ACTIVE METHODOLOGIES IN MUSIC EDUCATION: CONCEPTIONS AND PRACTICES IN DISTANCE HIGHER EDUCATION

METODOLOGIAS ATIVAS EM EDUCAÇÃO MUSICAL: CONCEPÇÕES E PRÁTICAS NO ENSINO SUPERIOR A DISTÂNCIA

METODOLOGÍAS ACTIVAS EN LA EDUCACIÓN MUSICAL: CONCEPCIONES Y PRÁCTICAS EN LA EDUCACIÓN SUPERIOR A DISTANCIA

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How to refer to this article

ABSTRACT: This article aims to describe the reflection of undergraduate music students on the practice guided by active methodologies in the distance education course. The research took place within the Strategies in Distance Learning course through action research. The 142 students enrolled in the discipline, the teacher and tutor participated in the research. The discipline's core was to explore how active methodologies and digital technologies could foster the active participation of students in their learning process and suggest possible changes in their pedagogical practices. The assumptions of collaborative learning, motivation to learn, learning strategies, and active methodologies in education guided de actions in the dynamics of teaching during the course. The results showed that the articulation of knowledge, dialogue, and technological mediation promoted motivation, training, and musical development among participants. Overall, the usage of active methodologies expands music-making possibilities to promote and support teacher training in distance education.

KEYWORDS: Active methodologies. Collaborative learning. Distance education.

RESUMO: Este artigo tem por objetivo relatar a reflexão dos licenciandos em música sobre a prática norteada pelas metodologias ativas no curso superior a distância. A pesquisa ocorreu dentro da disciplina Estratégias de Aprendizagem a Distância por meio da pesquisa ação. Participaram da pesquisa os 142 alunos matriculados na disciplina, a professora investigadora e o tutor da disciplina. Os pressupostos da aprendizagem colaborativa, motivação para aprender, estratégias de aprendizagem e metodologias ativas em educação pautaram as ações nas dinâmicas do ensino durante o curso da disciplina. Os resultados mostraram que a articulação de saberes, o diálogo e a mediação tecnológica puderam abrir perspectivas para motivação, capacitação e desenvolvimento musical por parte dos licenciandos em música. Em conclusão, a utilização de metodologias ativas amplia possibilidades no fazer musical de modo a promover e a apoiar a formação docente no ensino superior a distância.

PALAVRAS-CHAVE: Metodologias ativas. Aprendizagem colaborativa. Educação à distância.

RESUMEN: Este artículo tiene como objetivo relatar la reflexión de estudiantes de música sobre la práctica guiada por metodologías activas en el curso de educación superior a distancia. La investigación se llevó a cabo dentro de la disciplina de Estrategias de Aprendizaje a Distancia a través de la investigación-acción. Participaron de la investigación los 142 alumnos matriculados en la disciplina, el docente investigador y el tutor de la disciplina. Los supuestos del aprendizaje colaborativo, la motivación para aprender, las estrategias de aprendizaje y las metodologías activas en la educación orientaron las acciones en la dinámica de la enseñanza durante el transcurso de la disciplina. Los resultados mostraron que la articulación de saberes, diálogo y mediación tecnológica podría abrir perspectivas de motivación, formación y desarrollo musical por parte de los egresados de música. En conclusión, el uso de metodologías activas amplía posibilidades en la creación musical para promover y apoyar la formación docente en la educación superior a distancia.

PALABRAS CLAVE: Metodologías activas. Aprendizaje colaborativo. Educación a distancia.

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Introduction

The social contexts of music education, as a social and cultural system, have evolved, providing deep discussions and reflections on music education in our contemporaneity. According to Davis, Little, and Stewart (2008), all teaching and learning systems need to be developed based on the interests and needs of students associated with the learning outcomes that are intended to be achieved. Davis (2018) complements this by informing that the use of Digital Information and Communication Technologies (ICTs) in different scenarios of human activity, among which that of training, contributes to the design of teaching and learning methodologies based on collaboration among its members. The acquisition of these skills and abilities is of great pertinence for peer interaction and social and cultural development in music.

In recent years, one of the main educational goals has been to ensure that students assume a more significant role in the entire educational process and thus become active agents and protagonists of their education (BOVILL *et al.,* 2016; CERNEV, 2015; MATTAR, 2020). Consequently, using motivating and flexible methodologies that integrate different didactic resources and dynamic and interactive content diversifies the communication channels in which students actively participate in their formative itineraries according to their learning styles.

Active methodologies are based on student-centered learning, transforming them into engaged agents responsible for their education (CONTRERAS-GASTELUM; LOZANO-RODRIGUEZ, 2012; COLL; MARCHESI; PALACIOS, 2004). Thus, students act as co-creators together with the subject teacher. This is a collaborative and reciprocal process through which participants - namely, teachers, tutors/monitors, and students - can contribute equally, though not necessarily identically, to curricular or pedagogical conceptualization, decision-making, implementation, research, or analysis (BOVILL *et al.,* 2016). Technological mediation occurs through tools and resources that optimize the pursuit of learning, actively contributing to knowledge production.

This article discusses active methodologies in teaching and learning music based on reflections from the perspective of music undergraduates in distance higher education. The subject Distance Learning Strategies taught in the first semester of 2020 by the University of Brasília - UnB aimed to develop reflections and practices using digital technologies for musical learning, exploring possibilities that would offer the development of participatory actions based on the assumptions of active methodologies. Thus, I sought to explore how active methodologies and digital technologies could foster more active participation of students in their learning process and suggest possible changes in their pedagogical practices.

The implementation of active methodologies in the classroom

ICTs have entered our daily lives, providing tools that enable pedagogical interaction and creating a range of possibilities for use in the classroom. However, they are not enough to guarantee innovation and effective learning. Thus, the focus should be on exploring and understanding how such tools can contribute to the music teaching and learning processes: which methods, content, and form of assessment can now be contemplated. Under this aspect, Mattar (2017, p. 6, our translation) reflects:

> [...] the active methodologies, although they almost always result in greater motivation and involvement of students in activities, do not generate improved learning results when traditional assessments are performed, such as tests that seek to measure immediate knowledge retention. However, when one seeks to assess the development of more complex skills, such as problem-solving and transfer of learning to reality, and even the retention of knowledge in the longer term, the results of students who used active methodologies are generally better than those who used traditional teaching methodologies.

Also, Bacich and Moran (2018, p. 77, our translation) point out:

> The students of the 21st century, inserted in a knowledge society, demand a look from the educator focused on understanding learning processes and promoting these processes through a new conception of how they occur, regardless of who the subject is and their surrounding conditions. In today's world, marked by the acceleration and transience of information, the center of attention becomes the subject that learns, despite the diversity and multiplicity of elements involved in this process.

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In the distance learning undergraduate course in music at the University of Brasilia, the political, pedagogical project provides in its assumptions and discipline offers active methodologies mediated by ICT (UnB, 2019). We understand that a variety of methodological strategies to be used in the design, planning, and development of classes is an important resource for stimulating reflection on other essential issues, such as the relevance of the use of active methodologies to promote student engagement and the possibilities of integration of these proposals to the curriculum (BACICH; MORAN, 2018).

In the distance learning modality, students have different profiles, needs, and interests. The diversity of regions of Brazil reached by the course centers (southeast, midwest, and north) also reveals their singularities, with different cultures and preferred forms of interactions. The same occurs with the ways of learning, distinct, singular, and plural: "the world is hybrid and active, teaching and learning, too, with many paths and itineraries that we need to know,

monitor, evaluate and share in an open, coherent and enterprising way (BACICH; MORAN, 2018, p. 52). Masetto (2010) also points to the importance of training in higher education courses so that students can act in interdisciplinary projects:

> [...] the performance of the professional currently requires interdisciplinarity. Therefore, the learning process needs to be guided by the same perspective so that knowledge is worked in an interdisciplinary way (MASETTO, 2010, p. 67, our translation).

This is the case of the Distance Learning Strategies course, in which different formats were used to stimulate student learning, such as the elaboration of wikis, conceptual slides, creation of short descriptive memorials, production of videos, polls, and quizzes, collective creation activities through digital applications, interdisciplinary activities and collaborative reflections in audio format. To this end, the assumptions of active methodologies and motivational strategies were used based on project-based learning, flipped classrooms, and collaborative learning. As a product of this experience, the students produced a reflective memoir in digital format, using the podcast as a technological resource, in which the students reported the learning process throughout the course. The results of the work made it possible to understand how the students' different conceptions about active methodologies were assimilated and incorporated, as well as to analyze the potential of these methodologies for use in distance music education.

Theoretically based on the basic assumptions of collaborative learning and motivation to learn, dialogue and exposure of ideas are amalgamated into a common goal (BORUCHOVITCH; BZUNECK, 2012). Such actions involve the student's active participation in the learning process, provide interactivity, stimulation, expression of acceptance of diversities and differences, and involvement and mediation of the teacher (TORRES; IRALA, 2014). In this scenario, collaborative learning recognizes and respects the previous interest of each student, their experience, and their understanding of the world, involving the participation of all in the process of knowledge construction. Moreover, it encourages autonomy and responsibility for one's own learning and that of the group. With this interaction, students develop the capacity for self-regulated learning in the ability to prepare, facilitate and control their own learning, provide feedback, and reflect on their results (CERNEV, 2021).

Methodological Path

The research methodology adopted for this study was action research, outlined from the conception of integral and systemic action research proposed by André Morin (2004). This type of research enriches the knowing-thinking-acting-being of the investigated teacher and the students (CHARBONNEAU, 1987). Thus, the classes were planned to aim for the involvement between students, teachers, and tutors and the physical possibilities of the technological resources offered by the Virtual Learning Environment (moodle) and the interactions offered by cyberspace.

The course Distance Learning Strategies, developed during one semester, totalizing 60 hours, was conceived in Units format. The planning of the classes was done collaboratively by the researcher teacher and the subject tutor. Six units were developed with 11 formative activities (6 individual and five collectives). Five are aimed directly at the student's reflection on the resources, strategies, and learning developed in each unit and the course. The proposals varied from reading texts, producing research on the internet, musical productions, productions of audiovisual resources, and formative memorials. As technological tools, the course used the University's resources, such as the VLE (moodle) and Microsoft Teams. Complementing these resources, and because it is a course that involves learning strategies in different formats, other cyberspace possibilities were used, all free applications such as Bandlab, MuseScore, Anchor, Noteflight and Openshot, and the social network WhatsApp. Students were also free to use other resources they had access to and were familiar with.

Participants in this study included 142 students enrolled in the course in five centers (Anápolis - GO, Alexânia - GO, Palmas - TO, Franca - SP, and Rio Branco - AC). The data from all the material collected throughout the semester were analyzed and grouped by theme using the Nvivo application. Its use was important to create a large database in which the data collected from different sources (questionnaires, dissertation texts, videos, and audio) were gathered in a single project. For data categorization and presentation, the analysis of these activities was classified in order of their realization, presented nominally from "activity 1" to "activity 5", according to the following table:

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Table 1 - Data collection and analysis instruments

Evaluation Proposal	Nomenclature
Reflective questions	At. 1
Video production	At. 2
Formative memoir	At. 3
Dissertation	At. 4
Audio production (podcast)	At. 5

Source: Prepared by the author

The period between "activity 1" and "activity 5" was three months. The reflection about the sources made in the different periods allowed us to identify the differences, the changes in conceptions, and the different factors that generated or influenced the choices and reflections of each student, as well as to follow the difficulties faced in each learning situation. In order not to identify the students and according to the research's ethical criteria, the name of the author of each reflection below was replaced by pseudonyms.

Reflections on musical learning in the context of active methodologies

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The subject, Distance Learning Strategies, was composed of 142 students from a distance learning undergraduate course in Music at UnB. It is a subject offered in the first semester of the course. Precisely because of the lack of knowledge about the potential of technological tools, the initial experiences with digital technologies in the course were based primarily on the use of the digital platform (moodle) which, besides being used as a repository of material (texts, audio, and videos), quizzes, polls and a presentation of the course were created using the H5P[1] tool. In the first unit, we learned about the potentialities of the wiki as a way to collaboratively discuss the main terms, uses, and characteristics of this environment and of learning in an online course.

About this aspect, the student Cristina comments: "a very interesting tool I didn't know about was the wiki. I never imagined that I could write and a colleague could edit directly on the platform, expanding and complementing in real time what we were writing" (CRISTINA, at. 1). Ronaldo adds: "I found it interesting that, on the wiki, we could share our knowledge

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[1] H5P stands for HTML5 Package. It is a moodle plugin that integrates interactive features. Available at: https://riu.cead.unb.br/images/pdf/h5p.pdf. Access: 10 Jan. 2022.

with classmates and teacher, where everyone helped in the collective construction of knowledge" (RONALDO, at. 4). Likewise, Lucca complements:

> The resources that the teacher has makes all the difference in the learning process of the students, such as the layout of the subject, the introductory texts with images, videos, hypertexts that lead to activities, other texts, the resources of the HP tool are very important to maintain the motivation and interest of the student in the content of the subject. The use of the wiki was very interesting because it allowed interaction in real-time, including answering questions that arose at the time of the activity (LUCCA, at. 1).

The wiki is an interesting content creation tool that can share information as lessons learned and is constantly updated and revisited whenever necessary. After this initial contact with the VLE environment, we began to develop activities of directed research on the web to confront concepts in the basic texts. The proposal here was to use the flipped classroom so that the students would understand the potential of knowing the subject's theme, content, and initial domain before having contact with the teacher. Thus, both the available material and the web research were encouraged before the synchronous meetings. After this time, the virtual presence of the tutor and the teacher in the synchronous meetings were optimized to answer questions, bring complementary information, and establish bridges between the reflections brought by the authors and the student's experiences, in addition to guiding the activities that would follow. About this aspect, Ana and Zilu report:

> Our synchronous meetings were great opportunities for us to ask questions, have guidance, deepen our understanding of the texts read, and support the teacher brought for completing tasks, research, and musical productions. All the material was posted beforehand because, in this way, we already had access to the content to be worked on and could discuss it in more depth with the teacher. It was a spectacular strategy! (ANA, at. 5).

> Being a teacher is an exciting path for professionals. He can never stop; he has to be constantly updated. Imagine you bring a text to your students, they research it from other sources, and in a synchronous meeting, discuss it all? Not just any teacher faces the challenge of working in this way. You need a lot of security, preparation, broad knowledge, and humility to recognize that other knowledge can be added (ZILU, at. 4).

In the flipped classroom, the learning design differs from the conventional teaching version. In the traditional method, students usually learn from the explanations and exercises given by the teacher. As a result, this makes the class teacher-centered. In the flipped classroom context, students learn outside the classroom through electronic resources by researching, questioning, and searching for new sources of information. Therefore, in the flipped classroom

model, the teaching-learning process is student-centered and demands a differentiated preparation from the teacher. Paula reflects on this issue:

> Knowing the content before our lives [synchronous meetings] was great. I always heard that the EaD student studied alone and felt distant from the teacher. I found it very different; I could study alone, get to know the material and the content, and perform the requested tasks, but I always felt welcomed by the teacher and the tutor, present whenever I needed (PAULA, at. 5).

The opportunities in the flipped classroom eventually empower students to grow and expand their horizons, becoming a researcher of their learning. Above the reflections on the various possibilities and technological resources that exist today, it is relevant to see how music learning has been established in this scenario. Marcos reports his reflections on this theme:

> The strategy that most caught my attention in the course was this new look at learning. I was used to knowing what the teacher had to say and then doing the exercises to apprehend the content. You see, the teacher did all of this in reverse. First, we had a script of what to do, support texts, and activities to be performed that stimulated reflection and complementary research based on the texts; if we needed it, we had direct access to the teacher and the tutor not only through moodle but also through his cell phone in WhatsApp groups. Second, I felt safe doing the course activities because I knew I could follow with autonomy and without fear of making mistakes because the teacher was just a click away from answering my eventual doubts (MARCOS, at. 4).

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To ensure that the methodology in the flipped classroom context is effective for student learning is important to focus on selecting active learning strategies to be used in the classroom (ARRUABARRENA et al., 2019). In this way, the process needs to be re-signified in musical educational practices beyond the simple reading preceding the lesson; the focus should be on providing paths, searches, and the discovery of new knowledge, as well as the reflections brought in this scenario. Finally, Evaristo highlights this perspective: "[...] the cool thing about all this is that you are not restricted to the texts presented, but you also search for new sources of information yourself" (EVARISTO, at. 3).

The technological advances brought by ICT allow the production of videos and their viewing at any time and anywhere, contributing to increasing student participation in the learning process. In the specific case of the course, students could easily record and edit their videos on their cell phones, being also video producers in this academic context. According to Arruabarrena et al. (2019), video production allows students to express themselves in a way that puts them more at ease, thus increasing their motivation and stimulating more imaginative creations. Another benefit of students' use of video creation is that it can facilitate

experimentation, active engagement, and reflection using subjective experience as a learning driver. Such a strategy was well accepted by several students, being one of the most cited, mainly because of the distance learning modality:

> The use of videos is fundamental, both by the teacher and the students. In a distance learning course, the professor must get to know each of his students, and the students get to know more about their professor (DUARTE, at. 4).
>
> The video production was one of the activities that most caught my attention. We could express ourselves in a way that we often cannot on paper. The teacher's feedbacks were also very good because she punctuated each of our reflections. This brought the students and the teacher closer together (ERIKA, at. 5).
>
> The fact of interaction among students to perform activities in groups is a very important factor in this distance learning modality. It makes us maintain a relationship with our colleagues, even in a virtual environment, but it brings us closer and makes the learning process more enjoyable. The exchange of information in audio and video minimizes the feeling that distance learning is an isolated study (HELLEN, at. 5).

Another strategy positively highlighted by the students was the interdisciplinary activity that occurred through project-based learning. The proposal was the musical production of an arrangement, recording, and score, in addition to the critical reflection of the formative process. | **10** To do so, the students had to meet, discuss, elaborate, record, and bring a formative memorial and an evaluation of the whole process critically. To back this up, the students researched the different learning styles in this context. The topics covered in three disciplines culminated in the students' reflection on essential knowledge for professional training. According to Bacich and Moran (2018), student engagement is enhanced when they establish connections directly or indirectly with their daily lives. The interdisciplinary projects helped in this sense, weaving relationships with other contents, subjects, courses, professional training, and with life, as highlighted by Pedro, Cristiano, and Emanuel:

> It is interesting how one activity can involve so much knowledge and different learning experiences. Making a musical production, something common in our daily life, showed the diversity of knowledge, skills, and interactions that we didn't even think existed. First, the collective discussion of the production. Then, the elaboration of the arrangement, the creation of the score, and later the recording. In this process, we saw how each colleague learns differently, some more 'hands-on', while others tried to 'rationalize' what they were doing. This diversity shows the potential for us to think about our future students, who will also have their own choices in how they learn and make music. The teacher's support text was fundamental for us understanding all this theoretically" (PEDRO; CRISTIANO; EMANUEL, at. 3).

Mattar (2020) explains that one of the characteristics of this methodology is the final product - a project that the students deliver. With an interdisciplinary look, the project-based methodology helps students establish connections between disciplines. In the case of this work, the students delivered to the three teachers of the disciplines involved the arrangement of the score, an audio recording of the collaborative recording, and a reflection of the formative memorial. Such a perspective shows integrated and more critical learning on the part of the students concretely. In addition, active methodologies tend to generate greater retention of learning, which is more evident in long-term evaluations:

> We believe that interdisciplinary collaborative work is of utmost importance to make the learning process more real to the professional reality that we are and will be inserted. Projects like this showed globally how different learning, resources, and methodologies used by different teachers could culminate in a common result. At first, this process was challenging and a little chaotic; but after we understood the assumptions involved, we saw that it is an excellent strategy to use in our professional activities (THELMA; ROSVALDO; BRUNO, at. 3).

One proposal that strengthens the intrinsic connection between music and technology - students and teachers is collaborative learning (KEMCZINSKI *et al.,* 2007; CERNEV, 2015, 2018, 2021). Cernev (2018) points out that bringing out the student's protagonism, as well as their involvement in an active way in all phases of the creative process, never disregards the importance of the teacher's guidance in this journey. It is important to emphasize that the student's protagonism, the autonomy for his development, and his becoming the author of his knowledge no longer replace or invalidate the teacher's presence. On the contrary, it reinforces the need for it. It is an assisted autonomy that supports, assists, mediates, and, most importantly, closely monitors the formative process. The student should never feel alone; on the contrary, they should be closer to the teacher because there are moments for dialogues, reflections, and the search for common understandings.

By developing a teaching proposal based on active methodologies such as the flipped classroom, the project-based methodology, and the protagonism of the student facing new ways of mediating knowledge through cyberspace, the students were invited to produce a podcast series on the use of such methodologies. The result culminated in reflecting on being and becoming a music teacher facing the new demands and technological and social realities, as well as evaluating the learning acquired during the semester. In this process, the students were encouraged to create their themes and use their creativity and criticality in the collaborative

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production of this reflection. The results revealed how technological tools could provide new forms of knowledge, as highlighted by the student Fabrícia:

> The process of creating the podcast, at first, presented an investigative character of the characteristics of the resource because although the term was increasingly present and associated with different contexts, I was unaware of its meaning. Once identified, the activity proposal presented an innovative character and instigated the production on demand. In a second moment, more specifically during the planning and systematization of the thought, the idea of using the comical character in the podcast came up. From this moment on, a "whirlwind of ideas" gradually selected by the students emerged in the group. The development of the activity became playful and not to be confused with an obligation. The ideas consisted in associating the answer to the activity's demand with the rescue of sounds, vignettes, and others related to the student's experiences. It was no longer about the development of activity to obtain credits, the activity, while meeting the demand, had become the rescue of cultural elements in the form of a podcast (FABRICIA, at. 5).

The possibility of sharing, creation, conversations, and interactions enabled by ICTs have also spatially expanded relationships and educational processes, enabling different strategic and methodological possibilities in the classroom (CERNEV, 2017). It is a fact that digital technologies can assist in classroom interaction and collaboration and play a prominent role in distance education. Different teaching methods and educational technologies contribute to music learning today, with interest in consuming media products. One of the technologies accessible in its construction and dissemination is the production of podcasts. "Podcasting" is a term employed to publish audio content on the web from a series of episodes with a common generating theme. According to Cho, Cosimini, and Espinoza (2017), podcasts are audio broadcasts (or audio with visual complements) distributed over the World Wide Web (popularly known as the Internet), and various digital platforms can consume that.

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The Podcast has emerged as an alternative technology to be used in education, as it facilitates students' access to content, methodologies, reflections, and information that the teacher can develop in the form of documentaries, classes, interviews, etc. (BOTTENTUIT JUNIOR; COUTINHO, 2007). One facility is that, with this format, the student can access it on their mobile devices, download such content or watch it directly through the streaming platform. Wagner observes this issue well when he points out that

> [...] until I joined X, I couldn't imagine that evaluation could be done in a format other than written. Nor could it be used in a pedagogical context within the university. Instead, I found the idea of using technological tools that are so common in everyday life as an online teaching and learning methodology gratifying. Besides me learning how to use this tool in its conception and methodologically from the production of a script, I could also learn and get to

> know accessible technologies for its realization. Knowing that there are mechanisms such as Anchor makes it much easier to produce these audios, besides being able to easily put them on digital platforms (WAGNER, at. 4).

The impressions brought by Fabrícia and Wagner reinforce how the use of technological resources and tools so common in students' daily lives can facilitate and expand learning in the classroom. Likewise, they encourage research, analysis, and reflection and are infinite possibilities for critical and creative music-making. Also, the student's protagonism is evidenced in this scenario, enhanced by using the podcast as a pedagogical strategy. According to Bottentuit Junior and Coutinho (2007), every day, more people study at home, and from there, they can access the cyberspace of training and distance learning, searching outside the school for the information available on computer networks and services available on the Internet, which meet their knowledge requirements. Andreia complements this view:

> The use of the podcast linked all the learning developed throughout the subject. It is interesting how a single activity gathered so much knowledge into one: research, script creation, vignette and soundtrack composition, recording, editing, and publishing. For that, we had to do good planning, a recording script and bring all the critical reflection of the contents, activities, and strategies brought by the teacher to dialogue and subsidize our evaluation" (ANDREIA, at. 5).

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Final considerations and reflections

The present article brings the reports and records from the reflections on the practice guided in the course Strategies for Distance Learning offered by the University of Brasilia - UnB. The described reports reveal how active methodologies, when used in a collaborative and assisted way, can contribute to the knowledge construction of music students. The growing use of ICT has enabled the emergence of new learning supports that aim to meet the needs of modern society, thus marking an increasingly dominant and indispensable role in education. The study showed that technological mediation provides the sharing of reflections on the developed activities and access to new sources of knowledge and has the potential to assist students in their critical and responsible musical education.

The methodology presented in the course was conceived in a set of several approaches that promote the active involvement of students in the learning process: motivation to learn, collaborative learning, learning styles, and active methodologies that were cohesively inserted into various types of content (texts, videos, slides, tutorials, quizzes, polls, formative memorials, etc.) and dialogued with different resources and learning strategies, thanks to its

flexibility. In all the formats tried out, it was demonstrated how viable these methodologies are, generating a range of content and contributing to professional music education in contemporary times. Furthermore, students expressed high levels of satisfaction with the proposal's implementation. Although not all students could generate new content critically and in-depth, all could appreciate it when their peers did.

For the teachers, working with the assumptions of active methodologies means a change in their role, focusing on creating pedagogical, methodological, and motivational strategies for students to feel active, participatory, and autonomous, but always with the direct assistance and support of the teacher. Much has been discussed learning autonomy for a student in distance education, but a large part of the dropout reported in articles and scientific research is due to the feeling of isolation of these students. This study revealed that bringing autonomy and protagonism to the student in an assisted way is possible without them feeling isolated or distant from the teacher. Therefore, the teacher needs to get closer to the students, mediating so that everyone is together, collaboratively, and acting for learning success.

Suppose the teacher always keeps in mind that learning is multifaceted and needs interrelations between all these systems that involve the educational process. In that case, they will search for actions and strategies that motivate students to learn music in different social and cultural contexts. Motivation is considered an important aspect of the learning process in the classroom or virtual learning environments because of the intensity and quality of the engagement required to learn intrinsically on it. Also, the assumptions of collaboration reported in this study complement previous studies (CERNEV, 2018, 2021) by highlighting the potential of collective doing in the self-regulation of learning.

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