims to examine the concepts of childhood cultures (Fernandes, 2004; Sarmiento, 2004) and ‘child body’ (Camargo & Garanhani, 2022), leading to the assumption that by listening to music, children are invariably signifying and understanding the surrounding world in a ‘creActive’ way.

Methodology

This is a bibliographic investigation: a research on children, where the concepts of childhood cultures, ‘child body’, and ‘creActive music listening’ are defined. The last one, that in the process of delineation, will point out to teaching strategies on ‘creActive music listening’ designed for and Music teachers in a subsequent stage of the investigation.

Conclusions/Final considerations

By merging key concepts on Music Education and on Childhood Studies, and encircling the definition of ‘creActive music listening’, it is possible to formulate a more consistent way to understand music listening on childhood, resonating with a broader view of childhood cultures in Music Education.

References

- Bastião, Z. (2004). Pontes educacionais: uma proposta pedagógica em apreciação musical. *Encontro Nacional da Associação Brasileira de Educação Musical*, vol. 13, Rio de Janeiro, p. 1114–18.
- Camargo, G. B., & Garanhani, M. C. (2022). O corpo criança na travessia da educação infantil para os anos iniciais do ensino fundamental. *Educação e Pesquisa*, São Paulo, v. 48, e239129, <https://www.scielo.br/ep/a/tqZdY5x8srgT8V3twD8vwrS/?format=pdf&lang=pt>
- Fernandes, F. (2004). As “Trocinhas” do Bom Retiro: contribuição ao estudo folclórico e sociológico da cultura e dos grupos infantis. *Pro-Posições*, 15(1), 229-250, <https://periodicos.sbu.unicamp.br/ojs/index.php/proposic/article/view/8643855>
- Madalozzo, T. (2021). “I want [to hear] it again!”: 5-year-old children’s creActive involvement in music education.” *Revista da Associação Brasileira de Educação Musical*, 29, 120-136. Retrieved from <http://doi.org/10.33054/ABEM20212907>
- Madalozzo, T., & Madalozzo, V. D. A. B. (2019). Active music listening: promoting music and movement in early childhood music education. *International Journal of Music in Early Childhood*, 14(2), 211-223. https://doi.org/10.1386/ijmec_00006_1
- Madalozzo, T. & Madalozzo, V. D. A. B. (2021). Childhood cultures on early childhood music and movement: constellations at play. *RELAdeI. Revista Latinoamericana De Educación Infantil*, 10(1), 45-57, <https://revistas.usc.gal/index.php/reladei/article/view/7790>
- Palheiros, G. B. (2006). Funções e modos de ouvir música de crianças e adolescentes, em diferentes contextos. In *Em busca da mente musical: ensaios sobre os processos cognitivos em música – da percepção à produção*, edited by Beatriz Ilari. 303-349. Curitiba: EdUFPR.
- Sarmiento, Manuel Jacinto. 2004. “Childhood cultures in the crossroads of second modernity.” In *Crianças e Miúdos. Perspectivas sociopedagógicas sobre infância e educação*, edited by Manuel Jacinto Sarmiento and Ana Beatriz Cerisara. 9-34. Porto: Asa.
- Wuytack, J. & Palheiros, G. B. (1995). *Audição Musical Activa* – livro do professor e livro do aluno. Porto: Associação Wuytack de Pedagogia Musical.

Title: How do children construct their understanding of creative music workshops? A discursive investigation into children's talk through and after creative music workshops

Una McEwan MacGlone
University of Edinburgh

Theoretical background or Context

Creative activity is associated with better mental health and wellbeing for those with additional support needs (ASN) as it can provide a positive coping strategy (Wilson & MacDonald 2019; All-Party Parliamentary Group on Arts, and Health and Wellbeing, 2018). However, rates of cultural participation are lower among children and young people with ASN than without (Scottish Government, 2019). Participation in music that has been personally devised or decided on is a powerful channel of creative expression that can radically change how disadvantaged individuals see themselves (Wilson & MacDonald, 2019). Key features of effective music interventions for those with ASN should have choice, interactivity, accessibility and creativity (Wilson & MacDonald, 2019).

This presentation reports on a pilot project between a researcher/practitioner and a Community Music organisation. The purpose of this collaboration was to develop and research cross-disciplinary workshops using collage, drama and music.

Aims

Research aims were to gather children's views of workshops and investigate 1. Their experiences and what effects, if any, the workshops provided and 2. Processes of decision making through the workshops.

Methodology

Six 1-hour workshops were held over April and May 2022, with 6 children, (with and without ASN), aged between 10 and 13 years of age. Workshops included warm ups drawn from drama practices and circle songs; the main focus was to create an extended piece of music guided by children's ideas. Collage was used to create a framework for the piece which included Gaelic song, instrumental sections and dramatic interludes.

Informed consent was obtained from parents for their child's participation in workshops and research and children's verbal assent was gathered before workshops focus groups and interviews. Workshops were audio recorded as well as interviews and a focus group after the workshop programme. Recordings were transcribed and analysed using Discourse Analysis (Potter, 2004). This approach was chosen to appreciate how conversation between children and practitioners mediated the process of experimentation and decision making in the workshops.

Results/Findings

Analysis from talk during workshops identified two consistent patterns of description when discussing the creative direction of the piece. These were categorised as 1. *authenticity* a repertoire which foregrounded children's choice and opinions about which musical, dramatic and art expression to use and the children's identity as Gaelic speakers and 2. *Building a group* focused on creating a larger group identity, the task

to accommodate multiple ideas, musical choices, and finding out 'what do we want to do' and the importance of 'becoming a band'.

Analysis from focus group and interviews demonstrated that children framed effects from workshop participation as *good for yourself*, demonstrated in consistent talk about feeling relaxed, happy, motivated to be creative and excited. They positioned workshops as wholesome alternative activity to being 'on screens'.

Conclusions/Final considerations

Findings support earlier research about the importance of choice, interactivity, accessibility and creativity. Importantly this extends existing research into community music workshop processes by appreciating the perspectives of children. Repertoires of *authenticity*, *building a group* and *good for yourself* emphasise the importance of social processes and wellbeing for the children in this study.

References

All-Party Parliamentary Group on Arts, and Health and Wellbeing. Creative health: the arts for health and wellbeing. *Perspectives in Public Health*. 2018; 138 (1): 26-27.

Potter, J. (2004). Discourse analysis and discourse psychology. In Camic, P. M., Rhodes, J. E., Yardley, L. (Eds.), Camic, P.M., *Qualitative research in psychology: Expanding perspectives in methodology and design* (1st ed., pp. 73-95). Washington, DC: American Psychological Association.

Scottish Government. (2019) *Scottish Household Survey 2018: Annual Report*. Edinburgh.

Wilson, G. B., & MacDonald. R. A. R. (2019) The social impact of musical engagement for young adults with learning difficulties: a qualitative study. *Frontiers in psychology* 10. p1300.

What can writing activity and musical practice tell us about each other?: A preliminary study on linguistic and musical confluences

Violeta Magalhães
Centro de Linguística da Universidade do Porto

Theoretical background or Context

The relationship between language and music has been widely studied, particularly regarding the beneficial contributions of musical practice to the development of various aspects related to learning to read and write (Gordon et al., 2015). Additionally studies have also sought to highlight similarities and overlaps between linguistic and musical processing in historical (Brown, 2000), psycholinguistic (Martins & Pinto, 1979; Slevc et al., 2009) and neurocognitive terms (Patel, 2010).

Aims

This study seeks to contribute to the understanding of the above presented relationships. Thus, the aim of this communication is to demonstrate that writing activity and musical practice, at least in the early stages of both activities, can trigger similar cognitive processes.

Methodology

We will base our communication on the proposal of Girolami-Boulinier (1988 as cited in Pinto, 1998, 2017) and of Pinto (1998, 2017) to establish that writing activity primarily depends on the following conditions: the exploration of the physiological qualities of sound; the abstraction, symbolisation and classification conditions; the role attributed to the practice of reading and the motor aspect. Regarding musical practice, readings such as Patel (2010), Levitin et al. (2018) or Busse et al. (2020) will allow us to think that the same conditions may also apply to musical practice. In order to approach our goal, 11 semi-structured interviews were conducted with teachers of Musical Initiation (5 participants) and the 1st Cycle of Basic Education (6 participants). These interviews were then submitted to a content analysis, in order to identify the types of exercises, strategies, processes and difficulties involved in the course of both contexts.

Results/Findings

The main results confirm the aim of this work, revealing that musical practice in the context of Musical Initiation seems to promote similar skills to the ones needed for a successful entry into the writing activity. Our findings indicate an overlap between both contexts, being thus possible to identify several similarities in the gathered records in what concerns the conditions (see above) involved in writing and musical practice. These findings may also suggest that writing activity and musical practice can share a possible mutual and beneficial influence that may contribute to a better performance of the child in these two activities.

Conclusions/Final considerations

With this work, we intend to contribute to the explanation of the relations between language and music, emphasizing the relevant relationships that are established between writing activity and musical practice and that may reflect potential positive effects on the learning and development of both activities. Additionally, exploring such

connections will allow a better understanding of what underlies writing and musical practice in terms of linguistic, musical and cognitive processes. These considerations may help educators and researchers to enhance children's creativity and performativity in both activities, thus creating more enriching, positive and productive contexts, which will hopefully contribute to the development of linguistic and musical skills.

References

- Brown, S. (2000). The "musilanguage" model of language evolution. In N. L. Wallin, B. Merker & S. Brown (Eds.), *The origins of music* (pp. 271–300). Cambridge, Massachusetts, London: MIT Press.
- Busse, V., Hennies, C., Kreutz, G. & Roden, I. (2020). Learning grammar through singing? An intervention with EFL primary school learners. *Learning and Instruction*. Retrieved from <https://www.sciencedirect.com/science/article/pii/S0959475219304190>
- Gordon, R. L., Fehd, H. M. & McCandliss, B.D. (2015). Does music training enhance literacy skills? A meta-analysis. *Frontiers in Psychology*. Retrieved from <https://www.frontiersin.org/articles/10.3389/fpsyg.2015.01777/full>
- Levitin, D. J., Grahn, J. A. & London, J. (2018). The psychology of music: Rhythm and movement. *Annual Review of Psychology*. Retrieved from <https://www.annualreviews.org/doi/abs/10.1146/annurev-psych-122216-011740>
- Martins, R. & Pinto, M. da G. (1979). Perturbações neurológicas das capacidades musicais. *Análise Psicológica*. Retrieved from https://repositorio.ispa.pt/bitstream/10400.12/1986/1/1979_4_501.pdf
- Patel, A. D. (2010). *Music, language, and the brain*. (2^a ed.). New York, USA: Oxford University Press.
- Pinto, M. da G. (1998). *Saber viver a linguagem. Um desafio aos problemas de literacia*. Porto: Porto Editora.
- Pinto, M. da G. (2017). *Nos bastidores da iniciação à entrada no mundo da escrita*. Porto: Universidade do Porto. Faculdade de Letras. Centro de Linguística.
- Slevc, L. R., Rosenberg, J.C. & Patel, A. D. (2009). Making psycholinguistics musical: Self-paced reading time evidence for shared processing of linguistic and musical syntax. *Psychonomic Bulletin & Review*. Retrieved from <https://link.springer.com/article/10.3758/16.2.374>

Children's Play? Benjamin Britten's *Noye's Fludde* and the Adventure of Composing Excellent (Classical) Music for Children

Lierin Buelens¹, Wiebe Koopal²

¹LUCA School of Arts

²KULeuven

Theoretical Context

The paper we will present expands on parts of a master thesis on the music pedagogy of Benjamin Britten. Point of departure of this thesis was Britten's remarkable sensitivity, as an established classical musician, to the *educational* urgency of a number of ambiguities shaping the public role of (classical) music in contemporary society. While remaining critical of its shortcomings, the ultimate endeavour has been to develop a *post-critical* perspective on his work, and thus to reclaim Britten's most valuable insights into the said ambiguities—including those implicit in some of his musical projects for/with children (e.g., the opera *Noye's Fludde*).

Aims

The paper's overarching aim is to show how a post-critical pedagogy might help established and/or purportedly hegemonic musical traditions to reassess their own past in terms that *affirm* undeveloped, 'minor' potentialities, rather than criticize major deficiencies. More specifically, we propose to do so for the case of Britten's children's opera *Noye's Fludde*, in whose genesis we discern a pedagogy that tries to couple a 'classical' conception of musical excellence to a contemporary ideal of democratic accessibility and plurality.

Methodology

Our research has been mainly conceptual-discursive in nature. On the one hand it is based on the study of scientific literature: both on the current state of affairs in music-educational theory (particularly with regard to classical music), on post-critical pedagogy, and on Benjamin Britten, his music(-education)al ideas and compositions for children. On the other hand, for the case of *Noye's Fludde*, we have also studied non-textual materials, such as scores, (video) recordings, and documentaries.

Findings

The paper's main finding has been that some of Benjamin Britten's views on the significance and possibilities of composing for/with children are very much worthwhile to be reclaimed (in a post-critical vein) for contemporary practices of (classical) music education. Especially Britten's keen sense of certain ambiguities endemic, not to say *fundamental*, to any concrete practice of public music education, seem highly valuable—and perhaps more than ever—in trying to answer particular challenges which the field is facing today.

Final considerations

Although we agree that the opposite might sometimes seem true, it is absolutely not our purpose to hold a normative plea for the use of Western classical music (let alone Britten's) in music education. What we *do* plead for, is a more nuanced and careful appreciation of this tradition (along with others), in view of its irreducible potentiality to inspire us with surprisingly contemporary and practical pedagogical answers.

References

- Hodgson, N., Vlieghe, J., & Zamojski, P. (2017). *Manifesto for a Post-Critical Pedagogy*. Goleta (Cal.): Punctum.
- Jorgensen, E. (2020). To Love or Not to Love (Western Classical Music): That is the Question (for Music Educators). *Philosophy of Music Education Review*, 28(2), 128-144. DOI: 10.2979/philmusieducrevi.28.2.02.
- Kildea, P. (Ed.) (2003). *Britten on Music*. Oxford: Oxford University Press.
- Nannestad, J. H. (2014). *Benjamin Britten's Noye's Fludde : an Analysis and Re-Positioning for Contemporary Use* (doctoral dissertation). Boston University. <https://hdl.handle.net/2144/11157>.

Vocal preparation strategies for high performance children's singers: an exploratory study

Vivian Agnolo Madalozzo
Pontifícia Universidade Católica do Paraná e Universidade do Minho

Theoretical background or Context

Analysing the possibilities of children's artistic work in Brazil, this article has as its research theme the high-performance children's singer, aged between 8 and 15 years, having as research object the strategies used by singing teachers in their professional demands. Even if defended by the ILO convention n. 138, it was noticed that studies and approaches aligned with the high performance of children and adolescents are not evidenced in the academic environment; considering that the children's singers are in their full physiological and cognitive development, existing research addresses other issues—segments such as children's choir singing, and musicalization, among others. Thus, Souza et al (2006), argue that it is essential to have an assessment, awareness, qualification and rehabilitation of the singer because, in the search for career impulse, the high-performance child and youth singer can assume inadequate repertoires for which he is not prepared, allowing muscle overload.

Aims

As mentioned by Souza et al (2006, p. 217), "Unfortunately, there are large gaps in the area of the singing voice in Brazil, especially regarding children and youth singers". Therefore, in this research, buses must be mapped according to the strategies used by singing teachers in the vocal preparation of high-quality singers, to structure and understand the teaching and technique contents and the children's teaching materials, with methodologies of child performance, with education for students based on: 1) the physiology of children's voices; 2) recent research on teaching singing for this audience; 3) the demands of high-performance children's singers.

Methodology

This exploratory research began with a literature review in the areas of education and teaching of vocal technique, physiology and speech therapy, seeking to understand what has been documented about aspects of children's voice in the specificities of this practice. The method used was the Multicase Study, which aims to analyze a situation in depth using one or more particular cases. Thus, three singing teachers who work with high-performance children and youth audiences were interviewed to understand the singing teaching strategies. The semi-structured interviews took place through WhatsApp and Google Meet platforms, and after data collection, the results were analyzed and related.

Results/Findings

The singer's demand guides the interviewed teachers' strategies for high-performance vocal preparation. However, even though vocal care and the well-being of children's singers are essential, as advocated in the literature, it was noticed that the focus of work in practice is the performance itself. The student's repertoire and difficulties are taken into account, focusing on exercises that can bring, in a playful way, practical solutions and specific adjustments, such as in the passages and intervals of the music.

Conclusions/Final considerations

It was noted in academic publications that a lack of studies and vocal strategies aimed at this age group, thus causing a gap in knowledge regarding high-performance practice and an impact on professional performance, leading them to more intuitive and practical work, often equivalent to working with adults. Consequently, there is a divergence from the literature, where care for the vocal tract and the impacts of vocal abuse in childhood are more emphasized in studies of children's singing and its specificities. In contrast, in professional preparation, care focuses more on performance and the result

References

- Behlau, M., Moreti, F., & Pecoraro, G. (2014). Customized vocal conditioning for singing professional voice users-case report. *Revista CEFAC*, 16(5), 1713-1722.
- Dias, P. R. (2018). *The Voice Kids Brasil: uma reflexão sobre a infância contemporânea na televisão* (Master's Thesis, Pontifical Catholic University of Rio Grande do Sul).
- Ilari, B., & Broock, A. (2017). *Música e educação infantil*. Papirus Editora.
- Mendonça, RDC (2011). *Adolescente e Canto - definição de repertório e técnica vocal para a fase de mudança vocal*.
- Pinho, S. M. R., Korn, G. P., & Pontes, P. (2019). *Músculos intrínsecos da laringe e dinâmica vocal*. Thieme Revinter Publicações LTDA.
- Pinho, S. M. R., Jarrus, M. E., & Tsuji, D. H. (2004). *Manual de saúde vocal infantil*. Livraria e Editora Revinter.
- Souza, D. P. D., da Silva, A. P. B. V., Jarrus, M. E., & Pinho, S. M. R. (2006). Avaliação fonoaudiológica vocal em cantores infanto-juvenis. *Revista CEFAC*, 8(2), 216-222.

Creating music in childhood: Ideas and practices from 20th century music education

Tamya de Oliveira Ramos Moreira
São Paulo State University/ Fapesp

Theoretical background or Context

This paper stems from studies developed over the last decade and constitutes our post-doctoral research since 2021. It investigates ideas and practices of pedagogical innovation in music education during the 20th century. In this context, some aspects are notably addressed, such as music creation in childhood, on which we focus here. Along with the music education area and its connections to other fields such as psychology and philosophy (Beineke, 2009; Cunha, 2021; Brito, 2007), we dialogue with childhood studies (Sarmiento, 2007; Corsaro, 2011) and the history of education (Cremin, 1961; Jacquet-Francillon, 2004).

Aims

We intend to discuss *childhood images* (Sarmiento, 2007) and examine how they developed in music education during the 20th century. More specifically, the ideas and practices addressed are related to music creation in childhood. This examination also includes considerations on aesthetics and pedagogy. In doing so, we can likewise recognize the childhood images that guide and justify the adults' approach to children in contemporary music education, since some of these conceptions remain today, even if tacitly.

Methodology

In order to investigate the ideas and practices of music creation with children in innovative pedagogical spaces, we work with documental sources, such as pedagogical magazines, schools' booklets, photos, general press texts, sheet music, and sound records. The stages of searching and analysing documents more frequently take place in a digital environment since the beginning of the research and were essential to the work due to pandemic restrictions. Therefore, we considered the current discussions on digital history methodology (Lucchesi, 2014; Brasil; Nascimento, 2020). Even if we did part of the work in digital ambient, visiting archives and the process of analysing physical documents were likewise fundamental (Farge, 2017).

Results/Findings

The results presented are the analyses of ideas and practices as observed in the works of (i) Satis Coleman, at her Creative Music Studio and the Lincoln School of Teachers College, Columbia University (NYC, USA), in the 1920s and 1930s; (ii) Donald Pond, in his experiments at Pillsbury Foundation School (Santa Barbara, California, USA) between 1938 and 1945; and (iii) a group of music teachers in the context of the French Modern School Movement (also known as Freinet's Pedagogy) in 1970s, that called their work *Musique Libre*. In these works, we can identify different conceptions regarding the place of improvisation and composition in children's musical development; strategies to give visibility to children's creations; connections between music education and the evolutionary theories, both in musicology and in psychology; Rousseauian inspiration; among others.

Conclusions/Final considerations

The conceptions of childhood and music and their relations to creative practices observed in such examples are a sort of a portrait of experiments in music education in the 20th century. They guided and justified the actions of adults toward children and were the foundations of programs and methods. However, these ideas were not surpassed. Examining such conceptions allows us to understand and reflect on what constitutes our groundwork today. This kind of awareness is fundamental to teachers who intend to improve children's participation and their musical development through creative practices in a critical way.

References

- Beineke, V. (2009). *Processos intersubjetivos na composição musical de crianças: um estudo sobre aprendizagem criativa* [Doctoral dissertation, Federal University of Rio Grande do Sul, Brazil]. UFRGS. Retrieved from <http://hdl.handle.net/10183/17775>
- Brasil, E.; Nascimento, L. (2020). História digital: Reflexões a partir da Hemeroteca Digital Brasileira e do uso de CAQDAS na reelaboração da pesquisa histórica. *Estudos históricos*, 33 (69), 196-219. <http://dx.doi.org/10.1590/S2178-14942020000100011>
- Brito, M.T. (2007) *Por uma educação musical do pensamento: novas estratégias de comunicação*. [Doctoral dissertation]. Pontifical Catholic University of São Paulo, Brazil.
- Corsaro, W.A. (2011). *Sociologia da Infância*. (2nd ed.). Artmed.
- Cunha, S.M. (2021). Crianças pequenas e arte: expressões e significações. *Em aberto*, 34(110), 75-84. <https://doi.org/10.24109/emaberto.v34i110.4587>
- Farge, A. (2017). *O sabor do arquivo*. São Paulo University Edition.
- Jacquet-Francillon, F. (2004). L'Enfant comme personne: Un fondement culturelle de l'Éducation Nouvelle. In Ohayon, A.; Ottavi, D.; Savoye, A. (Eds.). *L'Éducation nouvelle. Histoire, présence, devenir* (pp. 29-45). Peter Lang.
- Lucchesi, A. (2014). Por um debate sobre História e Historiografia Digital. *Boletim Historiar*, 2, 45-57.
- Sarmiento, M.J. Visibilidade social e estudo da infância In Vasconcelos, V.M.R.; Sarmiento, M.J. (Eds.), *Infância (in)visível* (pp. 25-49). Junqueira e Marin.

Panel presentations

Music and childhood in Brazilian education: Different spaces, shared paths

Tamy de Oliveira Ramos Moreira¹, Rosana Araujo², Samuel Campos de Pontes³, Marisa Trench de Oliveira Fonterrada⁴, Ana Lúcia Iara Gaborim-Moreira⁵, Paula Molinari⁷

¹São Paulo State University/ Fapesp

²G-pem UNESP, Universidade Estadual Paulista Júlio de Mesquita Filho

³Unesp

⁴Instituto de Artes da Unesp - São Paulo

⁵UFMS

⁷Université Rennes 2 (UR2 - France) e Universidade Federal do Maranhão (UFMA - Brasil)

Overview

Connections between music, childhood, and education are multiple. The program of this thematic panel consists of six presentations that embrace diversity. Starting from a commitment to music education in and for childhood, we present Brazilian works developed in spaces with different audiences and specific approaches and objectives. The places of performance and reflection that we consider are: the University, in its teacher training courses and in extension projects, such as choral and instrumental groups in which collaboration occurs with other institutions and with the community in general; the elementary school, both as a locus of early childhood education and as an internship space for educators in training; and private instrument classes for children. As a group, we emphasize the following aspects: the conception that children must be heard and encouraged to participate in the spaces of music education, and that educators have the responsibility to contribute to children's musical development with adequate materials, effectively and democratically; the importance of quality in teacher training as a decisive factor for the improvement of elementary education; the centrality of creative practices to promote the construction of student autonomy and mastery of music and its relationship with other artistic languages.

Spoken paper 1

Paths to music creation in piano lessons for children

Tamy de Oliveira Ramos Moreira¹

This paper aims to present and comment on children's musical creations in individual piano lessons. From recordings and class reports, it intends to discuss how the development of creative processes with children has two fundamental aspects, as specified below:

(i) Materiality: the importance of material aspects for conducting pedagogical situations of creative exercises will be addressed and discussed, such as the specificities of the piano and the body/instrument relationship. The creations presented had fundamental aspects in their development factors such as the large dimensions of the instrument concerning a child's body, the possibility of one hand imitating the other, the use of pedals, and the timbral variation available in electric pianos.

(ii) Language: we start from the premise that these activities consist of the search for the creation of musical meaning through sound experimentation. We will first emphasize the need for constant and open dialogue between teacher and child and then expose considerations about how dialogue is a pedagogical means for conducting the child's creative process and musical development.

The classes took place in Campinas, State of São Paulo, Brazil, and, for the most part, were held weekly and lasted for one hour. The children were between 5 and 10 years old. The records and their public presentation had the consent of the children and their families. The proposed reflection will be in dialogue with: (i) childhood studies, as a basis for discussion on the images of childhood that, tacitly or explicitly, prescribe and justify the actions of adults towards children; (ii) Sandra Cunha's work, when the author discusses the difference between expressive and artistic languages in childhood, as well as her proposal of *double listening*; and (iii) François Delalande's work, more precisely the terms *musical device* and *musical conduct*.

Spoken paper 2

Sounds to keep

Rosana Araujo²

Do we listen carefully to the world we live in? During a semester, in an elementary school in São Paulo, Brazil, students aged between 10 and 11 years old, embarked on an investigation of the sounds around us, opening their ears to the noises that go unnoticed in the routine and the different soundscapes of everyday life.

The music notebook became a "Diary", from which they mapped the sounds of the classroom and realized how certain sounds are closely linked to certain places and cultures. They also discussed how the quantity and quality of sounds around us affect us. Each week, these sounds were perceived and chosen according to directive actions such as: shrill, bass, scary, happy sounds, among others. Then, the students registered them in their notebooks through drawings and hypotheses for unconventional score writing through visual representation until they proceeded to effectively record them.

By dialoguing with interdisciplinary Portuguese and History projects, we started talking about the relationship between sound and memory, evident in the affection (or discomfort) that we all have for sounds that are special to us. After talking to older people about sounds that no longer exist and reflecting on those that are endangered by advancing technology, the students chose and recorded sounds they would like to keep with them forever. But how could they keep a sound? A text fits in an envelope, a picture in a box, but a sound from memory... In this sensorial journey, they decided to write about them, or draw in the way they thought they were accurately represented, and finally record them, either through their original sound sources or - if no longer available - trying to reproduce them using the available resources.

This work dialogues with elements brought by Murray Schafer and Marisa Fonterrada.

Spoken paper 3

***Vita die Martis*: exchange of letters**

Samuel Campos de Pontes³

This paper aims to present and discuss some elements of a series of letters entitled *Vita die Martis*. The experience was conducted in 2020 and was part of adapting music classes to remote interactions during the pandemic period. It took place in an elementary school in São Paulo, Brazil, and the children had between 8 and 9 years old. The experience was developed by exchanging letters sent through google forms. The letters written by three Martian characters were answered weekly by the children.

The activity was not mandatory and did not have a specific day for responses to be sent. Each Martian letter was written from students' responses, intending to build a coherent narrative and address musical aspects to be worked on. The proposal is based on Boris Porena's thinking, highlighting two aspects of the author's production: (i) stories and dialogues written for children and (ii) texts that refer to the musical composition *di base*. The elements and results presented will be divided into the following categories: (i) the children's work elaboration regarding their own cultural experiences and tastes - ways of narrating and understanding their own daily lives; (ii) ambient sounds - real and imaginary (from the planet where the characters live) and (iii) repertoire research - internet or from conversations with family members.

Spoken paper 4

Telling while Singing: Singing stories for children and youth

Marisa Trench de Oliveira Fonterrada⁴

Singing is an efficient way of having success in music education. Several researchers agree with that, and some of them believe that the human being has since his birth a potential capability of making music. If man had no musicality, he could not even learn to talk, because languages are built over the same parameters of music to express senses and signifies (Brandt et al., 2012). Fables and fairy tales are also very important to catch children's attention and stimulate their fantasy. The idea of having both, music and stories together made the book "Conto enquanto canto" (Telling while singing, 2021) come out. Here is a quick description of some of their characteristics. A história do Lobo Grandão e da Linda Princesa (The Story of Grey Wolf and the Beautiful Princess) is based on a Canadian Indian legend, about a woman that fell from the sky. It was retold by Murray Schafer (1984) in the Prologue of his Cycle Patria and is used here as a tale for small children, as a basis for the piece, thought to children aged between four-and-six-year-old. It is written in the pentatonic scale, and almost all the songs are in unison, with some exceptions, that can be sang in canon or in two voices. A cigarra e a formiga (The Cicada and the Ant) is a free version of the original fable, in which the Cicada assumes the role of a conductor of the Choir of Ants. It was thought to children from seven years old on. The songs are written for two or three voices. Barulhinho (Little Noise) is an original story, as well as the music. It is written for Children's choir, Adult or Youth Choir, and "Noise" Choir. All the pieces have a Narrator and piano accompaniment and can be performed as a play, in which the choir sings and plays with costumes, scenes, etc.

Spoken paper 5

"We sing, we compose!": a children's choir experience

Ana Lúcia Iara Gaborim-Moreira⁵

This work is a brief report of an experience with children's choir PCIU! (Projeto Coral Infantojuvenil da UFMS) during the pandemic period, when the rehearsals were carried out online. Faced with the feelings of discouragement and uncertainty brought by COVID-19, it was realized that the choral rehearsal could be a possibility of conversation between children, where they could express what they were feeling and living in this period of adaptation, as well as a moment to make music. At the same

time, the rehearsal was a moment of joy and hope, of playing and thinking that despite everything we were facing, it was still possible to sing, dream and feel good, and that we could always do that. Thus, the choral rehearsal was a possibility to sensitize children – something that musical making itself brings to students – and also to transform this into expression and creativity. Children-choristers were excited to be able to put their ideas and feelings into music and sing something they had made themselves. First, we carried out a “brainstorm” where we recorded what could be considered positive in this pandemic period. We organized the text, looking for a regular meter and began to recite the first phrase, “it’s time to sing”, observing its rhythmic and melodic design, registering it in score; this was the basis for the composition of the following sentences. We made an audio recording at the rehearsal; when showing it to one of the parents (musician), he was delighted with the composition and suggested that we recorded it in the music studio. Subsequently, the song was edited into video and published on the YouTube platform; after this positive experience, children felt motivated to compose other songs and to continue singing and learning music.

Spoken paper 6

Escuta do sol poente - Listen to the setting sun

Paula Molinari⁷

The aim of this paper is to present the creative process and the difficulties experienced in the essays of *Ode à Natureza* and *Escuta do Sol Poente*, two miniatures of the cycle that constitutes *Parnaíba das Américas – O Delta*. Both compositions are site-specific compositions - to be heard and performed in a specific environment - in order to try to touch everyone involved in the issues of the environment itself. This action is the result of an Artistic Research carried out between 2018 and 2020 and which involved students from a music teacher training course, students from a youth orchestra, and students from a community choir. It is the result of the relationship between Environmental Sound Art defined by Frederick Bianchi, V. J. Manzo, and Jonathan Gilmurray, musical creation, teaching and learning thought from the perspective of Murray Schafer and Marisa Fonterrada, and voice, from the perspective of Alfred Wolfsohn. The idea of a community of learners is applied and there is an inversion in the role of conducting, creating unexpected conditions for the juxtaposition of themes. The composition explores the “mobile” form in which the following can be approached: (i) the elements that defined the creation during the creative process itself - Artistic Research; (ii) social insertion and “outputs”; (iii) evaluation of the impact of the action on the training of music teachers starting from the creative process.

References

- Brandt, A.; Gebrian, M.; Slevac, L.R. (2012) Music and Early Language Acquisition. *Front. Psychology*, 3(327). <https://doi.org/10.3389/fpsyg.2012.00327>
- Fonterrada. M. T. de O. (2021) *Conto enquanto canto*. Belo Horizonte: Escola de Música.
- Schafer, M. (1984) *Prologue: The Princess of the Stars* [score]. Arcana Editions.

Workshops

Sound hunters: An invitation for a soundwalk on the local community

Ana Luísa Veloso¹, Henrique Fernandes², Clarissa Foletto³, Joana Freitas Luís⁴

¹CIPEM/INET-md

²Sonoscopia

³University of Aveiro/Inet-md

⁴Instituto Politécnico de Leiria

Overview

This workshop is based on the pilot project “*Sound Hunters: Towards a Pedagogy based on Listening and Sound Exploration in Early Childhood*”, that the authors are implementing in a non-formal educational context in Portugal.

This workshop emerges from “a double call” that has recently been made in the field of music education. A call that asks, on the one side, for a new perspective on the concept of “music” - that might include the entire soundscape that surrounds us (Landy, 2007; Solomos, 2020) - and, on the other side, for more inclusive and democratic practices in music education, that might create learning opportunities for all children (Benedict et al. 2015; Hess, 2017; Wright, 2015). In this workshop we aim to give a contribution to this double call by inviting participants for a soundwalk, that will be used as a means to (re)connect participants with the local soundscape through active and attentive listening (Clarke, 2005; Deans, Brown & Dilkes, 2005), and to introduce the idea of Sound Ecology (Schaffer, 1977; Truax, 2019; Etmektsoglou, 2019).

Departing from a previously prepared roadmap, and divided into 4 small groups, participants will take a route through the conference venue, while focusing on listening to the sounds that surround them, a process that has been defined as a Soundwalk (Westerkamp, 2011; Behrent, 2018). This route will have several stopping points where participants will find diverse listening tools such as “prepared headphones”, devices for recording and manipulate sounds, “listening acoustic cones”, among others. The purpose of these apparatus is to invite and facilitate different interactions with sounds, so that participants can engage in meaningful and active listening experiences related with the surrounding soundscape.

In the end, participants will share their experiences with the group in an informal conversation, where they will be invited to talk about important moments and key events experienced during the soundwalk. This conversation will be guided by the authors and aims to better understand how the soundwalk affected participants’ feelings and ideas about their sonic worlds, their relationships with sounds, the local landscape and local community, and their ideas about music.

At the end of the workshop it is expected that the participants might be able to: (i) Identify sound as part of each person's sensory experience; (ii) Identify, describe and compare different sounds and soundscapes; (iii) Explore, in a creative way, different sound sources and tools related to the perception and appropriation of sound; (iv) Explore the idea of Sound Ecology, relating sounds with the diverse environments in which they usually participate; (v) reflect and rethink their ideas and conceptions of “music” and “musical”.

Target audience: Children (2-5 years old), their families, educators, musicians, researchers and general public.

References:

- Ashwin, P. (2006). *Changing higher education: The development of learning and teaching*. London, England: Routledge.
- Behrendt, F. (2018). Soundwalking. In *The Routledge Companion to Sound Studies* (pp. 249-257 (tbc)). New York: Routledge. <https://doi.org/10.4324/9781315722191-28>
- Benedict, C., Schmidt, P., Spruce, G., & Woodford, P. (2015). Why Social Justice and Music Education. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The oxford Hanbook of Social Justice and Music Education* (pp. xi–xvi). Oxford: Oxford University Press.
- Deans, J., Brown, R., & Dilkes, H. (2005). A Place for Sound: Raising Children's Awareness of their Sonic Environment. *Australasian Journal of Early Childhood*, 30, 43–47. <https://doi.org/10.1177/183693910503000407>
- Hess, J. (2017). Equity in Music Education: Why Equity and Social Justice in Music Education? *Music Educators Journal*, 104, 71–73. <https://doi.org/10.1177/0027432117714737>
- Etmektsoglou I., Δ., & Dionyssiou, Z. & Mniestris, A. (2019). *A Sound-based Education for Listening, Appreciating and Co-creating the Soundscapes We Live In*. Corfru, Greece: Ionian University. Retrieved from https://www.academia.edu/46947088/A_Sound_based_Education_for_Listening_Appreciating_and_Co_creating_the_Soundscapes_We_Live_In
- Landy, L. (2007). *Understanding the Art of Sound Organization*. Cambridge, Mass.: MIT Press.
- Solomos, M. (2019). *From Music to Sound: The Emergence of Sound in 20th- and 21st-Century Music*. London: Routledge. <https://doi.org/10.4324/9780429201110>
- Truax, B. (2019). Acoustic Ecology and the World Soundscape Project. In M. Droumeva & R. Jordan (Eds.), *Sound, Media, Ecology* (pp. 21–44). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-16569-7_2
- Westerkamp, H. (1974/2001). Soundwalking. *Sound Heritage*, III(4). Retrieved from https://ia801604.us.archive.org/10/items/sesion3_201702/Westerkamp%2C%20Hild egard%20-%20Soundwalking.pdf
- Wright, R. (2015). Injustice and Exclusion in Music Education: Politics in Pedagogical Practice. In N. Economidou & M. Stakelum (Eds.), *European Perspectives on Music Education: Every Learner Counts* (Vol. 4, pp. 35–48). Innsbruck, Austria: Hebling.

Inclusion THROUGH music vs Inclusion IN music: Digital contributions to inclusion in music learning

Davys Enrique Moreno
Universidade de Aveiro

Overview

The session aims to sensitise participants to the recognition of the potential of Digital in the development of inclusive dynamics and work processes, in the context of Music Teaching/Learning. It aims to present different works and technologies already developed, or under development, to promote inclusive music teaching, both in the context of Regular Education and Specialised Artistic Education. Furthermore, it aims to identify possible problems that can be encountered in the processes of inclusion in the area of music, promoting a collaborative and participatory work.

- Music Teaching and Music Therapy, similarities and differences;
- Universal Design as pedagogical differentiation for learning;
- Strategies for enhancing the active participation of all children;
- Promotion of opportunities for success;
- Case studies;
- Curricular adaptations in EAE of Music for the benefit of Inclusion;
- Use of Support Products / Technologies and Software for the Teaching of Music;
- Potentiation of the development of Good Practices among all trainees.

Keywords: Inclusive Music Education, Music Learning, Music Technology, ADMI (Accessible Digital Musical Instruments), Inclusion

References

- Moreno, D., Maia, A. (2022). Accessible Music for Everyone: Discovering Resources. In: Mesquita, A., Abreu, A., Carvalho, J.V. (eds) *Perspectives and Trends in Education and Technology*. Smart Innovation, Systems and Technologies, vol 256. Springer, Singapore. https://doi.org/10.1007/978-981-16-5063-5_73
- Moreno, D., Moreira, A., Tymoshchuk, O., Marques, C. (2022). Studying Inclusion in Music Education - An Integrative Literature Review as a Support in the Choice of Methodology, Using WebQDA. In: Costa, A.P., Moreira, A., Sánchez-Gómez, M.C., Wa-Mbaleka, S. (eds) *Computer Supported Qualitative Research*. WCQR 2022. Lecture Notes in Networks and Systems, vol 466. Springer, Cham. https://doi.org/10.1007/978-3-031-04680-3_12
- Moreno, D. & Maia, A. (2021). Descobrimos Tecnologias Facilitadoras da Inclusão na Aprendizagem da Música. In *Transformación digital e innovación tecnológica en la Educación*. Thomson Reuters, Aranzadi. Pamplona, 427-440.
- Moreno, D., Moreira, A., Tymoshchuk, O., Marques, C. (2021). A Child with Cerebral Palsy in Arts Education Programmes: Building Scaffoldings for Inclusion. In: Costa, A.P., Reis, L.P., Moreira, A., Longo, L., Bryda, G. (eds) *Computer Supported Qualitative Research*. WCQR 2021. Advances in Intelligent Systems and Computing, vol 1345. Springer, Cham. https://doi.org/10.1007/978-3-030-70187-1_13
- Moreno, D. & Sá, S. (2021). Analysis of the communication of a child with autism spectrum disorder: An exploratory study [Analyse de la communication d'un enfant

atteint de péturbation du spectre autistique: Une étude exploratoire] [Análise da comunicação de uma criança com..]. *Revista Lusófona de Educação*, 51, 191-207.
<https://revistas.ulusofona.pt/index.php/rleducacao/article/view/7718>

Moreno, D., Moreira, A., Tymoshchuk, O., & Marques, C. (2021). Children with special needs in music Arts education programmes: challenges. In *String teaching in 21st Century: Bridges between research and practice* (pp. 60-74). Edições Politema.
<https://ria.ua.pt/handle/10773/32444>

Moreno, D., Moreira, A., Tymoshchuk, O., & Marques, C. (2021). Finding solutions to promote the inclusion of children with Cerebral Palsy in Arts Education Programmes of Music: an integrative literature review using webQDA. *Indagatio Didactica*, 13(3), 537-558. Retrieved from <https://doi.org/10.34624/id.v13i3.25599>

Workshop Title: Brazilian music education: proposals for planning and playing during music classes

Vivian Agnolo Madalozzo¹ and Tiago Madalozzo²

¹*Pontifícia Universidade Católica do Paraná e Universidade do Minho*

²*State University of Paraná (Unespar)*

Overview

This workshop focuses on our practices and explores two main themes: the way we have been conducting these practices in Brazil, and the repertoire we put children in contact with during the classes. Music and movement practitioners will engage in a variety of music activities for kids, just like we do in Brazil, and will get to know some traditional Brazilian songs. Also, we will explore music produced for babies and children from recent music albums in the country.

In 2013, invited by Dr. Beatriz Ilari, Vivian and Tiago Madalozzo have published a chapter for Dr. Ilari's book "Music and early childhood", edited in Brazil, about the way music activities for children were planned as part of a collaborative model they had developed with peers on a former practice of music education they had taken part. Since 2013, this research has been applied also at Alecrim Dourado, a music school of Curitiba, where the work with babies has been improving new practices each semester.

The considerations in the book will be the first resource to support the practices for the workshop, especially regarding the way activities during the class are organized in different sections, and how teachers engage parents and caregivers in music exploration with their babies. The workshop will focus on how children can explore and be sensitive and creative to the musical environment of the class on listening, composing and performing music, and how this pyramid can also organize musical practices with parents at home, after the class. Finally, the Active music teaching methods, especially Orff, Willems, Dalcroze, Schafer and Brazilian recent proposals will be revisited, showing how each music class for babies is constructed under a principle of coherence and unity of musical themes, but at the same time under a variety of approaches and repertoires.

In between music activities, we will explain how we plan music classes for children, how we choose repertoire for the classes, and how we engage children, parents and caregivers to participate and promote, also at home, a musically rich environment for their kids. We will show ways music education research in Brazil has been discussing the planning of music activities, and how we have been conducting our practices in the last years.

Participants will be engaged by getting to know repertoire used in music education courses for children in Brazil, from traditional songs to recent albums designed for children. They will finally reflect about the way we organize the planning of the music practices with children, while taking part in the music activities.

Attendees will get to know the way Brazilian music educators have been employing concepts from theories like the active music teaching methods to engage children and parents in music activities. They will explore repertoire from Brazilian traditional songs and modern albums designed for children. They will also get information about our system of organizing the sections and aims of each class and semester planning.

Full Papers

Repertório coral infantil e juvenil: Seleção, objetivos e práticas em Portugal

Ana Lúcia Carvalho

Education Institute, University of Minho

Portugal

ana.algc@gmail.com

Janete Ruiz

School of Arts and Humanities, University of Minho

Portugal

janeteruiz@elach.uminho.pt

Resumo

O presente artigo foi desenvolvido a partir do Relatório de Estágio *O desenvolvimento de competências no Coro O desenvolvimento de competências na disciplina de coro do ensino artístico especializado: o contributo do “Canto Coral” nas Escolas de Tomás Borba*, parte do curso de Mestrado em Ensino de Música da Universidade do Minho. Uma vez que o repertório é um dos elementos centrais da aula de Coro, e uma poderosa ferramenta didática, a sua seleção consiste num processo complexo. Um critério frequentemente priorizado é a escolha de material musical pela temática. Contudo, sem considerar uma pedagogia vocal e musical apropriada a crianças e jovens, esta norma poderá ter consequências sérias no desenvolvimento de hábitos vocais saudáveis e persistentes. Assim, o professor deverá desenvolver um conhecimento aprofundado em pedagogia vocal e musical que sustentem a sua escolha de repertório. Deverá considerar as seguintes características: a obra deve revelar conhecimento da escrita coral e regras composicionais, deve conter um elemento de surpresa, texto desafiante, melodia e harmonia coerentes com o texto, e escolher obras emocionais, uma vez que tendem a permanecer de forma durável no programa. Este estudo teve como objetivos analisar os critérios de seleção de obras corais no âmbito do coro infantil e juvenil e função para o desenvolvimento de competências vocais e musicais no Ensino Artístico Especializado de Música. A metodologia seguida foi a Investigação-ação, de *design* misto. No inquérito orientado a docentes de Coro, obtiveram-se respostas dispersas e refletiam critérios de escolha vastos. As entrevistas a especialistas da área revelaram a inquietação perante a pouca comunicação entre escolas de música e entre docentes, algo que poderia contribuir para a difusão de boas práticas pedagógicas e de repertório adequado. Concluiu-se a falta de informação sobre repertório ajustado à realidade do ensino artístico, especialmente de obras portuguesas. Concluiu-se a necessidade de investigação mais aprofundada, uma vez que os objetivos de aprendizagem, as práticas e os critérios de seleção de repertório revelam práticas nacionais vastas e desalinhas.

Palavras-chave coro infantil; coro juvenil; competências; repertório coral.

Repertoire for children and youth choir: selection, objectives, and practices in Portugal

Ana Lúcia Carvalho

Education Institute, University of Minho

Portugal

ana.algc@gmail.com

Janete Ruiz

School of Arts and Humanities, University of Minho

Portugal

janeteruiz@elach.uminho.pt

Abstract

The following article was developed after the internship report titled *Competence development in Choir classes within Specialized Artistic Teaching. The influence of Tomás Borba's "Choral Singing in Schools"*, part of the master's degree curriculum in Music Teaching at the University of Minho. Since repertoire is one of the central elements of the choral classroom, and a powerful didactic tool, its selection is a complex proceeding. A common practice within repertoire selection is the choice of musical material by its theme. However, without considering adequate vocal and musical pedagogy for infant and adolescent individuals, this standard can have serious consequences in the development of healthy and durable vocal habits. Thus, the conductor must acquire deep knowledge about voice and musical pedagogy that sustain his repertoire choices. He/she should consider the following components: the song must display knowledge of choral writing and compositional rules, the piece should contain an element of surprise, hold a defiant text, the melody and harmony should reflect the text and choose emotional pieces, since they tend to remain durable in the choir's program. This research sought to perceive the criteria selection of choral works in the children and youth choir and its contribution to the development of vocal and musical skills within Specialized Artistic Music Teaching. The methodological format of the investigation was Action Research, with both quantitative and qualitative data. In the survey directed to Portuguese choir teachers, the answers given were dispersed and reflected vast criteria. The interviews conducted with experts on this subject showed concerns about the vast and unaligned actions within Portuguese music schools and suggest more communication between institutions and teachers since it could contribute to the exchange of good pedagogies and suitable repertoire. Teachers agreed on the lack of information about repertoire proper for the school choir, especially Portuguese works. It was concluded that the subject needs deeper study since the skills considered, the practices, and the repertoire selection standards show vast and scattered practices.

Keywords children choir; youth choir; competencies; choral repertoire.

Introdução

A seleção de repertório para a disciplina de Coro do Ensino Artístico Especializado de Música, ao longo do 1º, 2º e 3º Ciclos do Ensino Básico e Ensino Secundário, consiste num processo complexo e ponderado. Esta reflexão deve considerar determinados critérios, tais como: os objetivos curriculares, o nível musical e características vocais dos alunos e as competências, musicais e vocais, a desenvolver, em cada nível de ensino. Com a obrigatoriedade de frequência da disciplina de Classe de Conjunto, a partir da reestruturação do Ensino Artístico Especializado (desde 2008), assistiu-se à inclusão em coros de alunos a partir dos dez anos de idade. Com a massificação do ensino de música, várias problemáticas se acentuaram como consequência direta desta democratização, nomeadamente: a) qual o lugar e função do repertório no currículo coral enquanto material didático; b) quais as características das vozes infantojuvenis a considerar; c) que repertório, em particular português, se encontra disponível para a utilização em contexto escolar.

Tendo em consideração as competências a desenvolver nos vários níveis escolares, assim como as características vocais dos alunos e as condicionantes de aprendizagem, o presente artigo apresenta uma revisão de literatura sobre as competências a desenvolver no Coro infantojuvenil, as características do repertório coral a incluir e a sua sequencialidade didática. Serão apresentados e debatidos os dados recolhidos sobre as práticas em Portugal no Ensino Artístico Especializado sobre a problemática em estudo, reunidos através de um inquérito a docentes de Coro e de entrevistas a cinco especialistas da direção coral infantojuvenil nacionais.

1. As características do repertório coral infantojuvenil

O repertório consiste num elemento central na didática coral, sendo simultaneamente um meio e um objetivo. É através do repertório que o professor desenvolve os conteúdos curriculares para que, através da sua filosofia pessoal, o aluno atinja o crescimento musical espetável (Apfelstadt, 2000, p. 19). Neste sentido, o professor de coro procura escolher repertório relacionado com a sua visão e, em simultâneo, com as próprias necessidades dos alunos. Por sua vez, Forbes (2001, p. 102) acrescenta que o repertório consiste no intermediário para o desenvolvimento de competências relacionadas com elementos musicais qualitativos. Esses aspetos contemplam não só os elementos definidos na partitura, mas também os elementos artísticos que desenvolvam a arte coral. Não obstante os aspetos artísticos, Cooksey & Welch referem que a sua *performance* deverá corresponder à experiência musical e ao conhecimento dos alunos (1998, p. 100). Logo, a eficácia da aprendizagem reside na mobilização de competências adquiridas pelos alunos e na qualidade da performance artística, num determinado momento.

Devido à componente performativa, muitas vezes vista como um dos principais objetivos da disciplina de Coro (se não o principal), o repertório é frequentemente selecionado em função da apresentação pública, obedecendo a critérios nem sempre relacionados com os objetivos pedagógicos. Mais do que o *que* se canta, é necessário analisar e desenvolver *como* se canta, uma vez que a não consideração do desenvolvimento de boas práticas vocais poderá fazer com que o aluno desenvolva maus hábitos de produção vocal com graves consequências futuras (Phillips, 1985, p. 21). Caso o foco das aprendizagens corais incida unicamente na aprendizagem de canções, *the song approach* (Phillips, 1992, p. 10), poder-se-á não desenvolver o potencial vocal e musical de cada aluno, na medida em que a apresentação eficaz das canções não assegura *per se* a aquisição de competências vocais e musicais. Assim, propõe-se uma abordagem mista, na qual o repertório adquire destaque não apenas através do seu valor artístico, mas também da função no desenvolvimento de competências vocais e musicais.

Nesse sentido, considera-se essencial a graduação de competências, definindo a sua sequencialidade em função do nível musical e vocal dos alunos, e optar por repertório que enfatize o seu desenvolvimento. Stultz (2005) menciona dez competências fundamentais a considerar no trabalho coral que deverão ser desenvolvidas com o repertório escolhido, através de quatro níveis de aprendizagem coral, do elementar ao avançado (quadro 1).

Lista de competências corais:

Construção de voz "de cabeça"	Dicção	Promoção de vocais puros	Legato	Registro médio	Ressonância de peito	Precisão musical	Articulação e dinâmicas	Canto a várias partes	Arte coral
-------------------------------	--------	--------------------------	--------	----------------	----------------------	------------------	-------------------------	-----------------------	------------

Quadro 1: Competências vocais a desenvolver. Adaptado de Stultz (2005, p. 1.1)

Para além da relevância da aprendizagem vocal, a disciplina de Coro deve ser acima de tudo um lugar de aprendizagem e desenvolvimento musical. Assim, Dawney descreve as competências musicais a fortalecer no Coro (quadro 2):

Lista de competências musicais:

Ouvir	Audiar	Ritmo/pulsação estável	Leitura	Tonalidade	Expressão
-------	--------	------------------------	---------	------------	-----------

Quadro 2: Competências musicais a desenvolver no Coro. Adaptado de Dawney (2021).

Em suma, a escolha de repertório deve estar em conjunção com os objetivos da disciplina, com o nível vocal e musical dos alunos e com os objetivos de aprendizagem, sem ignorar as características únicas e influenciadoras da didática coral infantojuvenil.

1.1. Fatores influenciadores da didática coral

O trabalho coral em idades escolares adquire contornos únicos, na medida em que deve estar bem ligado com as características psicomotoras, psicológicas e físicas dos alunos, em especial o seu desenvolvimento vocal.

Nas faixas etárias abrangidas pelo Ensino Artístico Especializado, dos dez aos dezoito anos, a muda vocal feminina e masculina, é um processo gradual inevitável. Apesar de seguir um padrão mais ou menos definido, ocorre à velocidade de cada indivíduo – o que implica que o professor conheça muito bem as vozes dos seus cantores, individualmente, e o seu comportamento acústico em grupo. A elaboração de registos individuais da tessitura vocal dos alunos, para além de desmistificar e tranquilizar os alunos em relação ao processo de muda vocal, oferece ao professor dados concretos para a seleção ou adaptação do repertório (Freer, 2006, p. 50). Este poderá ser um processo mais demorado, porém, serve melhor o cantor estudante (Collins, 2012, p. 36). Dar a conhecer a sequência de desenvolvimento vocal e envolver os alunos no processo confere-lhes maior noção das suas aptidões. A heterogeneidade de idades e de estágios de muda vocal num mesmo grupo coral pode trazer vantagens: os alunos mais avançados na muda vocal poderão servir de modelo para os alunos em estágios com maior fragilidade, compensar as lacunas mútuas e incentivar os alunos menos experientes a desenvolver hábitos vocais, musicais e performativos mais proficientes. Aquando da escolha de repertório a trabalhar, as características vocais dos alunos são um fator a ser contemplado, em conjunção com outros apresentados seguidamente.

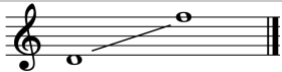

1.2. Fatores de seleção de repertório

No momento de escolha das obras, Brunner indique que o professor considere as seguintes características musicais: melodia, conteúdo expressivo/efeito musical, harmonia e acompanhamento (1992, p. 27). Broeker define seis critérios a considerar na escolha de peças individuais: texto, capacidade de cantar, forma, escrita das vozes, acompanhamento e implicações pedagógicas (2000, p. 27). Segundo a mesma autora, as peças selecionadas devem ainda pertencer a variados géneros musicais, estilos e épocas. Desse modo, desenvolve-se uma pluralidade de contextos musicais variados, o que desenvolve a destreza e plasticidade artística dos alunos.

Evolução das vozes femininas

Coro infantil (seis aos nove anos)

Características Tonalidade preferencial: Mi *b* Maior

Âmbito das obras	
Coro juvenil – vozes femininas	
Características	<ul style="list-style-type: none"> - Nove aos onze anos (aproximadamente): voz inalterada - Doze aos catorze anos: voz “soprada”, alguma dificuldade/desconforto em aceder ao registo agudo e expansão do registo grave - A partir dos quinze anos: gradualmente, começa a surgir a voz feminina adulta
Tessitura vocal	

Quadro 3: características das obras corais infantis. Adaptado de Bartle (2003, p. 185), Stultz (2005, p. 5.1).

Para além das características inerentes à escrita das obras, o professor deve conhecer e considerar as especificidades dos seus alunos. Conforme as idades e o seu desenvolvimento vocal, as obras selecionadas prestam-se a determinadas singularidades, conforme apresentado no quadro 3.

Apesar de se tratar de um critério subjetivo, deve-se priorizar a seleção de repertório de “qualidade”. Bartle define que as obras de qualidade são caracterizadas por: “musicalidade” do texto, coerência da linha vocal, características composicionais (ritmo, harmonia, contraponto e condução vocal e forma, estrutura e proporção), tonalidades e modulações e o tipo de acompanhamento (2003, p. 183). Para Stultz, uma obra de qualidade integra as regras composicionais, contem um momento de surpresa (um ponto de viragem, ou um acorde ou ritmo inesperado) inclui texto desafiante ou esclarecedor com melodia e harmonia que o represente, prioriza obras que apelem às emoções, e atenta ao nível de exequibilidade da obra: deve ser desafiante, porém, não ao ponto de ser inexecutável (2005, p. 2.3). O equilíbrio entre a autonomia e o desafio é fundamental: peças demasiado fáceis não oferecem estímulo suficiente, enquanto peças demasiado trabalhosas podem desmotivar os alunos.

Para o desenvolvimento do canto polifónico, é relevante a sequencialidade das obras com várias partes, tendo em conta o seu nível de dificuldade. Bowers (2006, p. 92) e Leck & Jordan (2009, p. 73) propõem a seguinte progressividade: peças em uníssono, *ostinato*, *partner songs*, obras com descante, *cânones* e peças com várias partes. Desta forma, à medida que os alunos ganham autonomia para cantar confortavelmente a várias vozes, é possível conduzi-los a executar obras progressivamente mais complexas.

Quanto à temática, Bartle (2003, p. 185) refere que o repertório infantil pode ser adequado para crianças sem infantilizar os alunos. Desse modo, podem-se incluir obras com textos compreensíveis pelos alunos mais novos, sem que o texto seja demasiado infantil. Em coros com alunos dos nove aos onze anos, podem-se introduzir obras dos “grandes mestres”, cânones *a capella* e canto polifónico a duas partes, correspondentes a peças para SS, SA e 2-Part (Bartle, 2003, p. 186). Em coros juvenis, dos doze aos catorze anos, se as competências vocais e musicais tiverem sido bem trabalhadas e desenvolvidas previamente, é possível incluir repertório desafiante, especialmente *a capella*. É importante que sejam incluídas obras para três e quatro vozes mistas em mudança – e não vozes mistas adultas. Isto corresponde a

obras para SAB, Three Part Mixed, SSA, SSAA, SSAB e SATB (a voz do Tenor poderá ser cantada por meninas *alto* ou rapazes *cambiata*).

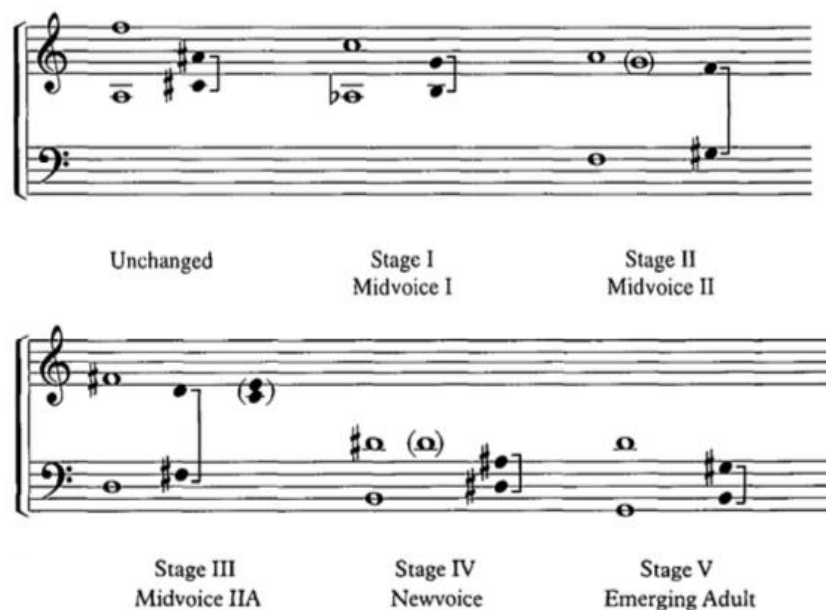


Figura 1: O desenvolvimento vocal masculino durante a muda vocal. (Cooksey & Welch, 1998, p. 106)

As peças, na medida do possível, deverão ir de encontro ao registo e região vocal confortável dos alunos. A figura 1 representa o âmbito aproximado da voz masculina em mudança, também chamados *cambiata*. A notação branca simboliza a tessitura das vozes em cada estágio, enquanto a notação negra significa o registo confortável, no qual deve estar situada a melodia a entoar. Ademais, deve ainda ser considerado o contexto melódico e a forma da melodia. A voz desses alunos é bastante instável e volátil, e por vezes varia de semana para semana, pelo que se recomenda um apoio muito próximo. Autores como Bartle (2003), Bowers (2006), Leck & Jordan (2009) e Costa (2019) referem ser essencial dar suporte aos alunos *cambiata* e Barítonos. Outra possibilidade é adaptar uma das vozes do repertório de vozes iguais, entregando-a aos Barítonos. Para rapazes com tessituras mais limitadas, pode-se ainda trabalhar repertório com uma melodia em *ostinato*, constituída por escassas notas, no registo confortável dos alunos. Habitados a cantar uma melodia em uníssono, ou uma contra melodia, os “novos Barítonos” têm agora o desafio de cantar uma melodia de baixo. Esta é frequentemente demasiado aguda e fora da zona vocal confortável, uma vez que estes alunos muitas vezes não têm a flexibilidade vocal para cantar através da mudança de registo (Leck & Jordan, 2009, p. 189). Assim, torna-se necessário selecionar obras com uma melodia “confortável”, enquanto se investe numa técnica vocal de qualidade, que os ajude a entoar em toda a sua registação. Com prática, desenvolvimento de bons hábitos vocais (que podem ser iniciados antes da puberdade) e a utilização de repertório adequado a muda vocal torna-se menos condicionante, acentuada e desmotivadora (Cooksey segundo Skelton, 2007, p. 542).

2. As práticas nacionais

Com objetivo de aferir quais as práticas nacionais para a seleção de repertório, foi elaborado um inquérito destinado a docentes do Ensino Artístico Especializado. Como o projeto foi estruturado para ser implementado a alunos do 1º e 2º Ciclos do Ensino Básico, direcionaram-se as questões para esses dois ciclos de ensino. Obtiveram-se vinte e seis respostas, de professores de praticamente todas as regiões do país, de zero até quarenta anos de experiência docente. O inquérito foi constituído por quatro partes, sendo a terceira destinada à análise de onze afirmações sobre critérios de seleção de repertório. Ao longo de onze questões, foi pedido aos participantes que assinalassem o seu grau de concordância com as afirmações, utilizando uma escala de Lickert de cinco níveis.

Tabela 1: resultados dos inquéritos aos docentes de Coro.

Legenda: 5 - concordo plenamente; 4 - concordo; 3 - não concordo nem discordo; 2 - discordo ligeiramente; 1 - discordo plenamente

Questões:	Respostas obtidas				
	5	4	3	2	1
1. O repertório e as competências estão intrinsecamente ligados:	42,3%	42,3%	3,8%	7,6%	3,8%
2. Qualquer peça, independentemente do registo e linha composicional, pode ser trabalhada em coros de 1º e 2º ciclo:	11,5%	7,6%	11,5%	30,8%	38,5%
3. O repertório coral deve ser selecionado consoante o tema de concerto	7,6%	34,6%	26,9%	30,8%	--
4. O repertório coral deve ser selecionado consoante o conteúdo da letra	--	38,5%	30,8%	23%	7,6%
5. O repertório coral deve ser escolhido em função do gosto dos alunos	7,6%	15,4%	30,8%	46,2%	--
6. No 1º e 2º ciclos não é relevante a definição de competências a desenvolver	15,4%	3,8%	7,6%	11,5%	61,5%
7. O repertório deve ser adequado ao estágio de muda vocal dos alunos	50%	34,6%	15,4%	--	--
8. O repertório deve ser adequado ao nível musical dos alunos	42,3%	50%	7,6%	--	--

Questões:	Respostas obtidas (continuação)				
	1	2	3	4	5
9. No 1º ciclo aborda-se repertório exclusivamente português	11,5%	26,7%	15,4%	30,8%	15,4%
10. No 1º ciclo aborda-se repertório em uníssono	7,6%	30,8%	19,2%	42,3%	--
11. No 2º ciclo, independentemente do nível musical dos alunos, aborda-se repertório a duas ou mais vozes	19,2%	38,5%	--	30,8%	11,5%

As afirmações que obtiveram maior grau de concordância foram “7. O repertório deve ser adequado ao estágio de muda vocal dos alunos” e “8. O repertório deve ser adequado ao nível musical dos alunos”, nas quais todos os docentes responderam 3 – *não concordo nem discordo*; 4 – *concordo* e 5 – *concordo plenamente*. As restantes respostas foram menos unânimes, conforme ilustrado na tabela 1, na medida em que se obtiveram respostas distribuídas pelos vários níveis. De forma a aprofundar as respostas obtidas nos questionários, visto os dados obtidos serem pouco uniformes e de natureza quantitativa, foram elaboradas entrevistas a quatro especialistas de direção coral: um perito em repertório de Tomás Borba, um diretor coral infantojuvenil e três docentes de Coro do Ensino Artístico Especializado.

Os critérios de seleção de repertório referidos pelos entrevistados poder-se-ão resumir do seguinte modo: são preferidas as obras que contêm uma história com várias canções, começando por repertório tonal, passando progressivamente para outros modos, e deve-se trabalhar repertório português (ou traduzido), especialmente no 1º Ciclo. Na escolha, há que ponderar a temática dos concertos, evitar repertório demasiado infantil, escolher obras vocalmente acessíveis e progressivamente cantar a várias partes. Devem-se incluir arranjos e pequenas composições específicas para o grupo de alunos, como trava-línguas, lengalengas. Há que ter em conta a dimensão do coro, as idades dos alunos e o seu imaginário, e encaixar da melhor forma essa informação nas escolhas musicais. É necessário ter em conta a qualidade da obra e a ligação do professor com a mesma, assim como o grau de dificuldade: desafiante, mas não em excesso. Quando inquiridos sobre a função didática do repertório, os entrevistados definiram que o repertório é o motor da didática coral. Na seleção de obras deve-se ter em conta o seu papel pedagógico e o que vai trazer de novo aos alunos. Para além da sua relevância, o repertório é também a extensão de um trabalho tecnicamente bem feito.

A inclusão de repertório português no programa de Coro é essencial, uma vez que estas obras estão ligadas à nossa própria identidade nacional. Através do conhecimento do nosso repertório conseguimos conhecer e valorizar o repertório do “outro”, de outras étnicas, culturas

e espaços geográficos. Ademais, com obras em português poder-se-á focar a didática mais rapidamente para “outras questões”, o crescimento vocal, musical e artístico (emocional, acústico e performativo) dessa obra em concreto – consequentemente, dos alunos.

O coro infantojuvenil é um agrupamento que permite flexibilidade e imaginação de “outros mundos” distanciando-se, desse modo, da ideia estereotipada de que o coro deve cantar determinado repertório, de forma “acadêmica” e sóbria. No entanto, constatou-se o desconhecimento e eventual ausência de obras portuguesas adequadas à realidade do Ensino Artístico Especializado. Essa carência é observada no âmbito de arranjos de canções tradicionais em formato “obra de concerto”, sendo que o repertório disponível é frequentemente construído em formato de “cancioneiro” algo que não ocorre noutros países.

Sobre o repertório mais antigo, como as canções de Tomás Borba, Frederico de Freitas e Elvira de Freitas, constatou-se a influência de aspetos ideológicos intrínsecos da época em que viveram na escrita musical, o que tem feito com que estes compositores sejam evitados e, consequentemente, permaneçam esquecidos na atualidade. Contudo, existem instituições de ensino com projetos educativos estruturados para o apoio à composição, apresentação e gravação de repertório português, sendo que algum deste repertório tem sido escrito em articulação com o professor de Coro e em conformidade com os critérios de seleção apresentados e as características das vozes infantojuvenis. Entre as obras trabalhadas pelos entrevistados, nos coros que orientam, foram mencionados os seguintes compositores: António Pinho Vargas, Cândido Lima, Carlos Garcia, Eurico Carrapatoso, Fernando Lopes-Graça, Jaime Reis, Jorge Croner de Vasconcelos, Miguel Azguime, Osvaldo Fernandes, Paulo Bastos, Sérgio Azevedo e Telmo Marques.

3. Conclusão

A seleção de repertório do contexto do Ensino Artístico Especializado consiste num processo complexo, que deve ser conjugado com as competências a desenvolver e com os objetivos de aprendizagem vocais e musicais, nível de aprendizagem e características vocais dos alunos, em particular durante a muda vocal. O repertório selecionado deve ser variado e ter “qualidade” artística. Enquanto existe repertório apelativo aos alunos, recomenda-se a abordagem de repertório menos familiar, sendo que se pretende acrescentar “algo” através dessas obras. A escolha de repertório precisa de ser bem incluída na sequencialidade de aprendizagens, e as obras trabalhadas devem ser desafiantes, mas não em demasia.

No que respeita às práticas nacionais, esta pesquisa apresenta os critérios considerados pelos docentes de Coro. Porém, observam-se algumas divergências no que respeita a priorização de critérios de seleção de repertório, o que poderá indiciar a falta de concordância entre os docentes de coro sobre os objetivos da disciplina, a sonoridade pretendida e a ausência de linhas pedagógicas orientadoras, ao nível nacional. A ausência de objetivos de aprendizagem nacionais também poderá influenciar dessas diferenças. Não obstante, os docentes revelam maior concordância no que respeita a escolha de repertório em função dos estágios de muda vocal e do nível musical dos alunos. A partir dos depoimentos reconheceu-se o repertório como elemento fundamental da didática coral. As obras corais portuguesas são um forte elemento identitário da nossa cultura. Não obstante o desenvolvimento da escrita coral infantojuvenil reconhecido nos últimos anos, constatou-se a relativa ausência de arranjos da nossa música tradicional, o desconhecimento ou desinteresse por repertório mais antigo, assim como a ausência de estudos pormenorizados sobre a sequencialidade e eficácia pedagógica do repertório português no contexto do Ensino Artístico Especializado.

Constata-se a relativa ausência de estudos sobre o repertório coral português cantado no Ensino Artístico Especializado. Para investigações futuras, sugere-se o estudo das obras corais infantojuvenis portuguesas, comparando-as com repertório de outros países, registando e analisando a sua sequencialidade e pertinência pedagógica.

Referências

Apfelstadt, H. (2000). First Things First: Selecting Repertoire. *Music Educators Journal*, 87(1), 19. <https://doi.org/10.2307/3399672>

Bartle, J. A. (2003). *Sound Advice*. Oxford University Press, Inc.

Bowers, J. (2006). Motivation in Middle School Choir. *The Choral Journal*, 47(5), 90–93.
<https://www.jstor.org/stable/23556303>

Broeker, A. (2000). Developing a Children's Choir Concert. *Music Educators Journal*, 87(1), 26.
<https://doi.org/10.2307/3399674>

Brunner, D. L. (1992). Choral repertoire: a director's checklist. *Music Educators Journal*, 79(1), 29–32. <https://doi.org/https://doi.org/10.2307/3398573>

Collins, D. (2012). Using Repertoire to Teach Vocal Pedagogy in All-Male Changing Voice Choirs: Conversations With Six Master Teachers. *The Choral Journal*, 52(9), 34–41.
<https://acda-publications.s3.us-east-2.amazonaws.com/Collins.pdf>

Cooksey, J. M., & Welch, G. F. (1998). Adolescence, singing development and national curricula design. *British Journal of Music Education*, 15(1), 99–119.
<https://doi.org/10.1017/S026505170000379X>

Costa, P. (2019). Considerações sobre o repertório para coro juvenil: uma proposta inicial de parâmetros de seleção, formação, performance e pesquisa na atualidade. Em S. C. Igayara-Souza, M. Sabag, & C. A. Oliveira (Eds.), *Anais do I Congresso de Canto Coral* (pp. 91–102). ECA-USP.

Forbes, G. W. (2001). The Repertoire Selection Practices of High School Choral Directors. *Journal of Research in Music Education*, 49(2), 102–121. <https://doi.org/10.2307/3345863>

Freer, P. K. (2006). Hearing the voices of adolescent boys in choral music: A self-story. *Research Studies in Music Education*, 27(1), 69–81.
<https://doi.org/10.1177/1321103X060270010501>

Leck, H., & Jordan, F. (2009). *Creating Artistry Through Choral Excellence*. Hal Leonard Corporation.

Phillips, K. H. (1985). Training the Child Voice. *Music Educators Journal*, 72(4), 19.
<https://doi.org/10.2307/3400517>

Phillips, K. H. (1992). *Teaching kids to sing*. Schirmer Books a Division of Macmillan, Inc.

Stultz, M. (2005). *Choral Excellence for Treble Voices*. Choral Excellence, Inc.

“We sing, we compose!”: a children’s choir experience

Ana Lúcia Iara Gaborim-Moreira

Faculdade de Letras, Artes e Comunicação, UFMS
(Federal University of Mato Grosso do Sul, Brazil)

Abstract

This paper¹ is a brief report of an experience with the children's choir PCIU! (Projeto Coral Infantojuvenil da UFMS), in Campo Grande, Brazil, during the pandemic period - when the rehearsals were carried out online. Faced with the feelings of discouragement and uncertainty brought on by COVID-19, it was realized that the choral rehearsal could be a possibility of conversation between children, where they could talk about what they were feeling and living in this period of adaptation, and this could be expressed by music. In this article, we discuss the structure of choral rehearsal and the process of composition itself, with the support of authors that write about music education and children’s choir conducting.

Keywords children’s choir; choral conducting; virtual choir; children’s composition

¹ Presented on Panel “Music and childhood in Brazilian education: Different spaces, shared paths”, organized by G-PEM / UNESP (Group of Research in Music Education at Universidade Estadual Paulista)

Introduction

PCIU! is an extension project of UFMS (Universidade Federal de Mato Grosso do Sul), accessible to the community. It started in 2013, as a part of action research developed in the Doctoral Degree Course at Universidade de São Paulo (USP). Since the first rehearsal, the work with the choir was recorded in video and carefully analyzed, for 18 months. It resulted in a thesis that brings studies about the conducting, the structure and planning of rehearsals, music education, and vocal technique. Even after the end of the thesis writing, the research about children's choir conducting continued, and the choir keeps singing until nowadays.

PCIU! started with 20 children and most of them never sang in a choir before. Our first presentation occurred three months after our first rehearsal, with some simple songs in unison, accompanied by the piano (or electronic keyboard) and sometimes, with percussion (played by the choristers). When we began the presentations in public spaces - like shopping malls and public squares - people got interested in the project and the group started to grow. Two years later, we had about 100 children interested in singing in the choir and it was divided into two groups: beginners (PCIU New) and experienced (PCIU Alfa) - who could easily sing in two or three voices and had their voices more technically developed. After that, we started the other three groups in the same project, but with different purposes: PCIUzinho (for beginners aged up to 06 years old), PCIU Mais (for adolescents), and PCIU Master (for parents). In the last ten years, the group was invited to sing at important places in the city and outside the city, being part of choral festivals and scientific/cultural events at the University.

It is important to consider that most children in Brazil don't sing in a choir nowadays, since the Brazilian Guidelines and Basis for Education (Law 5692), in 1971, substituted collective singing (named "Orpheonic Chant") by the general Artistic Education, with a free expression purpose (Fonterrada, 2008). Some years later, law was changed, but the focus on music education in general - not in the choir singing - was preponderant. This way, singing in a choir is not a common practice in schools or other social contexts like churches or communities in Brazil. Even in families, it is not a common habit that parents sing to/with their boys and girls (Filipak, Ilari, 2005).

So, how do children start to sing in Brazil? In general, they have some "singing teachers" such as TV, tablets, cell phones, and other technological resources that offer a variety of musical examples - but not always appropriate to the delicate child's voice. In some schools, folk songs and simple songs dedicated to the children have some space in the classroom routine, but sometimes teachers are not prepared to sing with perfect tune and intonation and are not able to be a vocal example to their pupils. Thereby, starting a choir in Brazil is a hard task for the children's choir conductor.

It is relevant to mention that planning and defining a work purpose or a work perspective for a while (for a short period and/or a long period) is crucial to motivate children towards singing in a choir. At PCIU!, we have some opportunities to sing with great artists of popular music and this increases the children's interest. Presentations in some places that children like to visit (or where their friends can go), trips to other cities, and the recording of a CD (like we did with "Crianças" ²) were very important to maintain children's positive energy and stimulate them to never give up.

1. The rehearsal

PCIU! has, as the main intent, teaching music through choir singing. But we realized in this period of work that we developed much more than music: we contributed to the cognitive, psychomotor, socio-affective and artistic-cultural development of children and adolescents. Welch (2011, s/p) affirms that

² Crianças was recorded in 2014 by the composer Marcio de Camillo and the videoclips are available on YouTube: <https://www.youtube.com/@Crianças>

singing activity affects on physical benefits such as respiratory, cardiac, and neurological development. It helps children for better understanding and skills of what they learn in educational perspective. Most importantly, it benefits in social perspectives such as group works, communication, or community setting understanding. Children with higher singing ability had a more positive self concept, and felt more socially including whereas children with lower singing ability showed less effective ways of dealing with the world.

On PCIU! rehearsals, we work with different kinds of activities: rhythmic games, solfeggio, listening, vocal preparation, study of repertoire, and others. These activities can contribute to the global development of children and adolescents.

First of all, we play - or, children feel that they are playing. Children need to play, indeed - it is a natural behavior of childhood. We involve rhythm, improvisation and body coordination, combined with socialization and musical expression. This is fundamental to develop choir singing: everyone must sing together, in the same flow and with the same energy; every syllable has to be sung exactly at the same time and in the same way, for all the choristers, to achieve a choral sound synchronic and in tune. And besides, playing with different paces and agogics - *accelerando*, *rallentando*, etc. - can develop more precision in music, according to the conducting. These activities are based on the Dalcroze Method, which emphasizes a "music education in which the body itself plays the role of an intermediary between sound and thought and in which aural sensations are reinforced by muscular sensations" (Jaques-Dalcroze, 1921, apud Juntunen, 2002, p.76). So, activities and exercises that link ear and body could be effective for expressive and precise singing, such as: "follow the leader" with different paces, "walk according to the music", exploring the room's space, "listen and react" - with different kinds of movement (jump, sliding, heavy steps).

After that, we develop musical reading through solfeggio and hand signs, based on the Kodály Method. Reading tools - rhythmic and melodic - are important not only to develop sight singing, but also to develop musical conscience; build group tune; get fluent learning; understand the construction of musical ideas, and, consequently, achieve better musical interpretation. According to Kodály's ideas, "a knowledge of the basic components of a music repertoire will enable students to develop their performance, listening, composition, and improvisation skills" (Houlahan, Tacka, 2008, p.25). But it's important to emphasize that solfeggio can be fun too; for Kodály (apud Houlahan; Tacka, 2008, p.20), teaching music can't be torture, but a joy to the students. On PCIU!, we think about a better way to involve children and we realized that the audiovisual method and the technological resources could take their attention. Thus, Power point presentation can be more attractive than a book - even when it presents some images - and children can be easily involved when the lessons bring a game (such as a memory game). Therefore, with solfeggio lessons, we can work with musical memory and also develop polyphony and polyrhythm in collective singing.

To develop vocal technique, we start working with vocal preparation: at first, the body alignment (posture), showing the difference between a relaxed position and a "singing position". According to Rao (1987, p.9), "a musical approach to developing vocal technique begins with a sequence of exercises that healthfully prepare the body and mind for singing". This premise also includes the development of good vocal habits - like drinking water frequently, having a healthy eating and never shouting. The vocal technique can be worked with games that involve body movement (like a "mirror" game, in which choristers are the mirror, imitating every movement from the conductor); games where movement must suddenly stop, and choristers must be just like as a statue ("shake and stop"); "marionettes" (imitating positions with support and without support), and others. After playing, the body must be "prepared to sing".

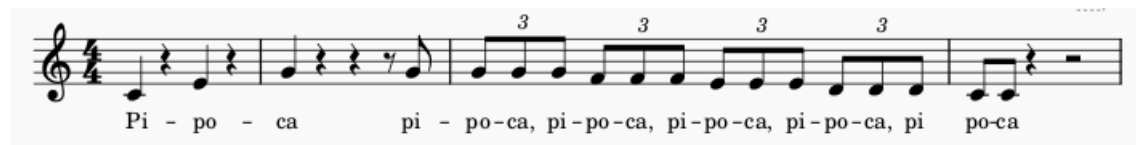
The next step in vocal preparation is breath management. According to Goetze, Broeker, and Boshkoff (2011, p.72), "once the singer's posture is established, turn your attention to respiration. (...) Breathing exercises provide singers a way of exercising these muscles without tiring vocal chords". Thus, we practice some exercises of conscious inhalation (imagining a good smell) and after that, exercises with sustained (long) and short exhalations, using imagination (thinking in a blowing candle, or a pressure cooker), or taking some objects, like balloons or coloured strips of paper to motivate children.

In this sequence of activities for voice development, we work with vocalizes: "the first task of the teacher is to teach the students to think of the singing voice as an 'instrument'. This approach will encourage a more 'objective' response to singing" (Rao, 1997, p.9). So, we choose some

exercises (vocalizes) to provide a better warm-up combined with different melodic patterns - scales (ascendent and descendent), triads, arpeggios, different intervals - and vocal/musical elements like tuning, phrasing, dynamics, agogics, *appoggio*, onset, sustain, text articulation, vowel forms, resonance, and others. Considering that our public is formed by children and some adolescents too, this kind of exercise needs to be attractive; so, it's important to combine some fun with the healthy and careful development of voices. It's also important to teach children that they need to take care of their voices and prepare their bodies for singing.

Children like challenges very much. So, vocalizes (warm-ups) become very interesting to them when we combine some difficulties with something that they know (and can do). For example, this kind of vocalize:

Figure 1. Vocalize "Pipoca". Author's transcription.

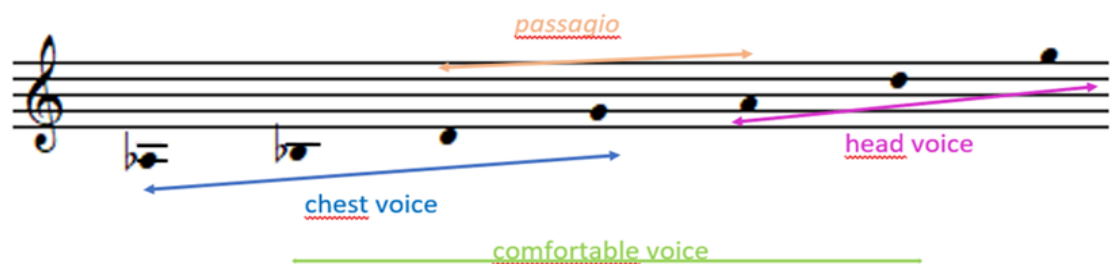


"Pipoca" means "popcorn" in Portuguese. It is difficult to say and sing this word quickly and repeatedly, so children can get fun with it.

Finally, after developing vocal technique and body-mind-singing comprehension, we can start with the repertoire study. Some elements of rhythm, melody and harmony can be worked in the first part, as a preparation for the music itself, and be remembered in this part of the rehearsal. It is essential consider that children are performers, and they can be conducted to a great interpretation of music if the conductor believes that and works for: "giving children the opportunity to create great art is surely one of life's noblest tasks" (Bartle, 2003, p.45).

We can consider the delicate children's voice and their vocal range, before choosing the appropriate repertoire. As a reference, we will use the graphic proposed by Wurgler (1990) and adapted to Brazilian children (Gaborim-Moreira, 2015):

Figure 2. Children's vocal range. Author's transcription.



This graphic was based on what children from PCIU! could sing comfortably, with vocal brightness and balance. According to Bartle (2003, p.29), "choral conductors can teach the art of singing through repertoire carefully chosen to develop resonant and buoyant tone, musical phrasing, good vocal habits, and musical taste in young children". Repertoire can be assorted, but every music that children sing in a choir must have a purpose - a learning purpose, an artistic purpose, or to be part of a bigger project. This was one of our difficulties at the beginning of the pandemic period: to learn and rehearse without a certain purpose because we couldn't perform for the public and we didn't know so much about what was happening with the world's health. At that moment, composition could be an excellent way to develop music with choristers.

2. Composing

In the field of music education, the composition is a process that depends on creativity and musical knowledge; the quantity and quality of this knowledge are determinant to the results - the composition itself, as an artistic product. Beinecke and Zanetta (2014, p. 198), who studied

children's composition in music education, affirm that composing music is a wide concept that involves children's little inventions and their spontaneous improvising. The authors also define composition as making musical decisions: choosing sonorities, instruments and rhythms, proving different combinations, deciding when we use repetition and when we can diversify or contrast musical elements. Similarly, Swanwick (1988, p.60) wrote: "I define 'composition very broadly and include the briefest utterances as well as more sustained invention". The author also observes (1988, p.58) that the musical compositions of children follow a sequence of development through imitation, imaginative play and mastery (control of sound materials).

Musical elements or materials for the composition, however, must be developed during the music education process - in our case, in the routine of choral rehearsals. At this point, Reimer affirms that "children's creative thinking in music occurs as part of many music experiences such as listening, performance, conducting, and improvising" (Reimer, 2003, apud Webster, p.421). It is important to emphasize that on PCIU, we aim to develop these elements in different activities, as we described. However, it is common in our country that choirs just sing some song(s) in the rehearsal - without preparatory activities. So, the repetition is the most common - and the only one, sometimes - process of learning a song.

In this article, we focus on our experience of composition in online rehearsals, during the pandemic period. First of all, we carried out a "brainstorm" in the virtual class, exploring the children's knowledge about the theme and incentivizing their creativity. At this point, Burnard affirms that "the larger the storehouse of enabling conditions and skills that children possess, the better equipped they will be for creative thinking in music" (2006, p.356). So, we wrote spontaneous text ideas spoken by choristers, using sharing screen; in this case, we thought about what could be considered positive in this pandemic period, such as: "We can stay at home and spend more time with our families"; "We are learning new things"; "We are taking care of our health". And they realized that they could have faith and hope with patience and resilience; they could always dream and play with their imagination; and besides, they could talk about their feelings in the rehearsal.

After collecting the ideas, we organized the text, looking for a regular meter, and began to recite the first phrase, "*É tempo de cantar*" ("it's time to sing"), observing its rhythmic and melodic design, and then registering it in the score; this was the basis for the composition in the following sentences. In this process, we observed that children used familiar materials to compose, but in an intuitive way. For example, they used excerpts from vocalizes that they were used to sing or a sequence of notes that they used in the solfeggio lessons.

Figure 3. Excerpt from score. Author's transcription.

É tempo de cantar...

Ana Lúcia Gaborim (org.) &
Coralistas do PCIU New

É tem-po de can-tar é tem-po de se-a-mar

é tem-po de se cui-dar e não de-sa-ni-mar

Building the melody together, it was observed that children learned the music faster. This is also justified by the motivation because they were very excited by the idea that they were composers. They all participated sharing their ideas and opinions, one by one, and the conductor interfered a few times, just to organize and register. At this point, Welch and Adams affirm that "all each group needs is time to discuss, create, practice and polish their collective

musical composition. The teacher intervention can be minimal apart from structuring the time and indicating that such activity is valued and has a shared outlet” (2003, p.8).

Children did not know how to write the ideas in the score - they just knew some elements of musical notation - but they accompanied the proceedings: the conductor shared the screen when she was writing, and explained about the place of the notes (pitch) and the figures employed to transcribe the rhythm. They can also observe the relationship between text and music. This process during the rehearsal was recorded in video and the final result was recorded in audio. When showing it to one of the parents (musician), he was delighted with the composition and suggested the recording of the song in a music studio. Subsequently, the song was edited into a video and published on the YouTube platform³; after this positive experience, children felt motivated to compose other songs and to continue singing and learning music.

Conclusion

The rehearsal was a moment of making music together, as well as a moment of joy and hope, of playing and thinking. Despite everything we were facing during the pandemic period, it was still possible to sing, dream and feel good, and we could always do that. Children-choristers were excited to be able to put their ideas and feelings into music and sing something they had made by themselves. Thus, we can conclude that the choral rehearsal was a possibility to sensitize children – something that music itself brings to students – and also to transform this into art: imagination, expression, creativity and creation.

References

- Bartle, J.A. (2003). *Sound advice: becoming a better children's choir conductor*. New York: Oxford University Press.
- Beineke, V.; Zanetta, C. C. (2014). “Ou Isto ou Aquilo”: a Composição na Educação Musical para Crianças. *Revista Música Hodie*. V.14 – n.1, Goiânia: Programa de Pós-graduação em Música da Universidade Federal de Goiânia. pp. 197-210.
- Burnard, P. (2006). The individual and social worlds of children's musical creativity. In: Mc Pherson, G. E. *The child as musician: a handbook of musical development*. New York: Oxford University Press. pp. 353-374.
- Filipak, R.; Ilari, B. (2008). Mães e Bebês: vivência e linguagem musical. *Revista Música Hodie*, v. 5, n. 1. Goiânia: Programa de Pós-graduação em Música da Universidade Federal de Goiânia. pp. 85-100.
- Fonterrada, M.T.O. (2008). *De tramas e fios: um ensaio sobre música e educação*. São Paulo: Editora Unesp.
- Gaborim-Moreira, A.L.I. (2015). *Regência coral infantojuvenil no contexto da extensão universitária: a experiência do PCIU*. Thesis (Doctoral Degree). São Paulo: Escola de Comunicações e Artes da Universidade de São Paulo.
- Goetze, M; Broeker, A; Boshkoff, R. (2011). *Educating young singers: a choral resource for teacher-conductors*. New Palestine: Mj Publishing.
- Houlahan, M.; Tacka, P. (2008). *Kodály today: a cognitive approach to elementary music education*. New York: Oxford University Press.
- Juntunen, M-L. (2002). Practical Applications of Dalcroze Eurhythmics. *Nordic Research in Music Education Yearbook Vol. 6*. pp. 75-92.

³ Available on https://www.youtube.com/watch?v=0yBt_0oQCp0

Music for and by children

Perspectives from Children, Composers, Performers and Educators

Vol. 2, 2022, p. 92-98

DOI: 10.34624/musichildren.v0i2.32041

Rao, D. (1987). *Choral Music Experience... education through Artistry*. 2nd edition. USA: Boosey & Hawkes Inc..

Swanwick, K. (1988). *Music, mind and education*. New York: Routledge.

Webster, P.R. (2009). Children as creative thinkers in music: focus on composition. In: Hallam, S.; Cross, I. and Thaut, M. *The Oxford handbook of music psychology*. Oxford University Press, New York. pp. 421-428.

Welch, G. F., & Adams, P. (2003). *How is music learning celebrated and developed*. Southwell, Notts, UK: British Educational Research Association.

Welch, G. F. (2011). *Psychological aspects of singing development in children*. Retrieved from: <https://musicmindandbrain.wordpress.com/2011/05/07/psychological-aspects-of-singing-development-in-children/> . Accessed on: February 15, 2023.

Wurgler, P. (1990). *A perceptual study of vocal registers in the singing voices of children*. Dissertation for the Doctor of Philosophy. Graduate School of The Ohio State University.

Vocal Preparation Strategies for High-Performance Juvenile Singers: A Multicase Study

Danyelle Toazza de Cesaro

Music degree– School of Fine Arts, Pontifical
Catholic University of Paraná
Brazil

dany.cesaro@gmail.com

Lyandra Melgarejo Seffrin

Music degree– School of Fine Arts, Pontifical
Catholic University of Paraná
Brazil

lyaseffrin@hotmail.com

Abstract

The present work has as research the strategies of vocal preparation used by singing teachers aimed at the high-performance children and youth public. Considering that the infant-juvenile singer is in full physiological and cognitive development, it was noticed that studies and approaches aligned with high performance are little evidenced in the academic environment, and existing research addresses other segments such as children's choir singing, and introduction to music learning, among others. This research aims to understand the high-performance infant-juvenile singer, considering the different demands that can reach a vocal technique teacher, and map out the strategies used in the preparation of his artistic presentations. Thus, the methodology used is multi-case research with semi-structured interviews. To relate them to the literature found for the foundation of this project, an exploratory study was conducted on data collection performed with the invited teachers. Finally, it is expected to share the discussions and theoretical-practical considerations found, adding to the performance of this audience's future vocal educators.

Keywords: *Juvenile Singers; High performance; Vocal Technique; Vocal preparation; Artistic child labor*

Introduction:

According to Parizzi (2005), singing is a musical practice that begins spontaneously in the first years of the child's life. Kubo and Junior (2016) mention that singing is most often treated as a natural resource of the student, and for this reason, little attention is destined to teaching strategies and vocal care. However, it is necessary to consider that singing results from managing several body structures that are extremely delicate, especially in childhood, where the phonatory apparatus is still in process of development. Thus, singing has techniques and methods that aid in performance and preserve vocal health.

Souza *et al.* (2006, p. 216) said that there are a lot of children with dysphonia even with extraordinary musical skills. Thus, it is understood that this ignorance added to inadequate performances, may imply an overload of the muscles of the phonatory apparatus, and even in possible vocal disorders it works, limiting the functionality of the voice. With this, the authors point out several strategies that favor the correction of misuse and vocal abuse, a common culture in Brazil.

With the popularization of children's reality shows, such as "The Voice Kids", musical theaters, gospel and worship music, choirs, and with the advancement of the Internet⁴, there is a growing interest in the artistic professional development of this audience. This induced a desire to deepen the aspects involving this practice, such as advancement, demands, care, preparation, and the behavior of singers in the long term especially when the practice is carried out in high performance, where many children already work in the form of artistic child labor⁵, supported by the ILO Convention no. 138.

Although much is known about the voice in general, the lack of knowledge about this type of work is prominent, especially regarding high-performance infant vocal preparation since there is a scarcity of studies and approaches aligned with this theme in the academic environment. Therefore, given the existence of this public, it is understood that it needs to be further explored since the published studies address other areas, especially children's choral singing. Unfortunately, there are large gaps in the area of singing voice in Brazil, especially in the case of infant-juvenile singers. Very few specialist speech therapists work with this age group (Souza *et al.*, 2006, p.217).

It is necessary to reinforce the relevance of those who accompany and develop the child's voice in practice, singing teachers, and with this, share in the academic environment the knowledge and considerations realized, given the professional demands focused on the integral preservation of the singer's health.

Therefore, this research mapped the strategies used by teachers in the vocal preparation of high-performance infant-juvenile singers aged between 8 and 15 years with the goal of understanding and structuring methodologies of teaching and vocal technique aimed at the needs of students, based on: 1) the physiology of the children's and youth voice; 2) recent research on singing teaching to this audience; 3) the demands of the high-performance infant-juvenile singer. The methodology was the multicase study, focusing on the survey on the educational practices of singing teachers, aiming to promote reflections on studies in the field, as well as the clarification of problems arising from the inappropriate use of voice in high-performance children and youth. Thus, it is intended to suggest research

⁴According to ICT Kids Online Brazil 2018, about 24.8 million children and adolescents between the age of 9 and 17 use the Internet in Brazil." According to the survey, eight out of ten children and adolescents in the country watch videos, programs, movies, or series on the Internet" P17/09/2019 - 16:39 By Elaine Patricia Cruz - Reporter at Agência Brasil - São Paulo

⁵ "It is considered artistic child work, all artistic activity developed on stages, theaters, circuses, television, or in any type of advertising by children and adolescents." (MARTINS, 2016)

that seeks to deepen the strategies used for this public, fostering an understanding of the seriousness and importance of this practice.

1. Children's musical development:

Estienne (2004) mentions that there is an evident connection between the voice, personality, and emotional state of the individual, where the voice can be seen as a way of expressing emotions. Thus, according to Sobreira (2017, p. 22, our translation), the observed musical behaviors can be understood as products of the interaction between three elements: individual neuropsychological development, particular sociocultural context, and specific musical genre. Therefore, it is necessary to consider that the singer's vocal possibilities will vary according to the stimuli he/she received in his/her musical experience (Ilari and Broock, 2013). According to Sloboda (2008), the development of musical learning can take two ways: enculturation and training. The author mentions that enculturation is considered an intervening factor in primary capacities and cultural experiences that have an impact on the cognitive system, evolving rapidly as other skills are learned. In music, enculturation is marked by rhythmic development, melodic processing, and music learning, usually unconsciously, thus being the first mediators of the expressiveness of children through the artistic manifestations in which they are inserted (Llopis *in* PLAZA, 2014 p. 321, our translation).

Therefore, according to the age range of the present study, this is the period in which the children still cannot measure the dimension of their involvement with musical practice. With this, Ware *apud* Felipe (2013) cites that artistic singing is a human pursuit that is acquired or learned, and increasingly the media has invested in programs with a competition character involving singing. According to Dias (2017, p.12), talent shows are already known since their beginnings in radio, and in addition to aesthetic pleasure, competitors aim to increase and give voice to their underprivileged social category.

*"As they were called in the early years, talent shows or freshman programs appeared on Cruzeiro do Sul Radio in 1935, conceived by radio host Celso Guimarães [...], according to Tinhorão (1981), during the time, the auditoriums of the radios became houses of fun and theater for the lower classes because the programs were seen with hoe among those who were accredited to possess artistic talents" (TINHORÃO *apud* DIAS, 2017, p. 42).*

Currently, programs such as "The Voice Kids" have shown that this art attracts and influences people to enjoy it and awakens the search for this field of action, aiming at possibilities of professionalization (Matias, 2017).

"We can observe in current television programs a tendency to standardize the vocal performance of popular Brazilian singers. The success of American freshman programs, such as American Idol and The Voice, or reflected in Brazil through the import of these franchises, renamed Idols and The Voice Brazil, in which not only the format of the program is reproduced but also the valorization of a standardized aesthetic" (ELME; FERNANDES, 2014, p. 1).

Thus, in addition to *reality shows*, this research will consider high-performance singers, young people who professionally perform the practice, using voice as a working instrument (Zimmer *et al*, 2012) classified by Gembris *et al.* (2020), as the one who trains many hours a day and a week.

2. The voice of children and youth:

When it comes to the physiology of the infant-juvenile voice, it is necessary to understand the specificities of their phonatory device. This age group is a period defined by

physical and physiological development, marked by phases such as pre-adolescence and puberty, which results in biological growth and also influences the act of singing.

"Little is known about the production of voice in childhood, a stage in which numerous transformations of anatomical order [sic]. The larynx undergoes several changes mainly in the first years of life. Therefore, it becomes instigating and challenging to analyze the child's voice, in each year of life, because it corresponds to several stages of development" (BRAGA, OLIVEIRA, AND SAMPAIO, 2009, p. 119).

The child's vocal structure is smaller and more delicate when compared to that of an adult, where the formation of cartilages, mucosa, muscles, and ligaments that act in this practice is not yet complete (Carnassale, 1995). According to Santos (2007), vocal change can be defined as a set of changes in the voice pattern, which would occur between childhood and puberty. Thus, Behlau (2001) mentions that, as the years go by, the vocal tract and larynx change in size and shape, the vocal ligament becomes denser, and the vocal folds gain in intensity, total weight, and emission quality.

According to Gackle apud Mendonça (2011), changes in the female voice are not as noticeable as in the male voices, although they start in girls between the age of 8 and 10, while in boys they start between 10 and 12 years. Similarly, Santos (2007) states that the peak of vocal change is expected in women between 12 and 14 years and in men between 13 and 15 years. Thus, Mendonça (2011) quoting Barresi, explains that there is an increase in the length and width of the larynx of the boy until adulthood, while in girls, the increase is only in length. There is an increase in the circumference and length of the thoracic, which results in greater respiratory capacity and the development of oral and facial structures, reflecting increased resonance.

The voice in this period presents specific characteristics that function as parameters for the work developed with the child and adolescent. They are classified as 1) tessitura, 2) vocal extension, 3) timbre, 4) record, and 5) the F0 (Mendonça, 2011). It is at puberty that male and female voices will differentiate themselves in a matter of height (acute and severe), where, according to Souza *et al.*, (2006), the boy's voice can increase in octave and that of the girl can reduce up to four semitones, and bring more "roughness" and vocal breakage. In agreement with Spazzapan (2019, p. 14) from childhood to old age, F0 is the acoustic parameter that suffers the most changes with growth and aging. In addition, according to Pinho, Korn, and Pontes (2019), masculine and feminine voices may have adjustments and specific features developed according to the singer's needs. As the singer develops and trains, he/she homogenizes his/her timbre, until he/she disguises the exchange of records. Although record control is an attribute of the glottic source, it suffers influence from the filter as the singer dominates the technique.

Thus, vocal change can cause changes that directly affect the professional performance of the young singer. Singers who are going through this phase need encouragement from their family and their teachers, in addition to differentiated attention, because misuse can cause serious problems not only physiologically but also musically, such as difficulty in tuning, leading to bad or good vocal behavior in the adult. (Kubo and Junior, 2016; Souza *et al*, 2006). Thus, knowing the phases of the singer's vocal development is very important when acting in the professional demand, because the teacher can establish technical exercises and appropriate repertoires, as well as ensure the correct location of the student in vocal sets (Mendonça, 2011, p. 16).

According to Ramos, Souza, and Gama (2017), vocal dysfunctions in children are frequent, and in the age 6% to 23% of the infant population, where the main lesions are related to vocal abuse. Some forms of vocal abuse are more common, according to Jarrus, Pinho, and Tsuji (2004) are the lack of hydration of the organism, screams, strokes of the

glottis, excessive coughing, forcing the voice at extreme heights or flu, vocal practice without specialized guidance and incorrect feeding. The authors recall that the voice is considered a reflection of personality, and can produce tense vocal patterns, causing hyperfunction of the laryngeal musculature.

Thus, in addition to basic and mental care with the voice, Mello e Silva (2008), states that singing requires physical and mental preparation, and adequate training is needed to acquire control and proprioception of phonation, as well as body balance. Therefore, singers exposed to vocal education and frequent training have a higher resistance to vocal fatigue and significantly lower rates of dysphonia than children without training (Williams *et al.*, *apud* Pereira, 2009).

3. Methodology:

This exploratory research aimed to map the vocal preparation strategies used by singing teachers, aimed at high-performance children. Starting with the literature review in books, documents, articles, and scientific journals in the areas of education and teaching of vocal technique, physiology, and speech therapy, intending to understand what has been documented about the aspects of the child's voice in the specificities in this practice. The method used was the multicase study, where data were collected through field research, which occurred in the form of semi-structured interviews via Google Meets and WhatsApp. These, in turn, were organized in a questionnaire with analysis criteria, whose questions were based on the literature review:

1. Performance of the children's singer
2. The influence of the parents and the child's rights
3. The role of voice professionals - vocal habilitation and rehabilitation
4. Vocal and psychological care - being biopsychosocial
5. Vocal evaluation
6. Pillars of vocal technique - heating and reheating
7. Specific strategies

Three singing teachers working with high-performance children and youth audiences were interviewed to survey the singing teaching strategies used. To ensure the anonymity of the participants, we chose to name them interviewee 1, interviewee 2, and interviewee 3. Then, an analysis of the collected data was conducted, qualitatively, integrating and comparing the theoretical data, previously collected through the literature review, with those found in the interviews, seeking to achieve the objective of this survey.

4. Presentation and discussion of data:

4.1. The high-performance infant-juvenile singer:

Interviewee 1 reports that the vast majority of students who seek it or are already doing a solo career or a musical career. The interviewees mention that their students already have a large vocal demand, such as shows, and presentations on social networks, not counting extracurricular and school activities.

"[...] in addition to recording for social networks, some of them already have jobs, so dub, make musical, record single, all this besides the main wear that is the school. Talk, scream, these things that we have to reeducate the child who intends to be a singer [...] so that the voice is always healthy" (INTERVIEWEE 1).

According to interviewee 2, when entering a reality show like *The Voice Kids*, it is necessary to have a routine of singing lessons and a lot of dedication to vocal training, because the requirement is extensive. Interviewee 2 says that students who participated in programs such as *Canta Comigo*⁶ and *Raul Gil*⁷ say that the strategy for this type of performance is substantial because it is often expected of the young singer a "mature" sound. Therefore, in his words, "*high performance requires high dedication*". So, the child needs to be willing to choose from their extracurricular activities, and what time they will make available to dedicate themselves to singing classes.

Thus, as Silva and Junior (2016) quote that "The Voice Brazil Kids presents artists who show in their voices the need to counter the very physiology of the phonatory apparatus, still in development, to achieve their vocal goals". Based on his experience, interviewee 2 reports that students can develop a taste for singing, regardless of whether they have grown up in a musically stimulating environment or not. However, he says that it is very frequent the intervention of parents in this phase, being able to act in a motivating or pessimistic way, not considering the limitations or desires that the young person may have.

"It's hard for parents to understand this, whether it's their dream or their children's, but I can figure it out very quickly and ask, and I'm always asking, 'Do you like to take the class? Do you like coming here? Do you like staying here with me? Do you like to vocalize? Do you like to sing this repertoire? How long do you sing at home?'" (INTERVIEWEE 1 – our translation)

It is known that this process can, besides being delicate, generate controversies in the literature, especially regarding vocal preparation and care. Therefore, high-performance infant-juvenile singers should be treated in a manner relevant to their age group and as biopsychosocial beings, considering their limits and abilities, expertise, desires, especially regarding human rights defended by the ECA (BRASIL, 1990). Martins (2016) for the magazine *Legal Scope* argues that there is a problematization about this practice, but that it is not made for the extinction of artistic child labor, because these minors are an important part of the cultural environment and have a lot of potential for future development. The author argues that it is important to fight for the guarantee of the rights of children and adolescents so that human rights are not violated, interfering in their development. Therefore, it is necessary to think about policies and procedures that guarantee the preservation of these rights in the legislative and musical sphere, so that above all, the integral health of the singer is preserved.

"Depending on the professional activity performed, excessive workload, adverse working conditions, and great interference at the biological, emotional, and environmental levels, such as noise, pollution, and temperature, the voice is often harmed by the misuse and/or abuse of the phonatory apparatus and may present alterations and pathologies, even in non-voice professionals" (QUINTAIROS; RANTALA apud UEDA et al. 2008, p. 557)

This question will directly influence the teaching strategies of vocal technique, method, methodology, demands and frequency, follow-up, and the work of the singing teacher since carelessness can directly affect the children's life. For interviewee 1, "vocal health in children and adolescents should be evaluated by parents, and often parents do not realize that the child is always hoarse, that the child strives to communicate". According to Interviewee 3, compensating the voice by trying to adjust when you have tiredness or hoarseness occurs

⁶ Competitive reality show aired on national television, which showcases the talent of young artists from 9 to 16 years.

⁷ Competitive reality show aired on national network, in which the participant, who can be between 10 and 16 years old, sings 1 minute of the song without being revealed. If at least two jurors approve, the candidate will be revealed.

erroneously, because you will only apply more strength, climb the larynx to be able to compensate and give more intensity to the voice, and in cases of injury, this effort increases.

"The main meaning of the student's daily accompaniment is the observation and characterization of their development to propose methodologies, both for the songs to be sung and for the technique. The definition of the stages will directly interfere with the characteristics of the selected songs, associating them with the cognitive and emotional possibilities of the student, without losing sight of the function of preserving the identity of the student associated with the demands of the work."
(MENDONÇA, 2011, p.57-58)

As mentioned above, several strategies favor the correction of misuse and vocal abuse, aiming to preserve the vocal health of the infant-juvenile singer regardless of their demand. And "vocal health is essential for a long professional career", Scalpel (1999, p. 08) quotes. Interviewee 1 states that monitoring how long the child sings, what he/she sings, and especially the period of vocal rest is very important to define the performance of parents, doctors, speech therapists, and singing teachers. Moreover, it is not recommended to initiate a vocal protocol without the endorsement of a health professional.

Thus, Dinville (1993) mentions that it is a delicate and progressive process that requires a mastery for pedagogy, musical knowledge, and an accurate and selective ear that identifies alteration in the timbre. Therefore, the singing teacher needs to be attentive to the vocal behavior of his/her student, because, in the presence of unusual aspects in his/her practice, a speech therapist should be consulted. The interviewees recall that the singing teacher has a very important role besides providing vocal technical assistance to his/her students, also welcomes, listening, and integrally guides them. A more humanized look is necessary to assure that the student is a being that brings interferences from his day-to-day and the environment in which he/she lives to how he/she interprets the songs.

"The child who broke out and manages to reach the final of the contest of The Voice and "Canta Comigo", [...] are not always the ones who have the best techniques but are the ones who have the best emotional structure. Already facing the emotional structure comes before the technique, and I work with their own musicality. So, my job is to improve something they already have"
(INTERVIEWEE 2 – our translation)

4.2. Specific strategies:

According to Souza *et al* (2006, p. 217), vocal evaluation must be accompanied by a speech therapist competent in the field of singing voice. The authors argue that the collaboration of singing and speech therapy professionals is even more important with high-performance singers because thus professionals will know how to use the analyses and techniques necessary to deal with the problem and avoid future limitations.

When correctly evaluating the infant-juvenile voice, the possibilities of achieving better development and good performance of singing will occur at the moment when the possible vocal problems to be addressed the potential, and limitations of this singer are developed in a systematized way (Souza *et al.*, 2006). Thus, Behlau *apud* Specht (2007), reiterates that professionals need to consider the different techniques, styles, training, and muscle adjustments for the different vocal emissions. After this follow-up, interviewee 1 explains that from the speech-language pathology endorsement, he/she begins to focus on the challenges and vocal qualities that voice already has.

According to Sataloff *apud* Scalpel (1999), warm-up exercises will help the singer develop a proprioceptive awareness of the body in space, strengthen and condition the muscles used in singing, avoid fatigue, tuning compromise, and airflow control also focus on performance Behlau (2014) also says that the vocal warm-up has a pre-use intervention, conditioning, which can vary according to the specificity of each repertoire. Therefore, a

specific post-use intervention of the voice, the reheating, is necessary because “it favors the return to the phono articulatory adjustment of the colloquial voice, avoiding abuse resulting from prolonged use of singing adjustments and promoting recovery after fatigue” (Pinho and Pontes, 2001, p. 100-103).

On the other hand, interviewee 2 reports that at the end of a show, more important than a formal cool-down protocol, good hydration and good hours of sleep are necessary for the muscles to rest with the vocal rest and maintain a good vocal performance. This is the best remedy to avoid wear.

In the literature, there are some breathing techniques. For Carnassale (1995), the singing teacher who teaches his/her student correct breathing - breath support - avoids future vocal problems, since the supported voice provides good control of vocal emission. The practice consists of intercostal expansion and may rely on the aid of the abdomen to delay diaphragmatic movement. Therefore, for interviewee 3, the basis of everything is breathing, but although there is a pattern of behavior, such as a high larynx, and upper breathing, among other basic parameters, the Interviewee reinforces that there is no “recipe” when doing vocal work. Thus, he says that a student who, in addition to singing also dances in his performances, will demand more muscle structures, and will need more effort because the higher the singer’s respiratory demand, the greater the muscle management. Moreover, if the child has many difficulties, if he/she cannot tune in, or has a short tessitura, the teacher needs to find out what he/she thinks is most interesting in his/her voice (INTERVIEWEE 1).

In this period of changing voice, the proper posture, a good abdominal level of diaphragmatic breathing, the opening of the mouth and active lips, and the development of the liver and larynx should be increased attention, according to (Barham and Nelson *apud* Mendonça (2011). Pinho, Korn, and Pontes (2019) propose rib opening exercises, with rounded air suction, popularly known as “spaghetti”, to favor the stretching of the vocal tract as well, varying the time interval and lip configuration by necessity. In the case of activation and oxygenation of the vocal folds, lip or lingual vibration can be used together with vocalizes or repertoires that work the passages of recording and projection. The author divides the resonance into different levels: the previous mean projection “m” will favor the most serious notes of popular singing; the previous upper projection “n” is usually used in medium regions of tessitura and legit style; the vertical projection “NH” to enlarge the coverage without producing “brightness”; previous vertical “M” projection to give “brightness” and direct the sound forward and upward.

When you shout to your mother “mom, bring the towel”, then you screamed you hit your head, your amplitude came, because when it came time to sing these “mother” (with a breathy voice), no, it’s wrong. So I go through the instinctive part, it’s the access memory, but what you already do” (INTERVIEWEE 2– our translation).

For Pereira *apud* Simões (2011), there is no reason not to teach playfully and objectively what is fundamental in the technique of singing, especially about breathing and articulation. Interviewee 2 says that it is not necessary to use very technical terms, considering the age group of the singer. Thus, the basis of vocal technique serves to work any musical genre, and in his classes, this is the first thing to be passed on to the student. Interviewee 3 adds that one thing is to raise the voice to prepare the musculature and another thing is to act on top of the repertoire, to deal with technical issues. Then, within the vocal technique, the musical taste of this student is first classified and then the subdivision of strategies for the profile is made. Therefore, interviewee 2 points out that if the student wants to sing an opera, it is necessary to study the Italian singing method, for example, if you want to go *to heavy metal*, then you will study the *drive*, if you want to go *to pop*, then you will practice *belting*.

"Thus, the repertoire should be chosen considering the vocal tessitura of the child and should be composed mostly of short sentences, descendants, joint degrees, and small intervals. Melodies that require slow time and phrases of great support should only be given to children who already have some vocal technique, as they require pneumatic co-ordering and accurate aerodynamic management" (PEREIRA, p. 41, 2009).

The teacher should be dynamic. According to Interviewee 2, some protocols will guide the work of the singing teacher. When proposing vocal exercises and specific strategies, the singing teacher needs to consider the demands and difficulties of the student, because if the singer has difficulty with breathing, for example, it is necessary to focus on exercises that can bring practical solutions, focus on a critical point of the song. In addition, interviewee 3 mentions that the vocalization serves to bring a specific vocal fit, and if only one repetition occurs without necessarily understanding what needs to be adjusted, it will not be useful, and nothing will behold with it.

Therefore, it is observable that, when synthesizing the 3 interviews conducted, we realized that the student's repertoire guides the strategies of high-performance vocal preparation. However, it is perceived that even though the vocal care and well-being of the children's singer are important, the focus of the work is the performance itself.

5. Conclusion

There is difficulty in finding national bibliographic references about specific vocal techniques for the high-performance children and youth public and most of the published works are part of the literature of paid and international collections. The articles found for this research mostly address other singing demands, such as school choirs and children's music education.

There was also a lack of vocal strategies of proven efficacy for this audience. Thus, there is a gap between the professional's knowledge of high-performance practice and an impact on his performance, leading the teacher to more intuitive and practical work. Consequently, there is a divergence with the literature, because, in the studies of children's singing and its specificities, the care of the phonatory apparatus and the impacts of vocal abuse in childhood are more emphasized, while in professional preparation care is more focused on performance and the result.

Another relevant point is that in addition to the young singers being in the process of development, he/she is still dependent on his/her parents or legal guardians. Thus, it is necessary to look back at the family core and understand the extent to which the search for artistic professionalization, especially in singing, is the legitimate desire of the child or parents. In this sense, it is perceived that in addition to vocal accompaniment, psychological follow-up is also very important, because together with the protocols that are inherent to this practice, the choices will require emotional management and time and the consequences may affect the life of the singer and his/her family core.

It is necessary to produce other research that deepens the practice of high performance, aiming, with exponential growth from the public, vocal preparation strategies appropriate to the age group thinking beyond vocal care, in guaranteeing their rights and the integral health of the singer as a biopsychosocial being.

Acknowledgments

We would like to thank our teachers Flavio Denis Veloso, Viviane Alves Kubo, and especially Vivian Dell Agnolo Barbosa Madalozzo, who were the biggest supporters of this publication. Also, the participation of the interviewees for collaborating with this work in a

welcoming way. We thank our colleagues Guilherme Augusto Candido Cunha and Matheus Kudlavies who have been part of the research that inspired this article. Could not miss the thanks to God and our families and friends, especially Maria Luisa Laranjeiras for the support.

References

- Behlau, M., Madazio, G., Feijó, D., & Pontes, P. (2001). *Voz—O Livro do Especialista: Avaliação da Voz. Revinter*, 1(3), 86-180.
- Behlau, M., Moreti, F., & Pecoraro, G. (2014). Condicionamento vocal individualizado para profissionais da voz cantada-relato de casos. *Revista CEFAC*, 16, (1713),1722.
<https://doi.org/10.1590/1982-021620147113>
- Braga, J. N., Oliveira, D. S. F. D., & Sampaio, T. M. M. (2009). Frequência fundamental da voz de crianças. *Revista CEFAC*, 11, (119),126.
- Decreto-Lei, nº 8.069, Instatuto da Criança. (1990). *Diário Oficial da União*, 16:
http://www.planalto.gov.br/ccivil_03/LEIS/L8069.htm#art266.
- Carnassale, G. J. (1995). O ensino de canto para crianças e adolescentes [Dissertação de mestrado, Universidade Estadual de Campinas (UNICAMP). Instituto de Artes]. Repositório.
<https://doi.org/10.47749/T/UNICAMP.1995.101028>
- Dias, P. R. (2017). *The Voice Kids Brasil: uma reflexão sobre a infância contemporânea na televisão* [Dissertação de mestrado, Pontifícia Universidade Católica do Rio Grande do Sul].Repositório.
<https://tede2.pucrs.br/tede2/handle/tede/7885>
- Dinville, C. (1993). A voz cantada. *Dinville C. A técnica da voz cantada. Rio de Janeiro: Enelivros*.
- Elme, M. M., & FERNANDES, Â. (2014). Canto popular e padronização vocal. In *XXIV Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música* (pp. 1-8).
https://anppom.org.br/anais/anaiscongresso_anppom_2014/3145/public/3145-9937-1-PB.pdf
- Estienne, F. (2004). *Voz falada, voz cantada: avaliação e terapia*. Livraria e Editora Revinter.
- Felipe, M. R. A. M. (2013). *A escola de canto lírico em Goiânia: fundamentos e práticas pedagógicas*. [Dissertação de mestrado, Univerisdade Federal de Goiás, Escola de Música e Artes Cênicas]. Repositório.
<http://repositorio.bc.ufg.br/tede/handle/tede/3616>
- Gembris, H., Menze, J., Heye, A., & Bullerjahn, C. (2020). High-performing young musicians' playing-related pain. Results of a large-scale study. *Frontiers in psychology*, 11, 564736.
<https://doi.org/10.3389/fpsyg.2020.564736>.
- Ilari, B., & Broock, A. (2017). *Música e educação infantil*. Papirus Editora.
- Kubo, V. A., & Junior, L. L. L. (2016). Muda vocal e educação musical: contribuições do Núcleo de Prática e Pesquisa em canto do curso de Licenciatura em Música da PUCPR na formação dos licenciandos. In *XVII Encontro Regional Sul da ABEM*.
http://abemeducacaomusical.com.br/anais_ersul/v2/papers/1923-7036-1-PB.pdf
- Llopis, J. H. (2014). El concierto como estrategia aglutinadora de la experiencia musical. In *La música en Educación Primaria: manual de formación del profesorado* (pp. 321-340).

Matias, T. C. M. (2017). O ensino de canto popular na escola especializada: revisão bibliográfica na produção das revistas da ABEM e ANPPOM (2010–2015). In *Congresso Nacional da ABEM* (Vol. 23).

http://abemeducacaomusical.com.br/anais_congresso/v2/papers/2838/public/2838-9319-1-PB.pdf

Martins, L. P., & Terron, L. L. S. (2015). Trabalho infantil artístico: A Infância por trás dos holofotes. *Anais do Fórum de Iniciação Científica UNIFUNECS*, 6(6).

<https://ambitojuridico.com.br/edicoes/revista-153/trabalho-infantil-artistico-a-infancia-por-tras-dos-holofotes/>

Mello, E. L., & Andrada e Silva, M. A. D. (2008). O corpo do cantor: alongar, relaxar ou aquecer?. *Revista CEFAC*, 10, 548-556.

<https://doi.org/10.1590/S1516-18462008000400015>

Mendonça, R. D. C. (2011). Adolescente e Canto-definição de repertório e técnica vocal adequados à fase de mudança vocal.[Dissertação de mestrado, Universidade Federal de Goiás (UFG)]. Repositório.

<http://repositorio.bc.ufg.br/tede/handle/tde/2705>

Fonseca, M. B. P. (2005). O canto espontâneo da criança de três a seis anos como indicador de seu desenvolvimento cognitivo-musical. [Dissertação de mestrado, Universidade Federal de Minas Gerais (UFMG)]

<http://hdl.handle.net/1843/AAGS-7ZVMSL>

Pereira, A. L. (2009). A voz cantada infantil: Pedagogia e didática. *Revista de Educação Musical*, APEM, 132, 33-45.

https://www.apem.org.pt/page14/downloads/files/artigo_apem_voz_pdf.pdf

Pinho, S. M. R. e Pontes. 2001, *Tópicos em Voz*. Editora Guanabara Koogan, Rio de Janeiro.

Pinho, S. M. R., Korn, G. P., & Pontes, P. (2019). *Músculos intrínsecos da laringe e dinâmica vocal*. Thieme Revinter Publicações LTDA.

Pinho, S. M. R., Jarrus, M. E., & Tsuji, D. H. (2004). *Manual de saúde vocal infantil*. Livraria e Editora Revinter.

Ramos, L. D. A., Souza, B. O., & Gama, A. C. C. (2017). Análise vocal na infância: uma revisão integrativa. *Distúrb. comun*, 20-32.. DOI.org (Crossref)

<https://doi.org/10.23925/2176-2724.2017v29i1p20-32>

Santos, M. A. D. O., Moura, J. M. P., Duprat, A. D. C., Costa, H. O., & Azevedo, B. B. D. (2007). A interferência da muda vocal nas lesões estruturais das pregas vocais. *Revista Brasileira de Otorrinolaringologia*, 73, 226-230. DOI.org (Crossref)

<https://doi.org/10.1590/S0034-72992007000200013>

Scarpel, R. D. (1999). Aquecimento e desaquecimento vocal no canto. *Salvador: CEFAC*.

<http://www.musicaeducacao.ufc.br/Para%20o%20site/Revistas%20e%20peri%C3%B3dicos/Artigos/sobre%20pr%C3%A1ticas%20musicais%20instrumental%20e%20vocal/Aquecimento%20e%20desaquecimento%20vocal.pdf>

Sloboda, J. A. (1985). *The Musical Mind—The Cognitive Psychology of Music* Oxford University Press. *New York*, 4-5.

Sloboda, J. A. (2008) *A mente musical: psicologia cognitiva da música*, tradução Ilari, B. R - Londrina : EDUEL..

da Silva, M. T. F., & Júnior, G. S. V. (2016). Modelos vocais como reflexo da Indústria Cultural no Reality Show The Voice Brasil Kids 2016. Trabalho apresentado no IJ05 – Rádio, TV e Internet

do XVIII Congresso de Ciências da Comunicação na Região Nordeste realizado de 07 a 09 de julho de 2016.

<https://www.portalintercom.org.br/anais/nordeste2016/resumos/R52-0615-1.pdf>

Simões, S. M. D. O. B. (2011). Especificidades do canto no ensino básico: com base em literatura e no testemunho de professores, formadores e especialistas em saúde vocal. [Tese de Mestrado, *Universidade de Aveiro*]

<http://hdl.handle.net/10773/7397>

Sobreira, S. (2017) *Se você disser que eu desafino...* Rio de Janeiro: Unirio.

de Souza, D. P. D., da Silva, A. P. B. V., Jarrus, M. E., & Pinho, S. M. R. (2006). Avaliação fonoaudiológica vocal em cantores infanto-juvenis. *Revista CEFAC*, 8(2), 216-222.

Spazzapan, E. A., Marino, V. C. D. C., Cardoso, V. M., Berti, L. C., & Fabron, E. M. G. (2019). Acoustic characteristics of voice in different cycles of life: an integrative literature review. *Revista CEFAC*, 21.

<https://doi.org/10.1590/1982-0216/201921315018>

Specht, A. C. (2007). O ensino do canto segundo uma abordagem construtivista: investigação com professoras de educação infantil.[Dissertação de mestrado, Universidade Federal do Rio Grande do Sul]. Repositório.

<http://hdl.handle.net/10183/13093>

Teixeira, E. B. (2003). A análise de dados na pesquisa científica: importância e desafios em estudos organizacionais. *Desenvolvimento em questão*, 1(2), 177-201.

<https://doi.org/10.21527/2237-6453.2003.2.177-201> <https://doi.org/10.21527/2237-6453.2003.2.177-201>.

Ueda, K. H., dos Santos, L. Z., & Oliveira, I. B. D. (2008). 25 anos de cuidados com a voz profissional: avaliando ações. *Revista Cefac*, 10, 557-565.

<https://doi.org/10.1590/S1516-18462008000400016>

Zimmer, V., Cielo, C. A., & Ferreira, F. M. (2012). Comportamento vocal de cantores populares. *Revista CEFAC*, 14, 298-307.

<https://doi.org/10.1590/S1516-18462008000400016>

Paths to music creation in piano lessons for children

Tamyá Moreira

Institute of Arts, São Paulo State University
Brazil

tamyá.moreira@gmail.com

Abstract

This text⁸ presents a report on a pedagogical experience in music education, specifically in piano lessons for children. Firstly, I provide some information about the context in which these lessons took place. Since the focus here is on creative practices, it goes on to the commented exhibition of improvisations and compositions made by children. From these examples, I report on the creative processes and the considerations of pedagogical practice in dialogue with authors from music education and childhood studies areas. The main objectives are to contribute to understanding the particularities of musical development in childhood in piano lessons and to the appreciation of the children's creations as a fundamental factor in their learning processes.

Keywords creative practices; childhood; piano lessons

Introduction

The instrument class in childhood poses a challenge for the educator. In a way, It is a specific course focused on learning the particular skills of a certain instrument, its technique, and repertoire. However, it is necessary to proceed in a way that also promotes global development, avoiding a strong specialization that would be more appropriate in a professional environment. The balance between the specific and the global is something that instrument teachers should seek, especially when working with children.

The central objective of the lessons — to get children to play an instrument, in this case, the piano, can be achieved in several ways. Swanwick (2001) alerts us that playing an instrument is a complex action that someone cannot approach using only a method or a book, page by page. The author also argues that musical knowledge, even in instrument courses, is built in a multifaceted way by solfège, listening, group practice, participation in social situations such as rehearsals and presentations, etc. I emphasize that, with children, this multifaceted character should also contemplate the interaction with other artistic languages, the imagination, and children's cultures.

This text focuses on one of the branches of a multifaceted approach: creative practices. Based on examples of piano pieces created by children, I intend to explore some ideas about music and education in childhood in dialogue with other authors.

1. The context

⁸This paper was presented at the Conference "Music for and by children: perspectives from composers, performers and educators", as part of the Panel "Music and childhood in Brazilian education: different spaces, shared paths", on 29 September 2022. The panel was organised by GPEM — Research Group on Music Education, Institute of Arts, São Paulo State University.

The present report deals with piano lessons given by me to children from six to nine years old during the 2010s in Campinas, São Paulo, Brazil. The classes were not based on a single teaching method or thought of as training for the exclusive formation of pianists. I always tried to adopt a hybrid approach that would meet the interests and needs of each child and start from their curiosity. The general objectives were the development of general abilities, such as the improvement of musical and environmental listening, the manipulation and exploration of different sound sources with a view to expressive results, the progressive precision in the execution and identification of rhythms and pitches, the growing mastery of vocabulary and conventional codes, the experimentation with graphics, the expansion of the repertoire, etc. All this took place with particular skills development in pianistic practice, in a constant construction of intimacy with this instrument. The repertoire included pieces from several piano teaching books, as well arrangements made by me of popular and folk songs, movie and game scores, and the creations that students make themselves — the latter being the object of this rapport.

Throughout the examples, I will point out the background of each child. In general, all children were part of middle-class families from Campinas, São Paulo, and attended private schools, where they had collective music classes as part of the school curriculum. They had piano lessons at home, except for the first one, Carolina, who started her piano course in a private cultural center and whose composition I will present in the following.

2. *Encontração*

In one of her first classes, Carolina arrived at the cultural center saying she had invented a piece. Although we had done some improvisation activities together, there was no direction to create something outside the class. I didn't ask her to do that, as she did not yet have a piano at home, and her contact with the instrument occurred exclusively during the lessons. Our meetings were weekly and one hour long.

Carolina was only six years old and, in class, she played on a standard upright acoustic piano — therefore quite big compared to her body. When she told me that she had invented a piece, I asked her to show it. She then said it was a piece to be played as a duo and gave me the guidelines to play it with her. We would start, each at one extremity of the piano, and continue towards the center of the instrument, to finish in the middle region — hence the title *Encontração*, a variation of the word encounter in Portuguese. We tried it out a few times and decided to define the piece's closure with clusters.

Carolina's piece is a kind of guided improvisation, a performance script, since the notes and durations are not precisely defined. This script was performed repeatedly in the following weeks, integrating the repertoire of the classes, and one of her first performances can be heard here: [Encontração](#).

Repeating this creation several times provided the exercise of attentive listening and the interaction precisely through sound production in the performance as a duo; the speed with which the two pianists traversed the keyboard was not predetermined in the piece and varied with each performance. Because it was a very open composition, other elements also changed throughout the new repetitions, such as dynamics, articulation, the occurrence of rhythmic patterns, etc., including our position at the keyboard, as we alternated in the bass and treble extremities. Throughout the weeks, we worked on numerous technical and expressive aspects of Carolina's creation. And as it seemed to be her will when she invented this piece, she could play along the whole length of the large instrument, fully reaching it with her little body.

In the following example, we can observe another attempt to deal with this disproportion between the large dimensions of the instrument and the limitations of the child's body.

3. *A guerra do agudo e do grave*

Like the previous one, the piece I am commenting on now is a guided improvisation created by Lian when he was eight. Lian used to take lessons twice a week, and each meeting lasted 40 minutes. He had a profound inclination for free improvisation, so if I didn't propose other activities, he could keep improvising for a long time. His connection with music was intense: our classes started when he was only three years old — as a general music course and, little by little, directed to the piano — and, at the time of the composition commented here, he also attended violin classes, besides the group music classes of the school curriculum. His parents and older brother also attended various music courses.

Throughout his spontaneous activities with the instrument, Lian began to experiment with playing with his arms wide open and leaning over the keyboard to reach the extension as wide as possible. With this posture, he came to the piece titled *A guerra do agudo e do grave* — *The war between treble and bass*, whose recording can be heard here: [A guerra do agudo e do grave](#).

Besides the evident bodily challenge Lian imposed on himself, this musical creation was also born from an interest in the instrument's resources. He had an electric piano with over 140 timbres available, and various effects, such as a pitch wheel, allowing him to play with microtonal glissandi.

The piece does not have precisely defined notes and durations and is based on the idea explained in its title. Lian repeated it a few times over the following months, and in the recording available here, it is possible to hear his first performance. It is also possible to notice that Lian engaged in a melodic exploration before choosing the timbre, and fragments of this earlier section reappear in the piece. However, *A guerra do agudo e do grave* is not precisely a melodic improvisation but something that we could call a very expressive sonorization of the title scene. As can be heard in the recording, Lian gave the title after the performance, so it seems that the creation came from sound research and the corporal relationship that the child was experiencing with the instrument. And all that found echoes in his imagination.

4. The instrument as a device

From the first examples presented, it is possible to address some considerations on musical creation in childhood concerning the particularities of piano teaching. The first aspect that I would like to highlight is the importance of the human and material environment in which children learn. On the one hand, all the cases attest to the importance of openness to free experimentation and appreciation of what children do. I'll explore further the ways and implications of such a pedagogical posture of receptiveness and listening. To reflect on the material environment, I turn to François Delalande's notion of "device".

The characteristics of the objects with which children make music can be decisive for the quality of their involvement. It can take explorations further quantitatively and qualitatively. For Delalande (2017), the conscious pedagogical use of certain materials can enable educators to guide creative processes without imposing paths. Given that different devices favor different conducts, we can give the stimuli we want indirectly and concretely. Moreover, as we only suggest these stimuli, many other paths may prove pertinent in the direct relationship with the devices, including approaches not foreseen by the educator.

In the case of the present report, I highlight the material specificities of the piano. The pieces presented so far — both the previous and the later ones — were created from the concrete manipulation conditions of this instrument, especially by children. The difference between the

children's stature and the extension of the piano is evident as a starting point. In the case of *A guerra do agudo e do grave*, the electric piano's resources are yet another fundamental condition for involvement in the creative process and its final result. In the following pieces, other characteristics of the piano practice will become evident, like the relationship between the two hands and the possibilities of imitation or superposition of melody and accompaniment. Therefore, I reiterate that Delalande's idea of device, which highlights the importance of material conditions in creative and educational processes, can be of great value for teachers to reflect on the many possibilities of each instrument.

5. *Brilho da noite e Dois mundos e um melão*

Julia and Carolina are sisters and were, at the time of the creations commented here, six and nine years old, respectively. We met weekly, and the lessons lasted 1 hour and 15 minutes, which included moments of individual and pair work, not only at the piano. They also attended a children's choir and had professional musicians in their family. Both creations emerged in class, in moments I suggested they experiment freely with the piano. As in the previous examples, the relationship with the body is very evident in the creative processes.

In her experimentations, Julia found a sound resulting from a gesture that pleased her and carried her forward. *Brilho da noite* — *Night glow*, is the result of Julia's identification with a sound/gesture pair and its subsequent development and can be heard here: [Brilho da noite](#). The starting musical idea, as is clear from the recording, is a short note followed by a long note, each played with one hand. She repeated, inverted, and varied the gesture throughout the piece, in which resonance also plays an important role. Even though she had no formal knowledge of harmony, Julia had a harmonic intuition and a great intimacy with the instrument developed in repeated improvisation sessions and other activities, which allowed her to play with tension and relaxation when choosing the pitches.

In *Dois mundos e um melão* — *Two worlds and a melon*, Carolina's piece, the possibility of melodic imitation of the right hand by the left one is what the girl explores in the first section. In the second section, this game is substituted by another: the possibility of complementarity between the hands. Both procedures are at the basis of music from diverse cultures and, in this case, constitute the exploration that Carolina undertakes and demonstrates her appropriation of the instrument's topology. The piece, which can be heard here: [Dois mundos e um melão](#), ends with a sort of coda in which the relation between the hands is no longer central.

6. Creative practices and the development of musical conducts

From the examples of *Brilho da noite* and *Dois mundos e um melão* I would like to comment on how creative practices can be occasions of exercise of different musical conducts. I refer once again to the work of François Delalande, as he investigates musical activity from the point of view that one can describe as cross-cultural. Delalande (2019) arrives at the formulation of the musical conducts' theory through the transformation of the question "what is music?" to "what is making music?". The fact that there is a wide variety of results of human action to which we give the name of music and differ considerably can justify this change. Therefore, Delalande looks for something in practice that connects human musical diversity and not specific objects that result from this action.

In his efforts in this direction, making use of both Piagetian theory and contributions from ethnomusicology and aesthetics, as well as years of empirical research, the author defines three types of fundamental musical conducts: exploring, expressing, and constructing. These conducts correlate with the games identified by Piaget in child development, interpreted by Delalande as follows: the sensorial-motor game — the pleasure of the relation between the domain of sound and that of gesture; the symbolic game — the tendency to symbolize with sounds, taking them to new levels of significance or allusion; and the game of rules — the satisfaction in organizing sounds, creating forms, from the most elementary to the most intricate. These musical conducts appear and develop in childhood, and according to the author (2019), are fundamental constituents of what we consider as musical activity throughout life, however diverse the music around the world.

As already exposed, the composition process of *Brilho da noite* starts from Julia's satisfaction with the sonorous result of her gesture on the piano allied to the use of the pedal. Thus, to continue creating the composition consisted of making the gesture many times and experimenting with its variations. It was a satisfaction that came from the body movement and the resulting sound altogether. But there is also an extrapolation of the sensory-motor pleasure since, as Delalande (2019) points out, these games can be concomitant differing only in emphasis. If creating a piece is an example of organizational conduct, listening to Julia's expressive performance and the title she gave to it attest to her exercise in the symbolic domain.

In *Dois mundos e um melão*, on the other hand, the game of rules seems to be in great prominence. What moves the composition is precisely the possibility of first creating echoes in different octaves and then complementary phrases. The exploration is linked to the two hands positioning on the keyboard and gives rise to the creation of the two first parts of the piece. The existence of a coda also suggests that Carolina works the form at a macro level, and her organizational thought goes beyond the internal games of the sections.

The change in the question operated by Delalande, which takes the focus off the works and throws light on the action of those who make music, can help us to understand creative practices in a new light. Instead of emphasizing only the analysis of the works composed by children, it opens up the possibility of analyzing the development of musicality through the observed musical conducts. A pedagogical posture that is attentive to these musical conducts and promotes their enrichment is what I defend from the examples exposed here.

6. Listening and languages

The paths of the creative processes are many and, above all, unpredictable. However, the educator who recognizes its importance and tries to stimulate his students can make some steps. I believe that two productive steps are: (a) thinking of the instrument as a device, encouraging the exploration of its particularities, and (b) recognizing the different musical conducts that constitute childhood development to treat the musical phenomenon with the due complexity.

In this sense, it is fundamental that the educator is open and attentive and listens to the children. In this sense, I evoke the idea of dual listening developed by Sandra Cunha (2014). It is a posture of double listening because, on the one hand, there is a commitment to a careful appreciation of everything that children play and sing, that is, a qualitative appreciation of their sound and musical production. On the other hand, listening is not

restricted to the musical field but implies a global commitment to the children and what they express and bring to the educational spaces. I emphasize here that such a posture depends on a relationship of trust between educators and students, and that creative processes are privileged opportunities for more meaningful contact with children to discover their ideas, interests, and needs. Especially concerning music ideas (Brito, 2007), in the practice of creation are shown those whose direct verbalization may escape adults and children but that are realized, in fact, in original music performance.

The guidance of creative practices implies a special responsibility for the educator. In another of her works, Sandra Cunha (2021) differentiates expressive and artistic languages. She seeks to discern the two terms arguing that, through several actions — such as playing, running, talking, crying, fable-making, etc., children express what they feel and what they know and through these actions, we follow the improvement and expansion of their knowledge and skills. According to Cunha (2021, p. 80), these would be expressive languages of children. Although they are also expressive, artistic languages are different "because they have structuring principles that constitute and govern them", namely, syntax, form, and discourse.

I will not dwell here on the author's deepening regarding these terms, but I evoke such differentiation between expressive and artistic languages attempting to highlight the educator's role. Guiding creative processes and welcoming children's curiosity should be together with a proper pedagogical responsibility, i.e., commitment to work to promote children's development. I think of the moments of improvisation and composition as rich learning opportunities in which children exercise their expressive capacity and, at the same time, build musical knowledge.

6. *Nevasca*

The last example is called *Nevasca* — *Snowstorm*. It was composed by Livia when she was nine years old and can be heard here: [Nevasca](#). The creative process of this piece started when Livia played a sequence of three notes with her left hand and liked it. So we started exploring this little sequence, repeating and varying it, changing octaves, changing dynamics, tempo, etc.

Livia was beginning to learn music theory more formally, so she knew some intervals, scales, and concepts of dissonance, consonance, etc. Like her older sister, she had been taking piano lessons for about three years — I was her second teacher —, so she also had a developed harmonic intuition. In constant dialogue, I made her realize that what she was creating gravitated around the note E and that she should try to understand how she could create tension, suspension, reiteration, rest, etc. She should experiment attentively and consciously with her choice of pitch and in other aspects such as rhythm, dynamics, tempo, etc.

This creative process lasted a few weeks, during which I asked Livia to work independently. She would make her sketches and written notes and show them to me, and from there, we could progress in our classes. Thus, the creative process was also an opportunity for Livia to deepen her mastery of conventional notation and develop autonomy.

6. Final considerations

Drawing on extensive material gathered from observations of children, Delalande (2017) asserts that sound exploration is something they do even when no adults are watching or

guiding them. But the continuation and quality of exploration depend on both the material environment and human relationships. Then, it is up to the educators to lead children to more rich sound explorations, promoting their musical development. The report presented here points to the possibility that the instrument class, more specifically, the piano class, is also an occasion for learning progress that starts from exploration.

The examples brought here could indeed be multiplied. They do not attest to an extraordinary inclination of these children. They are possible results of a pedagogical practice open to student participation and based on a vision of music as a complex and plural human activity.

One of the main characteristics of creative processes is that, when we start, we never know precisely what the result will be. Therefore, I do not seek to determine a single path for music creation in piano lessons because the creative activity has as a characteristic exactly dealing with the unheard. To conclude, I mention the "methodological imagination" advocated by Sarmiento (2007) when he defends a scientific practice that listens attentively to children and does not reduce them to stereotypes centered on adult visions. An openness to imagine different ways of producing knowledge in dialogue with children, either in the field of research or in the teaching exercise, is what I sought to encourage with this pedagogical experience report.

References

- Brito, M.T. (2007) *Por uma educação musical do pensamento: novas estratégias de comunicação*. [Unpublished Doctoral dissertation]. Pontifical Catholic University of São Paulo, Brazil.
- Delalande, F. (2019) *A música é um jogo de criança*. São Paulo, Peirópolis.
- Delalande, F. (2017) Pedagogia da criação musical: partir da infância, passar pela adolescência e ir além. *Orfeu*, Florianópolis, 2(2), 13-30. <https://doi.org/10.5965/2525530402022017013>.
- Cunha, S. M. (2014) *Eu canto pra você: saberes musicais de professores da pequena infância*. [Doctoral dissertation, University of São Paulo, Brazil]. USP Repository: <https://www.teses.usp.br/teses/disponiveis/48/48134/tde-01122014-110443/pt-br.php>
- Cunha, S. M. (2021) Crianças pequenas e artes: expressões e significações. *Em Aberto*, Brasília, 34(110), 75-84. <https://doi.org/10.24109/emaberto.v34i110.4587>
- Sarmiento, M.J. (2007) Visibilidade social e estudo da infância In Vasconcelos, V.M.R.; Sarmiento, M.J. (Eds.), *Infância (in)visível*. 25-49. Araraquara, Junqueira e Marin.
- Swanwick, K. (1994) Ensino instrumental enquanto ensino de música. Trad. Fausto Borém. Rev. Maria Betânia Parizzi. *Cadernos de Estudo-Educação Musical*, 4/5, 7-14. Belo Horizonte, Atravez.

New Methodologies for Teaching Trumpet and Music Theory to Children in Basic Courses

Dario Savino Doronzo

Jazz Music Department, "Umberto Giordano" State

Conservatory of Music

Rodi Garganico | Foggia, Italy

dariodoronzo@gmail.com

Abstract

The recent regulation of the Italian Conservatories have finally established and activated "*ad hoc*" courses aimed at the didactics for the youngest students (ages 5 and up) named "Basic Courses". The main aim of these training courses is to introduce students to music and get them to study it from the earliest age and to provide them with the fundamental bases of the instrument. It has been seen that the exposure of children to the study of music produces benefits in lots of fields such as the socio-familiar one (stimulating social interaction, cooperation, etc.) and the educational-training one (stimulating the memory, creativity, auditory perception, ability to listen, expressive capacity, movement coordination, sense of rhythm, etc.) Unfortunately, it happens, in the vast majority of cases that requests for attendance at these courses are directed toward the study of "best known and tested instruments for this age group", such as piano, percussions, violin, flute, etc. Lots of the most feared instruments, such as the trumpet do not see suitable participation. The reasons related to this issue may be of various kinds: 1) difficulty for younger students to approach to the study of the instrument; 2) lack of visibility and spread of the instrument; 3) limited instrumental repertoire; 4) shortage of methods and suitable books for the teaching of the instrument; 5) lack of knowledge of suitable tools for the support of children's didactics, to avoid physical problems caused by the excessive weight/size of the instrument and from the early studying of it; 6) shortage of properly prepared teachers, educational and methodological practices for the youngest ones. The main target of this project consists of stimulating and encouraging teachers to re-evaluate the teacher's role by experimenting with "new" inclusive teaching methods focused on playing and on cooperative learning. The methodological approach to each activity must be playful and must promote 1) dynamics of musical thought; 2) creative process, elaboration, and improvisation; 3) integration and inclusion; 4) metacognition and critical sense; 5) the construction of an imaginary path that may combine every day, the unusual, the traditional and the innovation; 6) the development of a proper basic approach for the trumpet practice [breathing, sound emission, posture, balance, etc.] this path will stimulate students curiosity and bring them to study the trumpet from an early age, channelling them to proper training courses.

Keywords music theory; trumpet practice; creative processes; cooperative learning; social inclusion

Introduction

After the Reform implemented by Law 508/99 “Reform of the Academies of Fine Arts, the National Academy of Dance, the Academy of Dramatic Art, the Higher Institutes for Artistic Industries, the Music Conservatories and the Music Institutes of the Equal Classes” the Conservatoire, on the basis of Article 2 of the same law, which refers to Article 33 of the Constitution on autonomy has opened up musical training in Italy also for Primary School students, through the so-called “Basic Training Courses” or “Pre-Propedeutic Courses” which, although not yet institutionalised, allow those who wish to enroll in the propedeutic courses to prepare themselves adequately for the entrance exam. What has happened, which has already existed in the rest of Europe for some time, is certainly a great novelty for musical training in Italy.

Basic courses are also open to students over school age who wish to start from scratch on a musical training pathway for reasons not necessarily related to professional training and who wish to enroll on free instrument courses without being obliged to take all the complementary subjects related to them. In the Basic Courses, students are led to acquire the knowledge related to the first two years of solfeggio in addition to the elementary knowledge of the instrument.

The teaching offer is based on the principle of collective learning of the musical subject.

The training areas covered during the course can be divided into five:

- 1) perceptive area: development of skills relating to sense-perceptive functions;
- 2) rhythmic-motor area: knowledge and experimentation of bodily possibilities and development of rhythmic skills;
- 3) melodic-harmonic area: awareness and deepening of the sound possibilities of the voice and the use of melodic instruments;
- 4) listening and analysis area: promotion and development of critical and analytical skills;
- 5) instrumental and vocal practice area: acquisition of skills related to instrumental and vocal practice.

1. Objectives, skills and methodologies in Music Theory – Basic Courses

With regard to the 2-year music theory and solfeggio courses, students are able to tackle simple and compound tempos as well as simple sung solfeggios without modulations. In addition, an eight-beat test of non-modulating melodic dictation and the recognition of chords and harmonic and melodic intervals within musical structures or semi-structures is provided. The Basic and Propedeutic Courses, precisely because of their nature and the variety of users they cater for, in order to update the training offer and to attract school-age students, have implemented new teaching methodologies that enrich the learner by including special attention to the following activities:

- The use of new technologies to aid teaching (synthesisers, sound synthesis softwares, metronomes, loop stations, online rhythmic programmes, metronomes, intonators and simulators, real books);
- The study of embellishments in relation to existing musical repertoires;
- The use of historical ancient and contemporary musical repertoires instead of the classical spoken and sung solfeggios that were tackled previously, and which often proved to be stylistically far removed from the actual practice of vocal and instrumental musical repertoires;
- The broadening of musical repertoires (enhancing all repertoires, including jazz, ethnic, pop and contemporary classical music);
- The reference to the practical study of the instrument, with regard to solfege and music theory;

- Education of the melodic and harmonic ear through frequent practice of sung solfeggios in two voices;
- The implementation of the spoken word to solfeggio and rhythmic in relation to music and singing;
- The elimination of mechanical note division in the spoken reading of solfeggios;
- The deepening of the execution of musical phrasing and phraseology as an integral part of musical speech;
- The generation of melodies aimed at melodic dictation and sung solfeggios from Markovian chains, Artificial Intelligence algorithms and Deep Learning (through applications developed on Max/MSP);
- Overcoming the net conception between musical parameters;
- Education in the intonation of micro-intervals;
- The introduction of elements of musical acoustics;
- Rhythmic dictation and two-part and multi-part rhythmic solfeggios;
- The introduction of elements of word processing (Finale or Sibelius);
- The use of technologies and methodologies favoring musical learning in users with learning disabilities, dyslexia or syndromes linked to the autistic spectrum;
- The use of musical bases for solfeggio and dictation (technology implemented and improved following the integrated and distance learning experiences during the lockdown).

1.1. Supporting teaching in the Music Conservatories

For decades, primary and secondary schools have tackled the issue of assisting all types of educational problems with support teaching and with the figure of educators, guaranteeing learning for all schoolchildren and increasingly refining the integrative instruments of support and assistance to the learner. It is only recently, however, that AFAM institutions, equal to the university, have addressed the issue of equal guarantee to all students, including those with disabilities or with different types of learning. Dyslexia, in fact, is a very frequent situation even in university or higher artistic education and is often difficult to detect except following specific tests. While in compulsory schooling, however, the issue has begun to surface, in the academic or pre-academic sphere there has not yet been an adequate legislative accommodation to address the problem, all the more so bearing in mind that musical training, unlike purely university training, requires early and constant study on the part of the student and considering that music in itself performs in some cases a therapeutic and formative function that does not necessarily imply professional artistic training. Unlike university faculties, in fact, Conservatories do not only take in students who have completed secondary school. What is more, the Conservatories of Music, unlike the Academies of Fine Arts, take in primary school students from the age of 7, due to the very nature of music studies, which require a 10-year study period to complete the study of the instrument or compositional subjects in a professional manner.

1.2. Development of specific skills through methodological reforms

In order to be able to read music fluently, in fact, two distinct skills must be developed in parallel: the rhythmic skill that develops the ability to read figures of duration and the melodic skill that leads to reading the staff, but above all develops the ability to read by intervals. Furthermore, it is fundamental to develop in the learner the ability, already present in word reading, to anticipate or predict the next note, or the next group of notes, and that of immediately identifying entire structures of musical phrases such as scales, arpeggios, progressions or successions of equal intervals, in order to speed up reading and immediately tackle the analysis of simple musical pieces at first sight.

Melodic ability, in fact, developed immediately in the basic courses, allows one to inwardly hear the notes and reproduce them with the voice.

The methodological reforms stipulate that in the Basic Courses rhythmic skills are developed through the production of simple rhythmic phrases from words and verses. This, however, does not mean that one should only arrive at melodic reading after having tackled all the difficulties related to single or multi-part rhythmic solfeggio. On the contrary, the two parts of the course should be pursued in parallel, alternating lessons on rhythm with lessons on singing over the course of an hour and a half or so.

Of course, the progressive order of the topics is indispensable, as is the alternation and integration with the classical and progressive texts of spoken and sung solfeggio (Pozzoli and Manzi method). Sometimes it is essential to classify rhythmic cells and phraseological structures and identify variations in them, in order to be able to predict rhythmic-melodic trends in the reading. Examples: simple and dotted rhythmic cells, rhythmic constructs with and without subdivisions, variations and transcriptions of melodies from simple to compound tempos and vice versa, etc.

In some cases, the sequence of melodic-rhythmic texts taken from the repertoire is only one of the possibilities provided. In fact, it is important to be able to vary the presentation of exercises containing different movement units other than the semiquaver or the minim. Similarly, in contrast to the old methodologies, it is desirable to introduce sung solfeggios from the repertoire in keys other than C major or A minor as well as to introduce the ancient modes immediately, if not also some non-European melodic modes.

1.3. Exercises for skill development

Suggesting these different sequences of melodies and rhythmic combinations is undoubtedly the instrumental repertoire or jazz repertoire from the real-book. In addition, more emphasis is placed on the melodic material through in-depth solfeggiated and sung reading of the studies that the student delves into during the instrument study hours, in order to make the old solfeggio, a practical and workshop subject directly related to the requirements of instrumental study.

Valuable exercises are still those related to the mental reading of the score as a whole and the development of the ability to read at first sight, which allows the learner to immediately discover the major difficulties related to rhythm and intonation of intervals, if not also to the precise subdivision and perception of the metre and musical phraseology, in order to deepen the study of certain aspects in particular and to perfect the reading.

Exercises prepared with the aid of video writing and rhythmic and polyrhythmic loops also allow the learner to assimilate and train the indispensable ability to anticipate notes or entire musical constructs in the reading.

The identification of syntactic-musical constructs enables the student to grasp sets of notes rather than single notes and thus to speed up and refine rhythmic reading, thus bringing musical reading closer to that of a written text.

In order to best read a melody, it is also required to play the first and last notes on the instrument but to close the instrument immediately afterwards, so that the melody can be sung in mind with the correct phrasing before performing it. In order to avoid reducing the performance exercise to the mechanical repetition of what the instrument plays, one therefore avoids having the entire piece to be sung performed on one's instrument. However, it is a good idea to get the student used to checking the intonation of the last note with it in order to refine the melodic playing exercise.

Fluidity of sound is also an indispensable requirement of any good musical performance. It is therefore necessary, through rapid and expressive reading techniques, to maintain the continuity of the voice during both spoken and sung readings, thus avoiding marking

subdivisions, which was common in the past and which made solfeggio's reading so distant from instrumental performance.

Another thing required of the student in the basic courses is to learn to avoid stopping and correcting themselves when they make mistakes, going backwards in their reading. The aim is to immediately accustom the learner to avoiding jammed and tiring reading as much as possible. To do this, it is indispensable to identify the wrong step and repeat it several times, trying to make them understand the mechanism and the reasons of the error.

Finally, it is necessary to repeat all the exercises considered at different speeds with the use of the metronome and to grasp the different expressive effects depending on the speed of execution.

Each notion is proposed moving from practical, vocal, musical and listening experiences. The aural culture exercises, almost completely absent before the methodological reforms, are based on audio-perceptual education and serve to distinguish and recognise musical facts audibly and to fix them in the mind before learning to read them.

Dictation is a gradual exercise that starts with the recognition of intervals and arrives at the recognition of a repertoire melodic phrase, passing through more or less symmetrical phrase structures. The exercises in the keys have the mere function of teaching reading by intervals, before identifying all the notes on the staff.

The single and multi-part rhythmic and melodic readings are taken from the instrumental and vocal repertoire of every historical period from the Middle Ages to the present day. Using an anthology of authors from the Western tradition and ethnic music is, in fact, the basis on which the musician's preparation is built. Furthermore, these repertoires constitute an immense "data bank" of themes that can be used to construct variations or rhythmic-melodic dictations, which will also serve the student in the years following the basic and propaedeutic preparation.

Absolutely indispensable are then the improvisation exercises on styles and rhythmic-melodic cells, inspired by the Orff methodology, which allow the student to memorise in an active and creative manner the musical graphic signs and the main rhythmic-melodic constructs that will be identified from time to time in the repertoire.

Not least is the exercise of rhythmic and melodic ensemble readings because they are preparatory to collective musical activity and the exercise of synchrony. Undoubtedly, such exercises must be supported by a fruitful and focused listening of short musical pieces that contain the difficulties encountered and at the same time illustrate the main theoretical concepts.

1.4. Application of new technologies in teaching

In connection with the application of new technologies in basic music education, it is also possible to make use of software for ear training, such as PymMusic for microtonal performance and intonation of Middle Eastern maqamats (Willems method), OpenMusic, Percussion Studio 3, and generate codes with object-oriented programming through Max/MSP for the creation of oscillators that, by controlling the pitch of pitches and harmonic and melodic intervals, guide the student, also through midi interfaces, in the reproduction of musical cells and fragments.

PymMusic makes it possible to draw the melodic line as if it were a line and to visualise the micro-divisions of the interval, thus stimulating education in the smallest interval differences even below a semitone. The differentiated color of the notes that make up the intervals also helps dyslexic students who inevitably reflect this learning disorder also in their music reading, impairing their ability to read at speed. OpenMusic, thanks to its functionalist

conception of music and note sequences, helps to visualise melodic and musical structures effectively and to apply computational thinking to music. Percussion Studio 3, on the other hand, proves to be a creative guide to the construction of polyrhythms, allowing complex rhythmic structures to be reproduced, assimilated and intuitively heard through production. Lastly, Max/MSP, thanks to its extremely intuitive interface and block programming, makes it possible to generate sounds, frequencies and rhythmic sequences by relating them to each other and helping students to understand the musical phenomenon by creating it starting from its fundamental components: the sound, the harmonics it contains and the melodic (understood as directed segments) and harmonic (understood as patterns) intervals between the sounds that compose them.

2. Objectives, skills and methodologies in Trumpet – Basic Courses

With regard to the study of performance practice and interpretation on the instrument, the basic courses, which can be considered as the “cradle” of the propaedeutic courses and the first and second level academic courses, have the primary objective of providing the student with the first fundamental foundations of the instrument. Access to the basic courses generally does not involve any selection or aptitude test. The purpose of the entire course is in no way selective but rather inclusive, assuming that the educational and training value of music-making should be considered first and foremost as a right and an irreplaceable opportunity for growth from all points of view. It is aimed at providing a first solid musical training with a twofold purpose:

- 1) to offer a fundamental educational opportunity;
- 2) to gradually introduce the acquisition of the musical content and skills required for access to the AFAM pathway.

In particular, with regard to the study of the trumpet, we start with the setting with the setting (breathing, sound emission, posture, balance, etc.) and aim to deepen these primary factors that are fundamental for the correct development of instrumental technique. Subsequently, the first technical/melodic and repertoire studies will begin.

2.1. Specific learning objectives and application methodologies

At the end of the course, students acquire the following Specific Learning Objectives:

- relationship between gestures and sound production;
- use of notation systems and a gradual familiarity with fundamental morphological musical notions (dynamics, timbre, rhythm, metrics, agogics, melody, polyphony, harmony, phrasing, etc.);
- essential study and memorisation methods;
- basic knowledge of the history and technology of the instrument used;
- mastery of the essential elements of instrumental technique.

The instrumental course must provide for the use of differentiated teaching methodologies to best accommodate the student's 'talent' and direct it towards professionalising perspectives. The methodological approach to each activity must be playful and must promote 1) dynamics of musical thought; 2) creative process, elaboration, and improvisation; 3) integration and inclusion; 4) metacognition and critical sense; 5) the construction of an imaginary path that may combine every day, the unusual, the traditional and the innovation; 6) the development of a proper basic approach for the trumpet practice [breathing, sound emission, posture, balance, etc.] .

The literature provides us with a large number of methodologies, including:

- Bruner's scaffolding teaching: development of intuitive thinking and learning by problem solving (the student must ask questions, not learn answers) allows, through the help of the teacher (Tutor), to solve problems related to learning;
- Spiral teaching allows new knowledge to be put into practice on pieces already acquired in the repertoire (starting from concepts familiar to the student, progressing towards other knowledge);
- Kodaly didactics: allows the development of the ear and the acquisition of a vocally related musical expression;
- Bloom's didactics: Mastery Learning enables everyone to achieve mastery in the subject through aptitude and perseverance;
- the didactics of Fergus McWilliam: development of basic skills for self-study through self-listening and kinaesthetic sense.

During the course of study, activities can be planned for the development of vocal characteristics, breathing, musical ear and melodic phrasing:

- Exercises relating to posture, gestures and breathing;
- Exercises relating to sound production;
- Exercises relating to vocality, exercising the musical ear and developing musicality.

Exercises related to breathing develop the control of facial muscles and the correct use of air for playing. These exercises, like those related to correct posture, improve the emission of sound and its beauty.

The exercises related to lip vibration must be performed with the mouthpiece of the instrument in order to focus the study on breathing and the lip area. They are very useful exercises for warm-ups and can be accompanied by audio backing tracks or the piano to improve the intonation of the notes produced.

Exercises related to the production of harmonics with the trumpet are fundamental for strengthening the acquisition of adequate flexibility and mastery of the instrument. Exercises related to vocality, the exercise of the musical ear and the development of musicality make it possible to develop musical expressiveness, to acquire the ability to breathe musically within phrasing, and to develop the musical ear, i.e. the ability to hear and differentiate the different pitches of sounds.

During the instrumental lessons, instruments and technologies such as:

- Even elementary recording system (smartphone, microphone, pc, etc.) for self-listening to musical products;
- Online sharing platform for e-learning;
- Metronome and tuner for self-checking of metrics and intonation;
- Audio playback system (mp3, smartphone, PC, etc.) for listening to compositions from instrumental literature.

Below is a list of some recommended methods and texts for studying the trumpet divided by educational specificity:

1) Methods for studying technique (breathing, sound emission, articulation, etc.):

- J. B. Arban: Arban's famous method for trumpet
- M. Benterfa: Le site des vibrations
- G. Bonino: Tecnica essenziale per la tromba
- V. Cichowicz: Long tone studies

- V. Cichowicz: Flow studies (book 1)
 - V. Cichowicz: Flow studies (book 2)
 - H. L. Clarke: Elementary studies per Tromba
 - H. L. Clarke: Technical studies for the cornet
 - W. Guggenberger: Basic plus
 - N. Latorrata: La mia tromba
 - L. Maggio: System for brass
 - M. Reuthner: Le basi della tromba
 - M. Schlossberg: Daily drills and technical studies for trumpet
 - J. Stamp: Warm-ups
 - J. Thompson: The buzzing book
 - S. Verzari: Studi di tecnica per lo sviluppo degli armonici della tromba
 - S. Verzari: Esercizi giornalieri per tromba
 - J. Wallace: Scales and arpeggios for trumpet
 - Supplementary materials provided by the teacher
- 2) Melodic and transport studies with the instrument:
- M. Bordogni: Melodious estudes for trumpet
 - R. Caffarelli: 100 studi melodici per il trasporto nella tromba e congeneri
 - G. Concone: Lyrical studies for trumpet
 - D. Gatti: Metodo teorico e pratico per tromba e congeneri
 - S. Hering: Fifty recreational studies (for young trumpeter)
 - S. Hering: Forty progressive etudes for trumpet
 - S. Hering: Thirty-eight recreational studies for the progressing trumpeter
 - C. Kopprasch: 60 studies for trumpet (book 1)
 - J. Snidero: Easy jazz conception
 - J. Snidero: Intermediate jazz conception
 - J. Snidero: The essence of the blues
 - E. Veldkamp: All jazz
 - Supplementary materials provided by the teacher
- 3) Concertos for Trumpet and Piano, Duets, Trios and Quartets for Trumpet:
- A. Biond: Swing jazz duets
 - M. Bordogni: Melodious etudes Bordogni (book 1)
 - M. Bordogni: Melodious etudes Bordogni (book 2)
 - M. Bordogni: Melodious etudes Bordogni (book 3)
 - M. Bordogni: Melodious etudes Bordogni (book 4)
 - M. Bordogni: Melodious etudes Bordogni (book 5)
 - C. Cowles: 10 great solos
 - R. De Smet: 100 solos trumpet
 - V. Grassi: Just for two
 - T. Morrison: Solos for Trumpet (23 recital pieces with piano accompaniment);
 - K. Snell: Belwin master duets
 - P. Sparke: 15 easy classical solos.
 - P. Sparke: 15 intermediate classical solos.
 - P. Sparke: Skilful duet (40 progressive duets)
 - K. Thielemann: Easy concert pieces (book 1)
 - K. Thielemann: Easy concert pieces (book 2)
 - K. Thielemann: Easy concert pieces (book 3)
 - P. Wedgwood: Trumpet "all sorts" (easy pieces for trumpet and piano)

- E. Williams: Famous little classics for trumpet
 - Supplementary materials provided by the teacher
- 4) History, organology, evolution and physics of the instrument:
- G. Cassone: La tromba
 - A. Baines: Gli ottoni
 - P. Bate: The trumpet and trombone
 - G. Bonino: La tromba nella storia
 - Supplementary materials provided by the teacher

During the trumpet training course (basic course) the student will acquire the following specific skills divided by year

- to know the constructional characteristics of the instrument
 - develop an adequate facial posture with particular regard to the natural setting of the mouthpiece on the lips;
 - develop a relaxed posture and correct breathing functional to the management of sound and intonation;
 - develop adequate lip muscles through the use of "buzzing" with or without the mouthpiece;
 - develop the technique of emission and production of natural and harmonic sounds;
 - develop sound quality through the study of harmonics;
 - develop and master the low and medium-high register;
 - develop legato, staccato and legato-staccato;
 - develop autonomy in the daily study of the instrument.
-
- know correct fingering;
 - develop proper control of breathing and air emission;
 - develop control of sound quality and intonation;
 - develop instrumental extension and appropriate sonority;
 - develop control of legato, simple staccato and articulation;
 - develop the musical ear through the intonation of the single interval, phrase and musical period;
 - develop the technique of harmonics, flexibility, legato and simple staccato;
 - know the techniques for maintenance and routine cleaning of the instrument;
 - know the various types of musical notation;
 - develop reading at first sight;
 - develop memorisation of musical themes and phrases.
-
- know the correct body posture in standing and sitting positions
 - develop control of the sound and attack of notes through awareness of the breathing process;
 - develop correct coordination of finger and right hand movements;
 - learn the nomenclature of the instrument and the use of instrumental positions;
 - develop proper control of the air and one's own respiratory capacity;
 - develop control of sound quality and intonation.

In conclusion, we can affirm that the birth of the basic courses has filled the training gap that had been created within the Conservatories, giving very young musicians the opportunity to approach a path that gradually leads them towards increasingly rich and complex training

courses, moving from the propaedeutic courses to the attainment of first and second level Academic Diplomas.

References

- Alibrandi, G. (2010). *Il metodo Willems e l'educazione alla musica. Una breve disamina*. Trento, Italy: Uniservice.
- Bate, P. (1978). *The trumpet and trombone*. London, United Kingdom: Benn.
- Bouche, D., & Nika, J., Dhechile, A., Bresson, J. (2016) *Computer-aided Composition of Musical Processes*. *Journal of New Music Research* 46/1.
- Callari Galli, M. (1993). *Antropologia culturale e processi educativi*. Florence, Italy: La Nuova Italia.
- Cappelli, F., & Tosto, I. M. (1993). *Geometrie vocali*. Milan, Italy: Ricordi.
- Cassone, G. (2002). *La tromba*. Varese, Italy: Zecchini.
- Delfrati, C. (2009). *Il Maestro ben temperato*. Milan, Italy: Curci.
- Deriu, R., & Pasquali, A., Tugnoli, P., Ventura, M. (1992). *Il nuovo albero della musica. Educazione musicale per la scuola media*. Milan, Italy: Fabbri Editori.
- Feldenkrais, M. (1978). *Conoscersi attraverso il movimento*. Milan, Italy: Celuc.
- Gage, N. L. (1964). *Theories of learning and instruction*. Chicago, Illinois: University Chicago Press.
- Gattullo, M. (1968). *Didattica e docimologia*. Rome, Italy: Armando.
- Guilford, J. P. (1967). *The developmental psychology of music*. New York City, New York: McGraw Hill.
- Hargreaves, D. J. (1986). *The Nature of Human Intelligence*. Cambridge, United Kingdom: Cambridge University Press.
- Jozsef, A., & Szmrecsanyi, M. (1971). *Corso preparatorio di musica*. Milan, Italy: Carisch.
- Kanack, A. K. (1996). *Creative Ability Development*. Miami, Florida: Summy-Birchard.
- Laeng, M. (1992). *Pedagogia sperimentale*. Florence, Italy: La Nuova Italia.
- Laneve, C. (1993). *Per una teoria della didattica. Modelli e linee di ricerca*. Brescia, Italy: La Scuola.
- Mangione, G. (2007). *La pedagogia della musica secondo Zoltán Kodály*. Trent, Italy: UNI Service.
- Manzo, V. J. (2011). *Max/MSP/Jitter for Music: A Practical Guide to Developing Interactive Music Systems for Education and More*. Oxford, United Kingdom: Oxford Uni Press.
- Maragliano, R., & Vertecchi, B. (1978). *La programmazione didattica*. Rome, Italy: Editori Riuniti.
- Martinet, S. (2008). *Esplorare il pensiero di Jacques-Dalcroze*. Mercatello sul Metauro, Italy: Progetti Sonori.

- Piazza, G. (1979). *Orff-Schulwerk. Musica per bambini. Manuale*. Milan, Italy: Suvini Zerboni.
- Piazza, G. (2010). *L'Orff-Schulwerk in Italia. Storia, esperienze e riflessioni*. Turin, Italy: EDT.
- Robson, C. (1993). *Real World Research*. Oxford, United Kingdom: Blackwell.
- Swanwick, K. (1999). *Teaching music musically*. London, United Kingdom: Routledge.
- Tafari, J. (1995). *L'educazione musicale. Teorie metodi e pratiche*. Turin, Italy: EDT.
- Tarasti, E. (2010). *I segni della musica. Che cosa ci dicono i suoni* (a cura di Paolo Rosato). Milan, Italy: Ricordi-LIM.
- Teplov, B. M. (1966). *Psychologie des aptitudes musicales*. Paris, France: Presses Universitaires de France.
- Tortiglione, P. (2012). *Semiography and Semiology of Contemporary Music*. Milan, Italy: Rugginenti.
- Valle, A. (2002). *La notazione musicale contemporanea. Aspetti semiotici ed estetici*. Turin, Italy: EDT.
- Vertecchi, B. (1984). *Manuale della valutazione*. Rome, Italy: Editori Riuniti.