



NEW DIGITAL METHODOLOGIES FOR TEACHING AND PERFORMING MUSIC

UNIVERSITIES:

Universidad Autónoma de Madrid in partnership with:

Université Libre de Bruxelles

DATES:

25th of April 2022

► **16.00-18.00 CET**

27th of April 2022

► **16.00-19.00 CET**

LANGUAGE:

English

TARGET GROUP:

Academics teaching Musical Education, Pedagogy and related fields (Early Childhood, Primary Education, Secondary Teachers' Training, etc.), in M.A and B.A. levels, graduate students (Master and Ph.D. degrees). Music teachers at various levels, from private instructors to University Lecturers or Conservatoire Teachers; music pedagogues and institutional managers; music editors and publishers; performers and conductors; composers and arrangers.

Maximum 80 participants

ONLINE PLATFORMS:

TEAMS

FACILITATORS:

María Elena CUENCA

Luis PONCE-DE-LEON

Miren PÉREZ

Arild STENBERG

[Registration link](#)

BRIEF DESCRIPTION:

The *New Digital Methodologies for Teaching and Performing Music* workshop aims at presenting teaching experiences and new digital methodologies for the teaching of music at the Early Childhood, Primary, Secondary, and Conservatory school stages. It will create a platform for the exchange of teaching experiences between the organizing universities (UAM, Université Libre de Bruxelles) and the members of the Civis academic community interested in this field. Our goal is to design new teaching experiences through new digital programs for sound editing, music creation and interpretation, and the evaluation of musical skills that can be applied in these educational levels.

- ▲ On the one hand, the programs to be presented by the Universidad Autónoma de Madrid are, among others, Chrome Music Lab, BandLab, Genially, and Linux MultiMedia Studio, mostly free programs. These programs have been used in the UAM courses with excellent results for both students and lecturers.
- ▲ On the other hand, Arild Stenberg from the Université Libre de Bruxelles, propose a practical workshop in which participants will be able to re-think the graphic design of a musical score, and will work with a novel set of principles to modify the spacing, layout, and position of its notes and signs for intelligibility purposes and/or artistic purposes. This approach is intrinsically digital, as it is based on being able to use the symbols of a score in a modular, movable, and experimental manner —and in this context 'experimental' would naturally include heuristic or intuitive manipulations by the score users. His view is that a novel conception of music notation should include the possibility of re-organizing the materials, allowing the user at either end (creator or reader) to group, separate, highlight, and grade visually the symbols present in a score.

The provisional structure of the workshop will consist of three sessions. The first session, with two hours of duration, will be held by the UAM team. Two other sessions of two hours each will be conducted by the teaching teams of the partner universities (one of them, the Université Libre de Bruxelles). In these sessions, the digital programs will be presented and different examples will be carried out. Course participants will be able to use/experiment with some of the learning tools in small groups during the session. Dr. Stenberg's workshop will have an 'online' follow-up component (via email or video call) after the online presentation. Finally, there will be a discussion about the applicability in Early Childhood, Primary, Secondary School, or Conservatory of Music courses and the advantages and disadvantages of each software for learning Music.



NEW DIGITAL METHODOLOGIES FOR TEACHING AND PERFORMING MUSIC

We will also discuss in each session which may be the musical and digital competencies that future teachers should have to teach music in those educational stages. Thus, participants of this course will be equipped with a theoretical framework in the field of music pedagogy as well as with practical skills in the use of digital resources to teach music in different academic surroundings.

AVAILABLE RESOURCES:

- ▲ Armstrong, V. (2016). *Technology and the gendering of music education*. Routledge.
- ▲ Beckstead, D. (2001). Will Technology Transform Music Education? Although technological advances make composing easier, music educators tend to use these tools to make traditional methods more accessible rather than explore new possibilities in composing. *Music Educators Journal*, 87(6), 44-49.
- ▲ Burnard, P. (2007). Reframing creativity and technology: Promoting pedagogic change in music education. *Journal of Music, Technology & Education*, 1(1), 37-55.
- ▲ Cremata, R., & Powell, B. (2017). Online music collaboration project: Digitally mediated, deterritorialized music education. *International Journal of Music Education*, 35(2), 302-315.
- ▲ Gorbunova, I. B., & Plotnikov, K. Y. (2020). Music-related educational project for contemporary general music education of schoolchildren. *International Journal of Innovation, Creativity and Change*, 12(2), 451.
- ▲ Gouzouasis, P., & Bakan, D. (2011). The future of music making and music education in a transformative digital world. *The University of Melbourne refereed e-journal*, 2, 127-154.
- ▲ Nart, S. (2016). Music software in the technology integrated music education. *Turkish Online Journal of Educational Technology-TOJET*, 15(2), 78-84.
- ▲ Ruismäki, H., & Juvonen, A. (2009). The new horizons for music technology in music education. *The Changing Face of Music Education. Music and Environment*, 98-104.
- ▲ Ruthmann, S. A. (2017). *The Routledge companion to music, technology, and education*. A. King, E. Himonides, & A. Ruthmann (Eds.). New York and Abingdon: Routledge.
- ▲ Ruthmann, A., & Mantie, R. (Eds.). (2017). *The Oxford handbook of technology and music education*. Oxford University Press.

- ▲ Savage, J. (2007). Reconstructing music education through ICT. *Research in Education*, 78(1), 65-77.
- ▲ Wise, S., Greenwood, J., & Davis, N. (2011). Teachers' use of digital technology in secondary music education: illustrations of changing classrooms. *British Journal of Music Education*, 28(2), 117-134.

- ▲ Cuenca Rodríguez, M. E. & Ruiz Montes, F. (31th January 2022). *Nuevas metodologías digitales para la adquisición de competencias interdisciplinares en el aula de Música de Educación Infantil, Primaria y Secundaria*. Teaching Innovation Project website.
- ▲ Faculté des Sciences Psychologiques et de l'Education, Université Libre de Bruxelles
- ▲ Cambridge Digital Humanities, University of Cambridge.

FOCUS ON INNOVATIVE PEDAGOGIES:

- a. Technology-based pedagogical innovation: Online/digital learning; Labs; Multisensory Learning
- b. Methodology-based pedagogical innovation: Flipped classroom; Game / Play-based learning
- c. Learning of musical and creative skills



NEW DIGITAL METHODOLOGIES FOR TEACHING AND PERFORMING MUSIC

MEET THE FACILITATORS

María Elena CUENCA

She is a Ph.D. in Musicology from the Universidad Complutense de Madrid, specializing in the field of Iberian polyphony of the Renaissance. She has also worked as a professor at the University of Salamanca, at the University Alfonso X el Sabio, and at the Universidad Complutense de Madrid as a postdoctoral researcher. In addition, she has obtained the Abulensis grant to edit the Tomás Luis de Victoria's works at the Tomás Luis de Victoria center (Ávila) and she was able to enjoy grants for stays abroad (the University of Southampton and the Real Academia de España in Rome).

His lines of research are Music Education, Music Technologies, Music Analysis, Music Editing, publishing articles in *Early Music*, *Revista de Musicología*, or *Journal of New Music Research*.

maria.cuenca@uam.es

Luis PONCE-DE-LEÓN

Ph.D. Education, BSc-Msc Telecom Engineering, BA (Hons) Humanities with Music, Conservatoire degrees in Piano and Solfege Pedagogy, LRSM, Master's in Music Therapy). Luis has taught Music Education at Universidad Autónoma de Madrid (Music department), Real Conservatorio Superior de Música de Madrid (Pedagogy department), Universidad Complutense de Madrid (Musicology department), EnClavedeSi (Music in the early years) and Conservatorio Arturo Soria (music theory, ear training, music technology).

His main lines of research are solfege pedagogy, composition in the classroom, music career guidance, and SEL through music.

Miren PÉREZ

Is a Ph.D. with a thesis on music therapy in adolescence. Graduate in History and Science of Music. Specialist Music Teacher. Music therapist. Professional degree in music plan 66 specialty of transverse flute. Professor at the Faculty of Teacher Training and Education of the UAM.

Arlid STENBERG

Dr. Arild Stenberg's research focus is on music psychology and music cognition; as of lately, he is studying the effect of notational choices on performance and is exploring how the digital (re)design of a musical text affects practice and rehearsal.

After completing a Ph.D. on the Legibility of Musical Scores at the Centre for Music and Science [CMS], University of Cambridge, he is currently engaged as a post-doc researcher at the *Unité de Recherche en Neurosciences Cognitives, Université Libre de Bruxelles*, working on a project (in co-operation with the CMS), implementing eye-tracking tests looking for parallels between language reading and music reading.