EMOTIONAL MUSIC EDUCATION AND SONIC IDENTITY IN A CONTEXT OF SOCIAL VULNERABILITY

A RESEARCH-ACTION PROJECT ON EDUCATIONAL SOUNDSCAPES COMPOSITION IN SPECIAL NEEDS MUSIC PEDAGOGY.

G. GAVAZZA, P. LAERA, S. CUCCHI
DEPARTMENT OF MUSIC DIDACTIC - CUNEO CONSERVATORY
TRAINING INTERNSHIP AT CUNEO CONSERVATORY
TEACHING MUSIC IN LOCKDOWN: HOW?
DESIGNED SOUNDSCAPES AS CREATIVE STIMULI IN MUSIC EDUCATION DURING COVID-19

Music lessons during the COVID-19 lockdown: an interview study with primary and secondary school music and support teachers in Italy:

Student: Eleonora Cavigliasso
Project supervisor: Prof. Silvia Cucchi
RESULTS...

- Only 20% of teachers carried out practical and creative musical activities, at a distance.
- 23% of the interviewees did not carry out the hours of music lessons remotely, due to the impossibility of finding a suitable approach.
- 65% of teachers just sent links to video tutorials available on youtube to the students.
- 83% of support teachers were unable to include students with special educational needs in remote lessons.
OUR HYPOTHESIS...

SOUNDSCAPES ACTIVITIES

• support music teachers in a blended-teaching condition.

• are suitable tools for the empowerment of vulnerable students through music...
to understand the most effective ways of engaging music students in the distance-learning situation in a collaborative and inclusive manner.
COMPOSITION & SONOR IDENTITY

1. "Composition," from Latin "compōnere," "to place or put together in an ordered manner several things."

2. "Sonor Identity" the oldest story of each of us since birth
DIDACTICS OF EMOTIONS

MUSIC THERAPY FOR THE PREVENTION OF SOCIAL DISTRESS
ACTION-RESEARCH

IN COVID-19: THREE EXPERIENCES FROM OUR STUDENTS
MUSIC COMPOSITION FROM VOCAL EMOTIONS

FROM EMOTIONAL SOUND TO CREATIVE MUSIC WRITING IN A ONLINE VOCAL EDUCATION

Student: Valeria Gruppi

Project supervisor: Prof. Giuseppe Gavazza
GOALS

• Support recognition of his own and others' emotions to decrease the social anise and the pressure of performance

• to experiment new musical expressive channels through an unconventional use of vocality

• arrive at structured improvisation starting from the free expression of one's own sonic identity

• design a performance together
STEPS

• 1. exchange of own sounds
• 2. analysis of the other person's sound
• 3. analysis of own sound identity in the current moment
• 4 composition of an inner shared soundscape
• 5 creative music writing
• 6. recording a vocal solo on the inner soundscape
FINAL MUSICAL PRODUCTION

• Background soundscape and vocal solo with the production of an informal score.
ESTRATTO DA
"STRIPSODY"
CATHY BERBERIAN,
1966
ESTRATTO DALLA III SEQUENZA DI LUCIANO BERIO

PER VOCE FEMMINILE, DEDICATA A CATHY BERBERIAN, 1966
• **Title:** "I feel frozen."

• **V. tells M.:** "contrast: silence and fire"

• **M. tells M.:** "I imagine a sheet of ice, or rather a heart (in the sense of the organ of the human body) made of ice with scratches on it that melt with heat"/ "the silence sounds to me like something warm that melts the ice I feel."
Title: "Impatience"

V. describes M.: "I feel a restless rhythm"/"something cyclical repeating itself"

M. describes M.: "rhythm"/"sense of anxiety, of waiting. I feel impatient, I would call it impatience"/"I imagine a person staring at a clock of which the needles move but always mark the same time."
FIRST VALERIA SOUND

• **Title:** "Dark Theater"

• **M. describes V.:** "it communicates energy to me"/"it's not negative necessarily however it's not quiet either, it's a positive anxiety"/"Confusion, anxious energy"/"I imagine a theater imposing and beautiful but creepy because it's empty and dark, there's you in the center of the stage behind a microphone"/"sense of emptiness"

• **V. describes V.:** "I can't describe what I hear"/"I made a sound without thinking much about it"
Didactics of Listening and “Invisible Cities” by Italo Calvino

PROJECT SUPERVISOR:
Palma Laera
Giuseppe Gavazza

STUDENT:
Calogero Di Prima

Conservatorio G.F. Ghedini Cuneo
Scuola di Didattica della Musica

Academic year 2020/21
TRANVERSALITY OF THE DIDACTIC LEARNING UNIT

...to ensure a mutual reinforcement between the different learnings and to guarantee an overall development of intelligence in inclusive classrooms, according to the guidelines of our ministry of education.

SECONDARY SCHOOL IN INCLUSIVE CLASSROOMS:
✓ FOREIGN STUDENTS
✓ STUDENTS WITH SPECIFIC LEARNING DISORDERS
GOALS

Use computer-based tools to improve reading comprehension of students with dyslexia and foreign students attending a secondary school.
Increase span of attention in text comprehension.
Implement the European Recommendations in a transversal activity for different school subjects (Italian literature, grammar, music, computer science).
Invisible cities

Italo Calvino
Activities

1. **DIVIDE THE TEXT INTO SCENES.**
The text is read and divided into scenes.

2. **IDENTIFY THE KEY WORDS!**
The identified words will be used to complete a table.

3. **DISCOVER THE MEANINGS!**
Look for them in the dictionary. The meanings will fill a "word table".

4. **SELECT AND ATTRIBUTE THE SOUNDS!**
Create a table to mark characters, objects, places or action slinking them to sounds.

5. **SOUNDSCAPE COMPOSITION**
An additional mirror will be used to mark the sounds to be attributed to characters, objects, places or actions.
MELANIA
<table>
<thead>
<tr>
<th>CHARACTERS</th>
<th>WHERE ARE?</th>
<th>WHAT ARE THEY DOING?</th>
</tr>
</thead>
<tbody>
<tr>
<td>- IL SOLDATO MILLANTATORE E IL PARASSITA</td>
<td>NELLA PIAZZA</td>
<td>SI INCONTRANO USCENDO DA UNA PORTA</td>
</tr>
<tr>
<td>- LO SCIALACQUATORE E LA MERETRICE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- PADRE AVARO</td>
<td>SOGLIA DELLA PORTA</td>
<td>IL PADRE FA LE ULTIME RACCOMANDAZIONI ALLA FIGLIA</td>
</tr>
<tr>
<td>- FIGLIA AMOROSA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- SERVO SCIOCCHIO</td>
<td></td>
<td>IL SERVO INTERROMPE IL PADRE CHE PORTA UN BIGLIETTO ALLA MEZZANA</td>
</tr>
<tr>
<td>- MEZZANA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Characters / Things / Places</td>
<td>Sounds</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>Piazza</td>
<td>Suoni della piazza (macchine, gente che passeggia, fontane, etc.).</td>
<td></td>
</tr>
<tr>
<td>Soldato millantatore</td>
<td>Marcia (Aida – Marcia Trionfale, G. Verdi).</td>
<td></td>
</tr>
<tr>
<td>Parassita</td>
<td>Pubblicità Spotify.</td>
<td></td>
</tr>
<tr>
<td>Porta</td>
<td>Porta che si apre/chiude.</td>
<td></td>
</tr>
<tr>
<td>Scialacquatore</td>
<td>Cascata di monete.</td>
<td></td>
</tr>
<tr>
<td>Meretrice</td>
<td>Baci.</td>
<td></td>
</tr>
<tr>
<td>Padre avaro</td>
<td>Clacson.</td>
<td></td>
</tr>
<tr>
<td>Figlia amorosa</td>
<td>Melodia arpa, pianoforte e suoni di sintesi.</td>
<td></td>
</tr>
<tr>
<td>Servo sciocco</td>
<td>Piatto che cade e si rompe.</td>
<td></td>
</tr>
<tr>
<td>Biglietto</td>
<td>Carta.</td>
<td></td>
</tr>
<tr>
<td>Mezzana</td>
<td>Mormorio.</td>
<td></td>
</tr>
</tbody>
</table>

linking words to sounds
CONCLUSIONS

✓ Multidisciplinary path (transversal)
✓ (ITALIAN - MUSIC - LITERATURE - HISTORY - HISTORY OF ART)
✓ Learning by doing (inclusion in case of foreign students and students with specific learning disorders)
✓ Cooperation;
✓ Work organization with the computer;
✓ Development of imagination and creativity;
✓ Path has unpredictable outcomes to fit with the idea of European key competences!
"STEP BY STEP"

FROM 7 SOUNDWALKS TO A 7 GIUTAR ENSEMBLE IN A MUSIC SCHOOL!

PROJECT SUPERVISOR:
Giuseppe Gavazza

STUDENT:
Roberto Ballauri

Academic year 2020/21
"Step by step" is a song written with the help of 7 young guitar students from "La Scala del Re" a POP music school. The composition for seven guitars, played by young people of all ages starting from the discovery of seven different soundscapes through seven individual soundwalks.
"Passo dopo Passo"
La Scala del Re
Mattio, 11 anni

ho cominciato la mia passeggiata
sulla ghiaia, in piedi innescata in sosta.
un vento molto lieve, che è molto piacevole, perché è una zona aperta, una
in battello in pioggia diventa aspettata e
mio padre che mi aiuta
della pila di suolo
alla strada sta per mettere
delle macchine
è girato la curva i
zziamo ad abbaiare e,
volare luce perché
si allontanando
la strada
sterrata e per questo
e che mi spiego tutte le
fango appiattito vu.

Matteo, 12 anni

compito di musica
sabato scorso sono andato a fare una passeggiata
in un bosco ed ho scoperto che anche l'inverno può
regalare sensazioni fantastiche.
caminando sento subito lo scricchiolare delle foglie sotto i
piedi che mi ricordano la stagione autunnale
vene è mi divertirà lasciare
abbainare in lontananza
ad un casolare
chiamo alburro, al
mi chiamare.
STEPS

• SOUNDWALK WITH SOUND RECORDINGS
• TEXT COMPOSITION TO TELL THE SOUND
• CREATING A COLLECTIVE SOUNDSCAPE
• COMPOSING AT DISTANCE WITH THE HELP OF THE TEACHER USING CIRCLE COMPOSITION AND PATTERN….
• RECORDERING A SEVEN GUITARS TUNE!
CONCLUSIONS...

EDUCATIONAL SOUNDSCAPES COMPOSITION SUPPORTS THE CONSTRUCTION OF SENSE