

**MUSIC: TEACHING AND PRACTICE MEDIATED BY DIGITAL TECHNOLOGIES
IN THE 21ST CENTURY**

***MÚSICA: ENSINO E PRÁTICA MEDIADA PELAS TECNOLOGIAS DIGITAIS NO
SÉCULO XXI***

***MÚSICA: ENSEÑANZA Y PRÁCTICA MEDIADA POR TECNOLOGÍAS DIGITALES
EN EL SIGLO XXI***



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Música: Ensino e prática mediada pelas tecnologias digitais no século XXI

ABSTRACT: Music is present in all human cultures and accentuates its presence when mediated by Digital Technologies in the 21st century. This dossier reflects on the relationship between education, music, and digital technologies and presents experiences in different situations, including the time of the Covid-19 pandemic. This dossier consists of twelve articles and includes a review with transversal content to the theme. It is hoped that the reading of this work can stimulate future research on this relationship .

KEYWORDS: Music. Education. Digital technologies.

RESUMO: *A música é presente em todas as culturas humanas e acentua sua presença quando mediada pelas Tecnologias Digitais no século XXI. Este dossiê traz à reflexão sobre a relação entre educação, música e tecnologias digitais e apresenta experiências em diversas situações, incluindo o tempo de pandemia da Covid-19. Este dossiê é formado por doze artigos e inclui uma resenha com conteúdo transversal ao tema. Espera-se que a leitura deste trabalho possa estimular futuras pesquisas sobre esta relação.*

PALAVRAS-CHAVE: *Música. Educação. Tecnologias digitais.*

RESUMEN: *La música está presente en todas las culturas humanas y acentúa su presencia cuando está mediada por las Tecnologías Digitales en el siglo XXI. Este dossier reflexiona sobre la relación entre educación, música y tecnologías digitales y presenta experiencias en diferentes situaciones, incluida la época de la pandemia del Covid-19. Este dossier consta de doce artículos e incluye una revisión con contenido transversal al tema. Se espera que la lectura de este trabajo pueda estimular futuras investigaciones sobre esta relación.*

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PALABRAS CLAVE: *Música. Educación. Tecnologías digitales.*

This dossier, "Music: Teaching and practice mediated by Digital Technologies in the 21st century" brings reflections on the relationship between education, music, and digital technologies, from various perspectives and applications. Music has accompanied the history of humanity since the beginning of time in such a way as to position itself as a cultural characteristic in any human society. Music goes beyond its cultural characteristic, as it is a channel for expressing human feelings/emotions. An open discussion in this dossier is the wide use of Digital Information and Communication Technologies (DICT) in various occupational, educational, and leisure sectors associated with music from various perspectives.

Reserarchers and academic writers from Brazilian universities offer a thought-provoking reading of twelve articles. The articles presented contribute to broadening the debate about the impacts of digital technology on music contemporary times. In addition, the articles are joined by a critical review of a work related to the theme.

In times of the Covid-19 pandemic, the proposed theme takes a central place in the making/teaching of music to potentiate the expansion of DICT in contemporary knowledge. We believe that the use of digital technologies in making/teaching music for different purposes, be it for leisure or education, represents a fissure, a paradigm break in the concepts of space and time, bringing it closer and democratizing its access by the entire interested population.

In article 01 "**The litentiate degree course in Brazilian Popular Music - CECULT UFRB: Challenges of implementation in the EAD modality**", Vasconcelos discusses some peculiarities and challenges found in the undergraduate music course at UFRB, problematizing the issues of teaching music and arts in its distance and online modality.

In article 2 "**Distance music learning: Methodological and technological aspects**", Pereira presents a selection of technological and methodological aspects that permeate distance music education from a bibliographic survey.

In article 3 "**Notes for a debate on technology and musical education**", Calazans and Rincón seek to analyze, based on a review of available specialized literature, the relations between music education and the use of new information and communication technologies, fruit of their master's degree research at the University of Lisbon.

In article 4 "**Digital mixing tools in the development of musical skills** ", Santiago and Joaquim present software, which is the Cakewalk by BandLab digital audio workstation, and the Cambridge Music Technology website as tools with high educational potential.

In article 5 "**Musical Lives: The strike of real time streaming during the Covid-19 pandemic**", Odier, Moura, and Campos discuss listening to amplified and recorded music,

considering their audiovisual experiences and audience formation in the advent of lives, a phenomenon popularized during the Covid-19 pandemic.

In article 6 “**Music production by voice commands in a sound perception application**”, Passos and Fornari present the prototype of a web application accessible to the visually impaired for music production education and sound perception training, with which the user can mix the music being played.

In article 7 “**Per Cantum: A digital tool for the teaching of virtual choir in e-learning**”, Amato and Hiraga present a digital tool for teaching vocal practices, especially choral singing, for undergraduate music courses in distance education.

In article 8 “**Active methodologies in music education: Conceptions and practices in distance higher education**”, Cernev presents reflections on the musical practice guided by active methodologies in higher education at a distance that occurred in the discipline Distance Learning Strategies through action research.

Article 9 “**A software model for distance learning of idiomatic music expressivity**”, Solti and Fornari propose creating a mobile device application (app) for distance learning of musical expressiveness in an electric guitar or acoustic guitar based on spoken and written language learning strategies, still under development.

In article 10 “**Virtual choir: Rehearsal methodology**”, Oliveira proposes a virtual rehearsal methodology that approximates the benefits of a face-to-face rehearsal, listing different approaches to supply the absence of natural sound reference in a face-to-face rehearsal process demonstrates its results in the virtual choir (mosaic) format.

Article 11 “**Music learning and the use of DICT in a Community of practice: A research in a community choir**”, Santos and Marins analyze Digital Information and Communication Technologies (DICT) in music learning in a community choir from three theoretical aspects: Situated Learning, Communities of Practice (CoPs), and the Inverted Classroom methodology.

Article 12 “**Choral singing in the new normality**”, Molinari et al. identify the challenges that the scenic choir Canta UFMA encountered in this new virtual modality when they point out the adaptations necessary for their musical performance in the various digital platforms available. The methodologies predominantly adopted were Artistic Research (Coessens, Crispin, and Douglas, 2009) coupled with digital ethnography and discourse analysis.

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Finally, the critical review presented by Fornari, “*The singing neanderthals: The origins of music, language, mind, and body*”, is about the willingness of humans to make and listen to music. Mithen, the book's author, links language and music in various aspects in the development of communication systems since the beginning of time. The book explains how the capacity for music has evolved by addressing the evolution of language, the body, and the mind.

Given these reflections, we, the organizers of this dossier, invite all researchers and those interested in the subject to a pleasurable and constructive reading that may contribute to future research.

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