



## DISSEMINATION OF PUBLICATIONS

### **Montoya Rubio, J.C. (2022). *The MusScreen method: Teaching musical expression through Audiovisual*. Independently published**

José Manuel Azorín-Delegido<sup>1</sup>

Departamento de Educación, Universidad Católica de Murcia, Guadalupe (España)

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This book contains parts of the first doctoral thesis in Spain on audiovisual pedagogy in music classrooms, written by the author of this book. After more than two decades, it has been published this year. Among the pages of this work, one can find a great variety of examples and proposals especially aimed at music teachers. The result is a text divided into ten chapters, presented through a clarifying introduction and a powerful final coda. All of the author's arguments show a marked motivational character, with multiple references to film music, which invites reflection and invites us not to watch audiovisual material again without considering its educational potential.

In his introduction, he starts from the big question that all teachers should ask themselves: am I satisfied with the current didactics or is there an alternative to what I have been taught? It therefore invites reflection on the current practice of music teaching and points out a parallel path that embraces the strengths of didactics, while opening a door towards a hopeful horizon. In this way, beginning the path marked out by the author, the first chapter details all the possibilities of including audiovisual materials in the classroom. To this end, he presents a multitude of clarifying examples in which he considers everything from the sound tracking of fragments of visual content to the extrapolation of melodies to the classroom, as well as the filming of audiovisuals, among others.

The path towards the inclusion of audiovisuals continues in the second chapter, "The 'Kodály boy' was given Netflix". To this end, the modernization of musical methodologies from the beginning of the 20th century, common in education faculties and classrooms all over the country, is addressed. Hence, they are valued and respected by the author, although under the proposal of updating and actively complemented through concrete examples.

The constant interest in the motivations, tastes and preferences of students is another of the backbone of this book. For this reason, although it is constantly dealt with throughout the text, a specific chapter is dedicated to this question entitled "What is the clarinet? What Calamardo plays! Through the ideas presented, it is urged to be concerned and interested in the musical environment of the pupils and to keep this information constantly updated. In this way, it will be possible to provide the pupils with interesting and interesting musical proposals that present good results, but which may have become distant from their centers of interest or obsolete due to the passage of time. In this way, it is proposed to dress up these proposals with themes or audiovisual materials that are current and to the students' taste.

<sup>1</sup> Profesor Contratado Doctor, Facultad de Educación, <https://orcid.org/0000-0002-5208-0108>

Contacto y correspondencia: José Manuel Azorín Delegido, Departamento de Educación, Universidad Católica de Murcia, [jmazorin@ucam.edu](mailto:jmazorin@ucam.edu), Avda. de los Jerónimos, 135, C.P. 30710 Guadalupe. España.

The chapter entitled "What I learned from Pikachu: The Significant Spring Theory" focuses on the existing materials in the didactic units and the need to present them in an attractive way in order to connect with the students, highlighting the importance of the initial motivational contents of these units. Similarly, there is an abundance of examples based on audio-visuals: the author constantly invites the development of materials in video format, being especially pointed out in the chapter entitled "Wolfgang Amadeus Two Set Violin". In this chapter, in addition to the novelty and power of the existing resources and tools, the presence of certain protocols only possible through audiovisual media is pointed out. In this sense, various strategies are deployed in order to bring them to the classroom with guarantees and with the possibility of combining them with pre-existing methodologies, as indicated in the second chapter. Throughout the book, special emphasis is placed on the need to generate new materials; however, at no time is the importance of making appropriate use of existing resources overlooked, making any procedure much more effective. This issue is addressed in the chapter "Making Juan Pequeño great together", where the importance of generating a large common resource bank for the benefit of all specialist teachers and students is emphasized.

At this point, it becomes clear that observation and pedagogical analysis of the audiovisual world around us is essential. However, this question becomes clearer and more concrete in "Fiona trolls Snow White singing: the pedagogical gaze", where the approach that is usually given to the materials used in the classroom is confronted. A brilliant teaching exercise is shown here, inviting us to take a critical stance on any audiovisual material, that is, to carry out a creative performance in which any content with educational potential is adapted and extrapolated to the classroom, whether it is close or distant to the students. Endorsing these ideas, the chapter "Maria Callas raps, Eminem sings opera" reinforces the idea of looking for the educational potential in each audiovisual fragment. On this occasion, it advocates working with all musical styles and forms in a light-hearted way through the audiovisual format.

This book focuses not only on Music Education through audiovisual media, but also on the fact that this education is carried out through the formation and understanding of the audiovisual fact. To this end, in "(An)audio-visual literacy", the fundamental aspects that students and teachers should know in order to understand and comprehend music in the audio-visual media are detailed. Therefore, this methodological proposal offers the characteristics of one of the new educational glasses, the MusScreen glasses, described in the last chapter of the book, "MusScreen competence everywhere", with which we can detect keys to interpret the audiovisual world that surrounds us, allowing us to be critical with the sound fact and looking for similarities and connecting doors with the educational world and the classroom.

To conclude this work, "Coda. Decalogue of the MusScreen teacher" recalls the road travelled and each of the ten stations visited through this methodological and audiovisual train. It is a reminder of each chapter through small summaries and syntheses that allow the most important ideas to be consolidated. In short, this is a powerful work, with character, which can lead to reflection on daily classroom practice and on the usefulness of audiovisual materials for music teaching.

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**Note:** this text is an automatic translation from Spanish to English. Some errors may have crept into this translation. We apologise for this.