

The Teaching of “Formation Musicale” at a Distance: Concerns About Platformity, Cultural Text, and Musical Domains From the French Conservatory

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The musical text, as a central element of traditional musical education, proves to be a complex system. The advent of digital technologies, coupled with the need for social distancing imposed by the pandemic, has facilitated a significant shift towards the use of digital media in music education. This transition to digital has spawned new forms of representation and interaction with musical text. In this context, exploring the use of digital media in music courses, as well as the dynamics that emerge from it, becomes essential. Through various observations made from different perspectives, especially in the conservatories of Poitiers, Nouvelle Aquitaine, and Pays de la Loire, and thanks to a series of interviews and the cross-analysis of sources from multi-localized experts, the author seeks to provide an overview of the digital tools used in educational contexts and to understand the relationships that are formed around them. This study specifically focuses on the technical aspects of music covered in traditional courses, which also find their place in the digital universe, and offers an in-depth analysis of the interaction between applications for processing musical text and the educational objectives of the participants.

Keywords: cultural text, digital campus, digital pedagogy, media, music pedagogy, new technologies, platformity

Premises, Background, and Issues

Musical work as “text” is a complex intellectual apparatus capable of bearing witness to our history and at the same time producing multiple messages. The use of musical text in music classes has been conceived from the historical values of the medium but also considers how it is approached as well as the modalities of its social interaction, decryption, and assimilation.

With technological development and the sanitary conditions of “social distancing” and “increased autonomy”, the digital space has established itself as the preferred space to ensure better continuity in musical training. The pandemic has accelerated the transformation of training systems and propelled digital interaction spaces to the forefront, revealing complex relationships between the subject and the musical text.

The issue of the digital environment and musical text has been extensively addressed by various authors. Many works discuss the concept of digital space and its technical possibilities for intervening in a musical text.

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One particularly interesting study is *Hypermusic: Music in the Digital Age* by Israel Marquez (2010). This work analyzes the new status of music in the digital world and how it serves as an instrument to create new realities of hyper-societies. The author manages to reflect the digital world as an “almost independent” world used to create its own music, which only makes sense within that environment. However, music is treated as an aesthetic and philosophical category, so the musical text is only approached from this domain.

Regarding musical works and digital pedagogy, the text *Music Eyes: Musical and Pedagogical Challenges in Digital Creative Work* by Sabine Chatelain and Antonio Trajanoski (2020) is also of interest to this study. The work is the result of an experimental process in which various teachers use digital tools to connect musical elements such as structure and musical listening. The field experience serves as a basis for future creative proposals based on the listening-visual relationship. I would like to put this text in dialogue with André Martins’ (2015) doctoral thesis: *Towards a Digital Device for Teaching and Learning Solfège, the Convergence of Pedagogy and Music Didactics with Digital Technology*. This is a diachronic study that considers the work of musical reading from the Middle Ages to the present, incorporating techniques such as melodic contour into the daily work of music students. This work proposes a digital system for the development of musical knowledge domains. The historical subject is briefly analyzed.

These studies consider both the technical aspect of the text and its social representation, but the digital environment is considered as a whole, sometimes neglecting all the complexities and micro-spaces that compose it.

Another example that I consider very relevant, and current is *Pedagogical Continuity and Distance Teaching in Higher Music Education* (Terrien, 2021). The research offers a series of case studies on the teaching process during the pandemic; it has a much more complete selection of current platforms at the time of the music course and outside of it. Interaction processes are discussed, but little consideration is given to the musical text and its complexities.

Based on the premises and the state of the question presented above, we can list four major questions: What role does the musical text play in the musical learning activity carried out in a digital environment? How is a cultural text approached in the digital environment? Which musical elements are prioritized in this treatment? These four questions could themselves be summarized by the following general issue: What elements characterize the relationship between the musical text and the historical subject in a pedagogical context of digital interaction?

To do this, we will define this text aiming to characterize the relationship between the musical text and the subject in a context of digital interaction through the definition of the different spaces of interaction present in the digital context; and by determining the modes of interaction established between the subject and the cultural text in a digital environment.

Theoretical Considerations

Regarding the problems presented, the term “musical text” is understood as a “cultural text”. As a carrier of information, a witness to our cultural past, and as the objectification of a subject, a historical process, and a specific context, it constitutes one of the heritage assets that warrant greater attention in valorization pathways. Thus, the text is:

[...] Capable of entering into complex relationships both with the surrounding cultural context and with the reading public, it is no longer a basic message sent from the sender to the receiver. Demonstrating its ability to condense information,

it acquires memory. [...] At such a stage of structural complication, the text exhibits the properties of an intellectual device: it not only transmits the information deposited from the outside but also transforms messages and produces new messages. (Lotman, 1993, p. 18)

The digital context in which this “cultural text” is treated can be conceived as a “digital campus”, made possible by new information and communication technologies, it (the digital campus) fully supports the educational, administrative, and social processes of educational institutions. Virtual campuses result from the attempt to transfer a school corpus into the realm of virtuality. They allow students to access education, its organization—classrooms, registration, etc.—and other complementary spaces such as the library, school services, etc. “But it is important to note that when we talk about virtuality, we cannot make the mistake of trying to imitate what we do in person. Different systems of organization, relationship, and dynamics correspond to a different environment” (Dondi, Sangrà & Guàrdia, 2005, p. 2).

How can people who come into contact with the “cultural text” in this “digital campus” be considered as interactionism of a symbolic order, where behavior is the result of social interaction, the exchange of meanings in everyday life? In symbolic interactionism, objects (and among them, the cultural text) are constructed in a process of communication, through meaningful symbols that are modified and altered by subjects. The latter attribute values to them and interpret them, leading these communication processes to subjectivity: the act of thinking is an interaction with oneself, as it involves exchanging various meanings of objects in the mind. Within this interaction, the subject itself can be placed as an object of reflection. Social realities are continuously constructed and reconstructed by the different actors of a social structure (school, family, work (in a space of physical or digital interaction)). The process unfolds within successive cognitive, affective, and behavioral phases, in which they acquire a symbolic character.

In this sense, those who engage in symbolic interaction will be considered “exogic communities”. For Stanley Fish (2012), literary texts are always understood within a framework of beliefs and discourse shared by an interpretative community shaped by norms, regularities, tendencies, or reading strategies guided by age, national factors, social, etc. Each interpretative or exegetical community may interpret the same text differently. The modalities of interpreting the meaning of certain music may be established in a tradition that each member of the community perpetuates.

To engage in dialogue with the aspects (cultural text as a message, digital campus as a space for participation, exogic communities as interacting individuals, and symbolic interactionism as a form of interaction), a mixed analysis system will be taken into account that puts all these functions into perspective.

In this sense, the socio-communicative function of the text presented by Lotman will be considered. On one hand, this theory describes (the different interactions between the individual and the text), on the other hand, the author forgets that the text is a concrete historical individual, thus carrying the significant behavior of this concrete historical individual. Here we observe Lotman’s tendency to understand culture as an “object” and not as an “individual” or as “the objectification of this individual”. Moreover, the spatial development of treatment with this text is not considered, so that the analysis system of Lotman invited for the needs of this work, will be critically rethought.

Regarding the definition of the interaction spaces present in the “digital campus”, they can be defined based on the text and its socio-communicative function by considering the different ways in which it is presented and how it may have been interacted with. These methods can be articulated as follows: the treatment

between the sender and the receiver;¹ the relationship between the public and the cultural tradition;² the reader’s relations with themselves;³ the reader’s treatment of the text;⁴ and the relationship between the text and the cultural context.⁵ However, by acknowledging the complexity of interactions within a digital campus (which operates differently from a physical campus), we will be able to classify spaces based on the representation of the text, social positions around the text, as well as the informational directionality of the text.

Regarding interactions in this environment, the spaces defined in the first objective will not be ignored when determining modes of interaction. In this order, the analysis will take into account the technical and musical parameters present in the pedagogical treatment of the text. These are the domains of musical culture; the melodic-harmonic domain; the rhythm domain; the domain of improvisation, invention, and memorization; and the domain of theoretical knowledge through actions such as practice, analysis, manipulation, and imitation, among others. Below is the chart summarizing the analysis model.

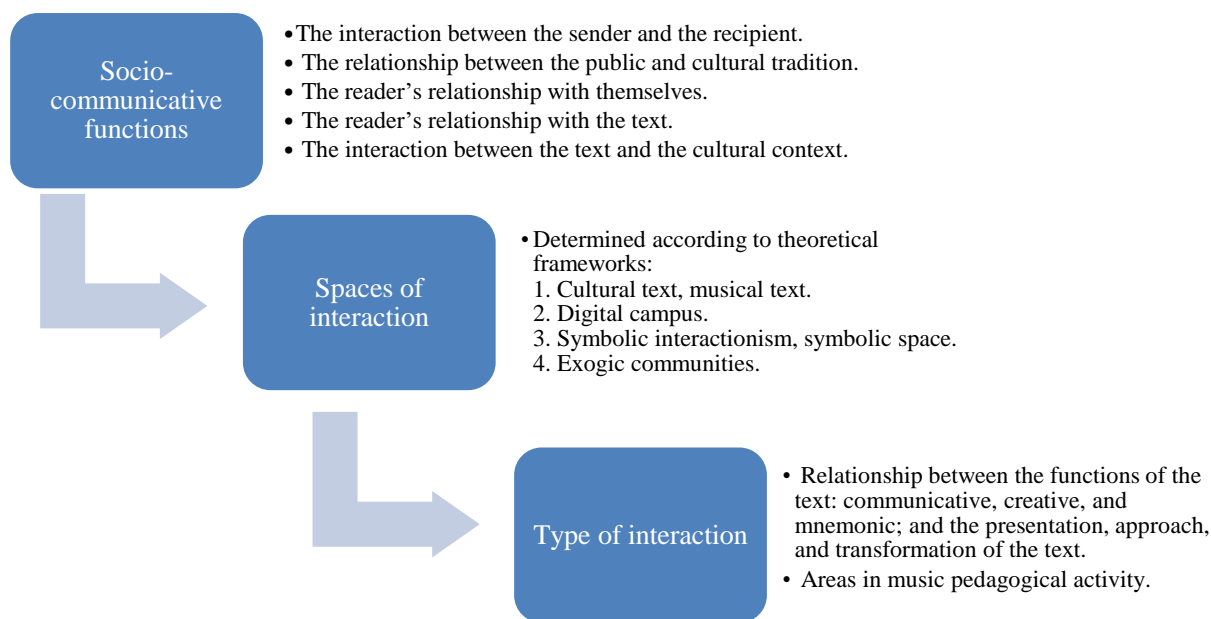


Figure 1. Analysis model.

¹ The text fulfills the function of a message addressed by the information carrier to the public.

² The text serves the function of collective cultural memory. As such, it demonstrates, on one hand, the capacity to continuously enrich itself and, on the other hand, the ability to update certain aspects of the information deposited within it and to temporarily or completely forget others.

³ In the case of traditional, ancient texts, which are distinguished by a high degree of canonicity, update certain aspects of the recipient’s personality. The text intervenes as a mediator that assists in the restructuring of the reader’s personality, in changing the structural self-orientation, and the degree of its connection with metacultural constructions.

⁴ By manifesting intellectual properties, the highly organized text ceases to be a mere mediator in the act of communication. It becomes an equal-rights interlocutor with a high degree of autonomy. Both for the author (sender) and the reader (recipient), it can act as an independent intellectual formation that plays an active and autonomous role in the dialogue.

⁵ In this case, the text does not intervene as an agent of the act of communication, but rather participates in it with all rights, as a source or recipient of information, the relationship of the text with the cultural context.

Throughout my fieldwork, I employed qualitative methods, including participant observation in the courses that I teach at the CRR of Poitiers, as well as in other conservatories in Nouvelle Aquitaine and Pays de la Loire. I took on various roles: teacher, student, and observer. I conducted interviews with teachers and music students, mainly from the aforementioned conservatories. I also engaged in digital exploration to gather information, a process feasible only on the digital campus. This exploration involved compiling teaching and learning methods utilizing multiple platforms.

The Digital Campus and Its Interaction Spaces

The digital campus features several spaces with completely different functions. Based on what one “wants to do” on this campus, domains have been developed for each thematic section over the last 20 years, for example, “information-communication”, “games”, “social networks”, “music”, among others. Some of these interaction spaces operate across various thematic “areas”, proving their versatility and the importance of “support” beyond content.

Proposal for a Classification System of Interaction Spaces

In the field of music pedagogy, many of these platforms or interaction spaces have served to re-territorialize the practice of teaching within the digital campus. During the observation period, three main criteria were defined to classify these interactive spaces. Based on the socio-communicative functions of the text, classification rules are established according to the following model: according to the type of text representation, the directionality of the text’s information, and the possibility of social links around the text. The categories and platforms presented are not the only ones present on the digital campus of musical education; they are those that have been observed during this work.

Spaces based on the representation of the text. The representation of the text can be “material”, “immaterial”, or “material-immaterial”. “Material” should be understood as the visual way of re-presenting a musical work, in this case, a score. There are platforms such as Padlet or Musescore where the text is visually represented in a conventional or “physical” manner, as on the non-virtual campus. The “immaterial” form refers to the implementation of the work. This type of representation is common on the “Spotify” platform, where access to the work is made from its temporary operation. The “material-immaterial” capability is understood as a representation of the text that combines visual and temporal form. In this case, the “YouTube” platform stands out, for which the work is “in action”, sometimes with its score (music sheet scrolling).

The platform can also function as a “single information” platform or an “information accumulation” platform. Single information refers to platforms that can only display one musical text at a time (in any material form). Information accumulation platforms, on the contrary, can represent two or more musical texts simultaneously, some like “Padlet” can clearly function as reservoirs of musical texts, and others like Deezer may be able to present various playlists with equal access to multiple texts.⁶

Some platforms can present the selection of “fixed” texts or “multiple” selection possibilities. Platforms such as Padlet (information accumulation platform) have both functions, a “fixed” selection text, determined by the platform administrator, and a multiple selection if it is designed as a playlist or a comparison reservoir.⁷

⁶ For the classification system that this research presents, we will use the letter “A”.

⁷ For the classification system that this research presents, we will use the letter “B”.

Spaces based on social positions around the text. A musical text can be treated “individually” or “collectively”. Platforms like Ilovepiano will develop a much more individual contact with the text, but on platforms like Webex (in its image or video sharing function) or Google Docs, the text can be approached collectively.⁸

Text management can also be considered “human” or “algorithmic”. Social relationship platforms or course spaces such as Google Scholar are essential for human relations, however, others such as learning games like Learning apps are totally algorithmic, that is, operating according to an operation directly with software that functions in the application.⁹

The relationship between the positions of individuals can be hierarchical around a musical text. This type of interaction can be considered “autonomous” or “guided”. In the first case, it can be interpreted as the autonomous positioning that an individual assumes towards a text without external participation and with free decision-making in treatment. In the second case (“guided”), it directly involves the participation of an individual, who decides on the treatment of information.¹⁰

Based on the directionality of information. The information present in the text can be approached in a “unidirectional” or “bidirectional” manner. “Unidirectionality” refers to the possibility of simple reception of a text, meaning a text that can only be deciphered, understood, or assimilated by the receiver without any modification. Bidirectionality refers to a process of measure that the receiver can exercise on the text, meaning they can take notes or readjust the content, to name a few examples.¹¹

Platforms can also be designed for “playful” or “non-playful” interaction. Applications designed as “games” such as Flowkey, where the text is approached forcefully from a construction for recreational or competitive purposes. The so-called “conventional” ones, in which the text is approached without these pretensions, are considered “non-playful”.¹²

A text can be addressed on these platforms “with confirmation to proceed” and “without confirmation to proceed”. Platforms designed as a “test” above all, are those that present a confirmation of procedure, meaning they can be designed to request a procedure around a text and aim at verifying knowledge (Google Forms, to give an example). On the other hand, some platforms allow approaching the text without the possibility of human or algorithmic verification.¹³ In the same order, platforms that are guided by a teacher, an automatic confirmation system, or an artificial intelligence can verify or not the student’s progress. In this sense, these platforms may or may not allow verification of the student’s progress.¹⁴

Classification of the Main Interaction Spaces

The observation carried out in the teaching centers described in the introduction served to determine the following interaction spaces as the most used:

⁸ For the classification system that this research presents, we will use the letter “C”.

⁹ For the classification system that this research presents, we will use the letter “D”.

¹⁰ For the classification system that this research presents, we will use the letter “E”.

¹¹ For the classification system that this research presents, we will use the letter “F”.

¹² For the classification system that this research presents, we will use the letter “G”.

¹³ For the classification system that this research presents, we will use the letter “H”.

¹⁴ For the classification system that this research presents, we will use the letter “I”.

Table 1

Classification of Interaction Platforms in the Digital Campus

Type of service in digital campus	Platform classification
Video hosting services (Youtube and Vimeo)	A platform for material and immaterial representation of text (A), single information and information accumulation (B), with multiple text selection (C), individual treatment (D), human and algorithmic management (E), autonomous participation (F), unidirectional direction (G), playful and non-playful constitution (H), without confirmation to proceed (I).
Music streaming services (Spotify, Deezer, and Apple Music)	Platform for immaterial representation of text (A), single information and information accumulation (B), with selection of multiple fixed texts (C), individual and collective treatment (D), human or algorithmic management (E), autonomous participation (F), unidirectional addressing (G), playful or non-playful constitution (H), without confirmation to proceed (I).
Social video sharing services (TikTok)	Platform for immaterial representation of text (A), single information and information accumulation (B), with multiple text selection (C), individual and collective treatment (D), human and algorithmic management (E), autonomous participation (F), unidirectional addressing (G), playful and non-playful constitution (H), without confirmation to proceed (I).
Shared office suite services (Google Docs)	Platform for material representation of text (A), single information and information accumulation (B), with selection of fixed and multiple texts (C), individual and collective treatment (D), human management (E), autonomous and guided participation (F), unidirectional and bidirectional addressing (G), non-playful constitution (H), and without confirmation to proceed (I).
Content presentation services (Prezi, Padlet, Genially, and Jamboard)	Platform for material and immaterial representation of text (A), for single information (B), with a selection of fixed texts (C), for individual treatment (D), for management (E), for autonomous participation (F), for unidirectional or bidirectional addressing (G), for playful and non-playful constitution (H), without confirmation to proceed (I).
Messaging and social networking services (WhatsApp, Messenger, Mail, and Skype)	Platform for material and immaterial representation of text (A), for single information (B), with a selection of fixed texts (C), for collective treatment (D), for human management (E), for autonomous participation (F), for unidirectional addressing (G), for non-playful constitution (H), with confirmation and without confirmation to proceed (I).
Cloud storage services (Google Drive, Dropbox, and OneDrive)	Platform for material and immaterial representation of text (A), information accumulation (B), with multiple text selection (C), individual and collective treatment (D), human management (E), autonomous participation (F), unidirectional direction (G), non-playful constitution (H), and without confirmation of procedure (I).
Learning management system services (Padlet, Google Classroom, Google Forms, Microsoft Teams, and Moodle)	Platform for material and immaterial representation of text (A), for information accumulation (B), with selection of fixed and multiple texts (C), individual and collective treatment (D), human management (E), autonomous and guided participation (F), unidirectional and bidirectional addressing (G), playful and non-playful constitution (H), with and without confirmation to proceed (I).
Conference and distance teaching services (Zoom, Webex, Starleaf, and Skype)	Platform for material and immaterial representation of text (A), single information (B), with selection of fixed texts (C), collective treatment (D), human management (E), autonomous and guided participation (F), unidirectional and bidirectional direction (G), playful or non-playful constitution (H), with confirmation of procedure and without confirmation of procedure (I).
Music scoring services (Finale, Sibelius, and MuseScore)	Platform for material and immaterial representation of text (A), for single information (B), with a selection of fixed and multiple texts (C), for individual treatment (D), human management (E), autonomous participation (F), bidirectional addressing (G), non-playful constitution (H), and without confirmation to proceed (I).
Game-based learning system services (Learningapps, Ilovepiano, and Flowkey)	Platform for material and immaterial representation of text (A), for single information (B), with selection of fixed texts (C), for individual treatment (D), algorithmic management (E), autonomous and guided participation (F), unidirectional and bidirectional addressing (G), playful constitution (H), with confirmation to proceed (I).

Interactionism Around the Cultural Text

The interactions that occur around the text are strongly marked by the type of space within the digital campus and the positioning of everyone. Of the three phases of the text presented above, participants (students and

teachers) favor certain domains. Each or several of these domains, according to the observations made, have been treated in very different ways, giving privilege above all to the domain of theoretical knowledge and analysis.

Domain of Musical Culture

This domain is easy to deal with on the digital campus. On one hand, this domain is present in the musical text through symbolic values implicit and internal to stylistic characteristics and construction. This domain makes sense (within the text) from external constructions and validates it as both an object and a historical subject (such as knowledge of the context, for example).

An interaction space where this domain easily develops is that of shared office suite service platforms. The collective processing capability generates a work of exchange of individuals in interaction from a much more elaborate reflection, distant from a priori and the speed of thought formulation on the non-digital campus (that is, a longer time for reflection). Around a text, debates are generated, collective conclusions are obtained more easily and simultaneously, this device creates a place for all interacting participants.

Long-term reflection can be consolidated on the platform of conference services and remote courses. In this space, instantaneous reflection accelerates the exchange and generates paths of cultural reflection much more diversified than in long-term reflection. The capability of this platform to assume guided participation allows concentrating work and at the same time proposing various lines of construction.

Other interaction spaces do not present, by their construction, a very elaborate development of cultural thought. These are the platforms for messaging services and social networks. They function (especially in the case of observation) to create somewhat superficial debates, or to organize sessions of reflection around the text, but in no case they are platforms for direct processing of the cultural text.

An interaction space that brings various sources into dialogue around the cultural text is the “cloud” storage platforms. Their storage capacity and the multiple and unique processing of texts enable this confrontation quickly and efficiently. The same dialogue can be established in systems that offer a video or music reading service. In this case, the interaction is made of immateriality.

Melodic-Harmonic Domain

The melodic-harmonic domain is privileged in game-based learning service supports. Applications like Ilovepiano can present the musical text immaterially. The perception of the text occurs partially, that is, the text is perceived from the action that must be performed to obtain the sound result or not from its totality. Many students of this generation (completely beginners) begin to work complex invoices from an assimilation of the gesture. The application mainly avoids the use of loaded chords due to the complexity of installing such gestures. Dissolved chords with much simpler mobility are preferred to the dynamics of the game, which questions the displacement of the pianist.

Melodic movements are presented from their location on the digital keyboard and avoid the notion of high, medium, and low register. The system operates quickly, the student enters into a game dynamic that traps him and makes him somewhat dependent, the result is rapid and the system can be transferred to a real piano, which makes it more attractive. The limits of the work of this system lie precisely in the internalization of the “conventional” textual processes of the work. Fragmentation hinders elements such as transposition or the relationship between consonances and dissonances. Technically, the hand does not develop a posture that allows it to progress in a solid game with musicality repercussions.

In another order, the harmonic plane will be developed in the platforms of learning management system services. These repositories develop an approach to the harmonic phenomenon from visual and theoretical reflection. This practice is reinforced by score editing services, which could represent the textual material immaterially. This allows listening to the theoretical work previously exercised, but the practice is also conscious of its fragmentation since the harmonic context is separated from the whole text from which it was extracted. On the other hand, there are contradictory video reading service platforms that, to some extent, show the text in its entirety immaterially. This last platform has the capacity for multiple selections that allow the use of texts represented materially and immaterially (if they exist) for a much more comprehensive compression.

Rhythmic Domain

Addressing this domain on the digital campus is very difficult due to the need for face-to-face interaction and exchange to assimilate each of the rhythmic structures. Platforms based on games also offer a different notion of rhythm from that of the non-digital campus. The rhythm is associated, as with the melodic-harmonic domain, with the duration of the gesture. Rhythm (in applications such as Ilovepiano) thus becomes a process of memorizing digital intentions, much more related to what is heard in the non-digital campus as nuances or dynamics.

The conventional visuality of rhythm in contexts of textual materialization is considered differently. The duration of the rhythm is truly reflected in the length of the lines. These can be attacked at any moment, which affects the accuracy and placement of a rhythmic formula within the meta-discourse. The student changes paradigm and method of operation, and Martins confirms that:

In this multiplicity of segmentation procedures, there are two categories: the algorithmic approach, in which segments are delimited concerning the recurrence of rhythmic patterns or pitches... This categorization is interesting to establish the differences between the vision that music would be founded on technical procedures (the algorithmic approach), in opposition to intuitive segmentation that seeks to cut the sequence according to a cultural expression internalized by the individual. (Martins, 2015, p. 83)

In the platforms for conference services and remote courses, rhythm is treated from an individual practice (as with the rest of the domains), an individuality that is internalized from an immaterialized example perceived from the difficulty or the materialized text which, on one hand, serves to ratify what is known and, on the other hand, to conflict what is believed about a certain formula. This system makes the notion of a rhythmical stability pulse more difficult, more than the vocabulary itself. Once again, this treatment provides a fragmented vision of the rhythm of the text in question and a very individual awareness of duration.

Domain of Improvisation, Invention, and Memorization

Other interaction spaces that provide social media services for video sharing allow a very unconventional work with the text. On these platforms, the approached text—executed from its pre-elaboration, that is, on a text already elaborately immaterialized, the individual imitates without performing direct sound action on the content in question. This platform challenges the notion of creation that exists on the non-digital campus. Conventional creation is nonetheless present, with discourses of authenticity forged by popular music, the cultural industry, and dance music established. Although they generate more reproducibility than productivity, these platforms establish musical behavior models that normalize true “individual proposition-compositions” of the individual in question.

Improvisation in game-based learning systems or any kind of accumulation is completely absent. These interaction spaces are designed to learn predefined content and not to provoke instant creation. Memorization on these platforms is done by repetition in video or music reading systems or on accumulation platforms.

On the other hand, score management and editing platforms consist of both systems for the immaterial reference of creation and supports for harmonic reflection (especially) present in the text to be conceived. These platforms consolidate a practice performed on the digital campus and translate into the use of two or more interaction spaces to cover objectives from multiple domains. In this specific case, these platforms are linked to those of conference and remote courses to cover their lack of collective processing of the handicap that platforms like Webex have, to cite just one example. The work of elaborating a harmonious work or creation can then be carried out in a group thanks to the hybrid of interaction spaces.

Domain of Theoretical Knowledge

Interaction platforms primarily privilege theoretical reflection, and this is a constant. They redirect the processing of content from other domains towards that of analysis. The content of this domain does not require the simultaneity of the non-digital campus that other domains must be treated equitably (live performance, for example).

The rhythmic domain becomes, in the platforms for conference services and remote courses, the opportunity to question the disproportionate distribution of a time unit, or the phenomenon of irregularity, the recurrence of structures (for example, the number of measures in 4/4 time). The melodic-harmonic domain will focus its attention on the notion of interval, on the construction of chords, or on voice leading. On the other hand, the domain of creation becomes a scene of post-act reflection, that is, moments of creation will be proposed, then debated, and studied.

Storage platforms are of vital importance for the treatment of this domain, as they constitute a repository of explanations of phenomena associated with the musical text. Content presentation platforms serve to embody reflection obtained from the musical text while allowing visibility and concretization of the repository's content, so that it would be once in the presence of a system of hybrid platforms to compensate.

Interactive spaces based on game teaching function as a verification system of the content domain, as well as a creator of content verification.

Conclusions

The musical text is a complex intellectual device, capable of bearing witness to a distant cultural past and at the same time carrying a medium that generates new messages. The relationship of communicative, creative, and mnemonic functions with the individual in a teaching space has historically created specific ways of dealing with this text. In the digital environment, these modes of interaction are just as particular. The text then plays a crucial role in the space of music education since it can reflect as a “historical object”, the “historical memory” of a “historical individual”, and a know-how inherent to the practice of music.

The digital campus presents its own interaction spaces designated by the types of textual representation, the social positioning around the text, and the directionality of the textual information. The individual's interactionism with the text in these spaces favors certain musical domains of the musical text. Firstly, each of these interactive platforms has very specific characteristics and is simply designed for very specific goals of human interaction. That is why they will then be used together, to meet the needs of those who interact. However, each system comes to cover very specific musical needs so that the modes of interaction favor fragmentation and do not respond to the entirety of the discourse. There is a redirection of the musical domains of the text towards the domain of theory and analysis and sometimes, depending on the platform, there can be a proportionality of processing possibilities.

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