

A stylized owl face graphic composed of overlapping circles. The eyes are large circles with smaller concentric circles inside, each divided into segments of different colors. The main body of the owl is a large yellow circle, and the background is a dark blue circle. The text 'PLAY. ANTR●POL●PS' is centered on the yellow circle.

PLAY. ANTR●POL●PS

Play Antropoloops

Remix as a place of play
and encounter

This text is part of the result of the Antropoloops Workshops held at CEIP San José Obrero from 2017 to 2020 in 3 school years. The project was developed thanks to the support and funding of the [Daniel and Nina Carasso Foundation](#) through its citizen art programme in the Resonancias 2017 call. The project was co-financed by [ICAS](#) (Seville City Council) in the 2018-19 school year.

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PLAY.ANTROPOLOOPS

WHAT IS IT?

Sharing learning processes

play.antropoloops is an online musical remixing tool developed for the educational field. It enables you to work simultaneously with 8 audio tracks and to insert loops in maps and images. The tool is conceived for creating and playing musical remixes in the classroom using a computer keyboard or connecting devices to it such as the Makey Makey, and building your own instruments in order to remix music as a team using your own bodies. You can create musical, sound and story remixes placing them in any order you want or imagine. [Video](#)

play.antropoloops is also the place where we intend to share the learning processes as we generate them at the Antropoloops Workshops. In this site you can find thoughts and guides for the projects and activities we've been developing in close collaboration with the teaching staff and the students of the CEIP San José Obrero school in Seville, where the project was started in 2017, with support by the Carasso Foundation.

We also share and write in order observe each other, reflect and verbalize what we are doing, to make it a conscious process. With the intention of opening up our processes, the theoretical content is organised in two ways:

- 1.** We have prepared the short texts composing this PDF document (which are also located on our website) in order to extract the main ideas of what we have been doing up to now, as an ongoing record of our work. There are some introductory texts (like the one you are reading right now) while the rest of the documents are organised as LOOPS and MAPS. This is, however, an artificial division, as in our practice they are displayed together, serving as a context to place the music. But we think that presenting them disassembled in this way (may help make them more inspiring and useful, such as opening up the ingredients or the activities so that you can blend them in your own way in your particular educational context.
- 2.** On the other hand, you can also explore and download the PDF documents displayed as an [educational guide](#), reflecting the ways in which we have combined such ingredients at the CEIP San José Obrero school, thinking of a working process in the classroom during the third cycle of Primary School.

In short, play.antropoloops is like a musical instrument... and it comes with a user's manual ;) You can use and play some of the musical pieces we have created, but you can also create new pieces at your school with your students. You can make various things, from beat box rhythms to maps or sound panels, as well as work with musical fragments or with interviews. You can also design exchange and learning processes placing the music in shared maps.

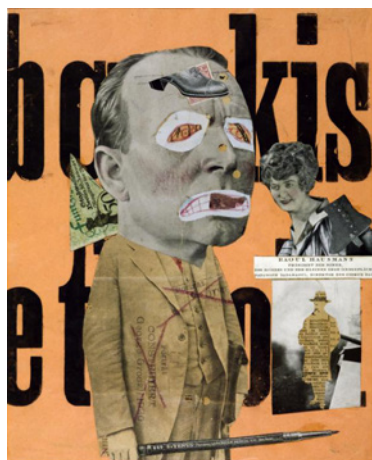
When we speak of remixing, what do we mean?...

REMIX AND SOUND COLLAGE

Digital culture in the classroom

Remix is a term that appeared in the mid 70s in the context of dance music, but since the start of the 21st Century it has been increasingly used to refer to digital creation practices based on reusing and recombining existing digital materials. Remix refers both to the process as well as the result of this creative practice, and nowadays is considered as one of the main traits of the digital culture we create and in which we develop.

Regarded from a perspective and leaving the musical context, remix is nonetheless an evolution of the pictorial [collage](#) that emerged in the artistic avant-garde movements of early 20th Century. Collage comes from the French word “coller”, which means “to stick together”. For the last 100 years, the work of art has been placed “in the age of mechanical reproduction”, as Walter Benjamin put it in 1936, which has an effect on the conditions of both its dissemination and creation, from the aesthetic to the political dimension.



The Art Critic, Raoul Hausmann, 1919-20. [TATE Museum](#)



A Chimera, Jacopo Ligozzi, 1590-1610. [Prado Museum](#)

We can think of the collage as a method of creation. It is a typically modern perspective, but its essential principles have been there for a long time, we just have to look at the mythological chimeras, for instance, to see that hybridisation and recombination form part of our imagery. Creative imagination has always used the tools available, and those tools themselves have evolved from those processes. Children nowadays do the same. Remixing, as a recycling, reusing and resignifying artistic practice from existing materials, is an aspect of our networking digital culture that happens every day. For some authors it has become a new form of literacy (Lessig, 2012). When materials and editing tools are available people use them, whether they are newspaper cutouts, sound recordings on magnetic tape, vinyl records and mixing desks, or audio MP3 files and sound-editing software. Remixing implies copy, reuse, transformation and resignification.

The way we use the term remix at the Antropoloops Workshops gathers all these backgrounds, and we apply it to the processes as much as to the results of working with it in the classroom.

And why use it in the classroom?

INTERCULTURAL MUSICAL EDUCATION AND REMIX

Antropoloops Workshops

The Antropoloops Workshops were started by a team of artists, educators and programmers to explore the potential of a creative approach of the [antropoloops](#) artistic project at school: creating musical collages and charts using fragments from traditional music from around the world. The artistic project is based on respecting the original source music without changing its key, and displaying the remixing process on a map. The remix in antropoloops is a way of celebrating the common grounds that can be found in different expressions; of making possible, from a creative approach to ethnomusicology, that musical expressions from different cultures and times come into dialogue through electronic music.

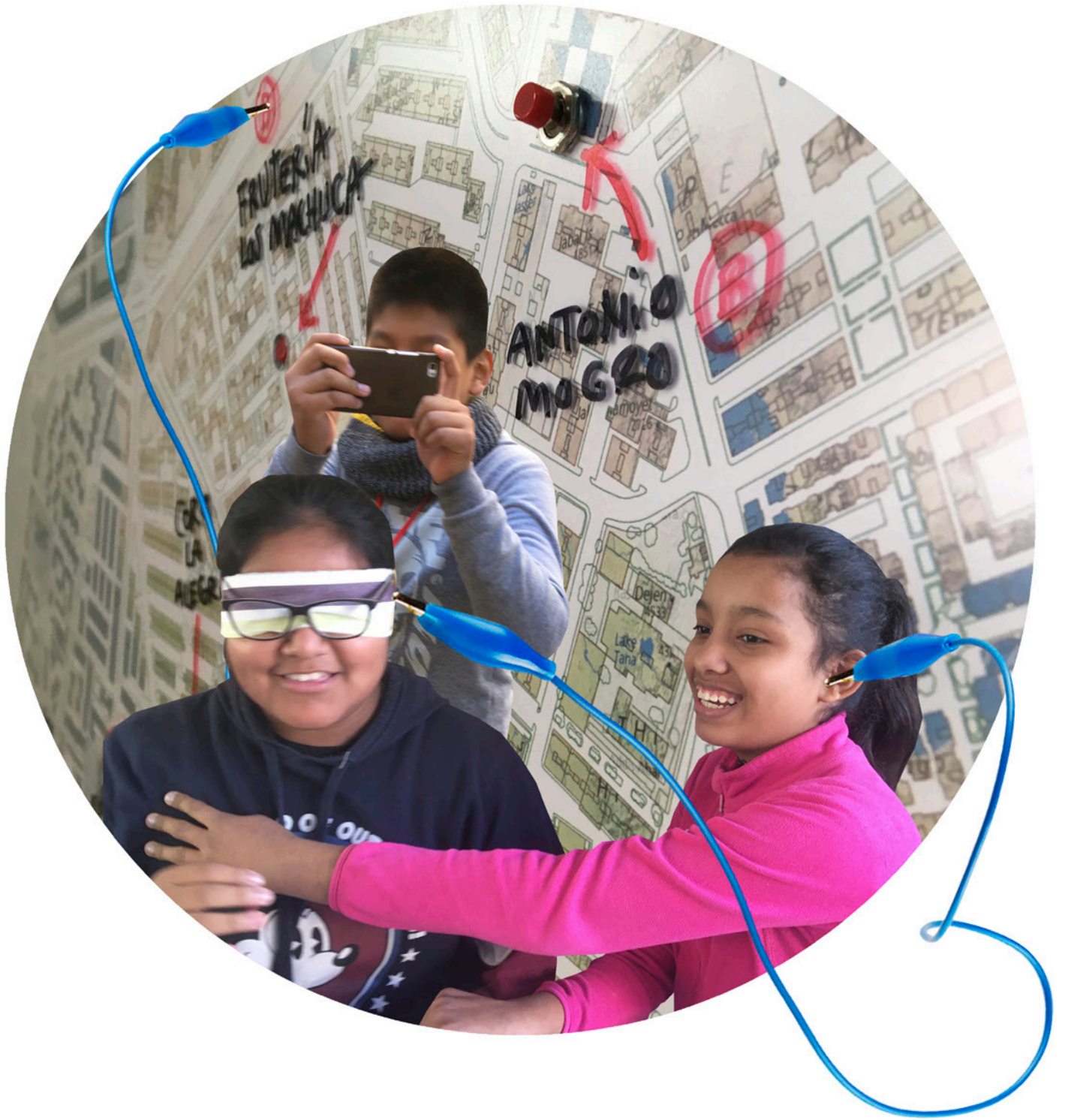
We asked ourselves if this artistic approach could be useful to work with cultural inclusion in the classroom, to celebrate cultural diversity through dynamics that use sound collage, mapping and electronics. In Spain, the debate about the need of an intercultural musical education is recent, and it is associated with the increase in school centres of the number of students of foreign origin, as a consequence of the growth of the immigrant population since the early 2000s. In other countries such as the United States or the United Kingdom intercultural musical education has a much broader tradition, having developed research and experiences since the 1970s. A great part of the effort has consisted of broadening the musical repertoire, incorporating cultural expressions from all over the world, following the certainty that a more plural learning process contributes to the development of a multicultural awareness in the students, based on mutual understanding and tolerance, which in turn helps eradicate racial and intergenerational prejudices.

Based on the approach to intercultural musical education, the antropoloops workshops intend to explore a didactic perspective derived from the contemporary remix logic and the musical experimentation through digital technologies. In our attempt to bring these two worlds together, at the Antropoloops Workshops musical remix is used as a place for play and encounter, a space where differences are seen as creative, dynamic and open as ongoing. We work with music as a vessel for life stories, emotions and intertwined cultural narratives.

We like thinking of remix as a space in which students articulate and naturalise the flexible construction of their own identity and that of the others through digital experimentation with music and sound. We use music and maps as a vehicle to meet each other and help reveal how we all are the fruit of mixing.

Reflecting on what we do, there is an idea that continuously resonates in our ears like a melody:

the idea of locating the music...



LOOPS AND MAPS

Locating the music

Beyond the interior form of music (notational musical language), we are interested in its exterior form (cultural language), that is, in the way we use existing music as a means for personal and collective expression and identification. It is at this level where we believe in the potential of remix for musical meta-creation. It is a creative level of expression and human relation, of play and learning, using existing cultural elements as ingredients for reinterpretation. We think that this level at which we can find a potential to use remixing as a tool for celebrating diversity, as well as for exploring and accepting the hybrid nature of our origins and their associated stories.

One of the main elements of the methodology we work with is the idea of locating the music. We carry out production (doing), reception (listening) and reflection (emotions and personal meanings), locating them both at a personal and emotional level, as well as through maps, landscapes and bodies, either existing or invented by the students. We work designing learning situations in which we build links between LOOPS and MAPS¹ from a creative approach based on the remix. Let us explain:

1. We use LOOP as a term that comprises transformation, use and reinterpretation of music as a cultural and emotional “thing” through the use of electronics; as the essence of remix at an educational level². We use this as a “catch all” where we gather the different ways in which we are working with music. Locating music in our life to be able to talk with others.

2. We use MAP, related to mapping or locating, as a term that includes any surface or interface with a cultural meaning (which can be both personal and collective) and that allows us to place LOOPS in it, both to visualize remixes and to interact and create them. In this “catch all” MAP we can collect the different devices and spacial strategies we have been working with. This allows us to place music in our cultural and geographical context in order to meet with others.

The proposed and developed activities allow students to get involved through music in an emotional learning process about their environment and other places, and also enable them to work in the classroom on several subjects that are intertwined in the activities: music, geography, social sciences, technology, sports. You can explore these activities and reflections “disassembled” in LOOPS and MAPS...

...or assembled in the Sanjomix ...

¹ The loops and maps are key elements in the Antropoloops artistic project. When we started our project on the workshops, we found Eric Rosenbaum’s way of conceiving the idea of Loop and Map in his doctoral thesis “[Explorations in Musical Tinkering](#)” (2015) very appealing and inspiring. We love his work. His approach is focused more strongly on musical learning, whereas ours uses music as a vehicle to work on cultural diversity.

² We believe this approach from electronics is positive as it allows exploration, and we regard it as a complement to a more traditional learning process based on acoustic instruments.



FROM SANJOMIX TO THE ENTIRE GALAXY...!

Primary School Third Cycle

Sanjomix is a term that reflects the educational model at the CEIP San José Obrero Primary School in Seville - an inclusive model based on collaborative work and the participation of the whole educational community. San José Obrero is a school open to the neighbourhood and thoroughly involved in attending its students' diversity (around 50% of them are of non-Spanish origin). The term is also the way in which the school has made the Antropoloops Workshops project its own, as well as its being the name of the school's twitter account: [@sanjomix](https://twitter.com/sanjomix) ;)

In the initial pilot experience we have been carrying out for the last 3 school years at the Sanjomix, the activities have unfolded throughout the third cycle of Primary School, with a frequency of one session every two weeks within school hours, mainly in music class, but also during the hours dedicated to Physical Education, Spanish Language and English Language. It tends to work as a school-based education project. Our goal is to design activities to work on cultural inclusion and foster respect and the value of diversity through musical remix and also to help incorporate these values in public education as a part of the school curriculum. You can explore the content of these activities in a more open way here in the site's documentation section, or download the [didactic guides](#), which are structured with the sequence of activities we've designed at the CEIP San José Obrero:

LEVEL 1: In 5th Grade, the work focuses on discovering, pointing out and highlighting the value of the diversity existing in the classroom. After an introduction to the idea of remix, we work on music as a receptacle for family stories, subsequently make musical collages with our chosen songs:

Section 1: during the first quarter term, the "teachermash" and other activities allow us to highlight the value of the remix as a creative process and attempt to come to terms with the fact that we all, to a greater or lesser extent, are fruit of mixing processes, starting with the teachers.

Section 2: During the second quarter term, the students work on their musical life-stories, researching about meaningful songs in their family contexts. These stories are placed and mixed with those of other fellow students in a musical landscape-collage.

Section 3: With these songs we make loops and create musical collages working as a group in our classroom, like Djs of our own remixes.

LEVEL 2: With this background from the previous year, in 6th Grade, we leave the classroom to discover and meet other people through music, from the school to the neighbourhood and the world, producing exchanges with the children from other schools.

Section 1: We leave the school in order to gather musical life-stories. We interview people living and working in the neighbourhood. We learn to edit these interviews to create a sound map of that musical memory of the neighbourhood.

Sections 2, 3 and 4: we carry out sound and musical exchanges with other schools in our city and from their countries, with whom we also record music to collectively create remix pieces. des morceaux de remix.

But, how can we introduce this technology in the classroom?

TECHNOLOGY IN THE CLASSROOM

Remix and musical devices

Thinking out the potential of remix in school as a creative approach implies reflecting on the students' capabilities and competencies to work with it according to their age. But it also implies thinking about the teachers' capabilities to use these tools, and about how we can design activities and transfer convey knowledge from the artistic field.

These reflections and activities have been designed at the CEIP San José Obrero Primary School to be implemented within the third cycle of Primary School with 10 and 11 year old students.

Owing to our interest in the external form of music and working with electronic music, the use interfaces, devices, gadgets and every kind of intermediary elements that allow us to interact with music becomes necessary. Taking this into account and the capabilities of third cycle Primary School students, we have thought through and worked on the idea creating mediator elements that enable students to develop resignification and remix processes without having to work directly on manipulating the audio.

This more complex activity would be easier in secondary school, and entails a reflection on the design of activities in Primary School.

These three first years at the CEIP San José Obrero have helped us explore and contextualise the possibilities of technology in the classroom and also the challenges it involves, especially regarding the means available in each centre, the limited time the teachers have in order to be able to explore, etc...

play.antropoloops is devised so that it can be used with different levels of complexity or development. This idea of "placing the music" present throughout the activities may be implemented in the classroom strictly in a digital way, or else with further development combining a digital part and a material part, both at a working process level, as well as for generating results that can be presented at the school centre or in other places.

We could think of the activities we have carried out according to 3 levels of development:

Digital



Interaction with sound is achieved through the computer keyboard (and also through the mouse).

The maps or collages to be worked on can also be digitalized and used in play.

As it is an online tool, play can be used:

On the classroom computer using the digital blackboard.

On the school's laptops or tablets, working in groups.

Students may also use it at home to explore the sounds on a tablet or a cellphone, but for best performance you will need a computer keyboard.

Digital and material



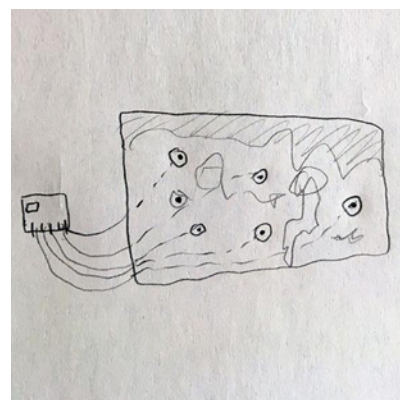
Interaction with sound is achieved through a [Makey Makey](#) board (or similar device), which allows to send keys to the computer in very different ways and build your own interfaces.

Using this option you can build all kinds of maps and sound panels, plus make instruments from a beatbox on the table to a musical floor.

And above all, make remixes with you own body!

Play is also designed to receive a MIDI input, so you could connect a controller or keyboard.

Autonomous devices



If you don't want to use a computer to build maps or sound panels, you can instead use boards that allow to store and launch sounds. This option can also be useful in setting up exhibitions of results at school.

[Touchboard](#) is the easiest to use and to connect, if you are up for soldering parts, you can use one from [adafruit](#). But if you want to be able to play several audios simultaneously, you'll have to use [this one](#). You could also do it with Arduino.

In order to see a more detailed development on how we have worked with technology devices, have a look at the [didactic guide of Makey Makey + play.antropoloops](#).

The next developments we have in mind are facilitating the record and editing the audio with play, and incorporating the capacity to add audio effects to the sounds.

If you want to delve deeper, you can explore the different ways in which we've thought out the LOOPS and the MAPS, and see what you can do with that...



PLACING THE MUSIC / LOOPS

Music's personal, cultural and collective context

“Music’s cultural meaning is not a priority, and most music teachers do not study music as bound up with identity, religion, politics, kinship, and economics—these being some of the ideals and interests of ethnomusicological study of a music culture.”

(Patricia Shehan Campbell / Music, Education, and Diversity)

In the field of multicultural music teaching, one of the main debates has focused on the question of if it is possible for students to approach music from other cultures exclusively from the musical form, or if it is necessary to do it from the context of usage and production. At the antropoloops workshops music is a vehicle for encouraging cultural inclusion, working on values and coexistence, respect and a celebration diversity. Focused on the external form of music, our approach to our work with it is based on personal context. We work locating the music in our lives.

Within this LOOPS section, we attempt to display the different ways in which we have worked with music and sound in a located way. They can be organised in an educational process from a personal scale to a collective one. Each one of these ways of working with music from the remix perspective can be complemented with the use of MAPS to locate music also at a cultural and spacial level:

- 1.** Starting with songs that form a part of our life or of that of our family relations, creating musical life-stories (MLS, HdVM in Spanish).
- 2.** Researching on other people’s stories, going out of school and into the neighbourhood.
- 3.** Remixing our music with that of our classmates to create collages that depict our belonging to several worlds.
- 4.** Thinking of ourselves and presenting ourselves as a group and as a school, starting from sound, in order to reach out and come closer to other boys and girls in other places, exchanging those sounds.
- 5.** Exchanging our MLS with children from other countries.
- 6.** Creating remixes and sound collages with students from other schools and places.

We can start by thinking about the musical life story...

THE MUSICAL LIFE-STORY

Music and tale within the family

“By embracing multiculturalism, teachers have a unique chance to celebrate music as life, music as cultural identity and music as a cultural medium to get to know both the near world and all the rest”.

(Patricia Shehan Campbell / Music, Education, and Diversity)

One of the most intuitive ways of locating music is to do it in our own life: music forms part of our experience, it accompanies us as we grow and evolve as persons. It is one of the most potent ingredients in our memory and identity, both as individuals and as a collective.

The life story was a widely developed technique and method in social sciences throughout the 20th Century, and since the 1980s it has been applied in the educational sphere as a biographical method. We have started from this idea, reducing its time scale, in order to apply it to music. A musical life story (MLS), in the way we have been exploring it up to now, is a short account in which a person tells us about their life experiences through a song that is important to them. From a formal point of view, it is a song story or a fragment of a song preceded by an account that contextualizes its listening with the life experiences of a person. Tale and music feed into each other and enable us to experience a more intense or deeper listening.

The MLS is built in the classroom through two processes: interviews and search for songs. As a tool, it allows the process of personal work by the students as well as its use as a document for group listening and working, within the classroom and also among students of different ages in the school. Working with MLS up to now has rewarded us with the following possibilities:

- 1.** Letting the students research and express life experiences associated with the listening of music. The stories can be of their own or of some family relation, which also enables us to encourage a dialogue between generations, as well as students' exposure to other kinds of music.
- 2.** In multicultural contexts, it facilitates the approach to other cultures from a located and subjective experience, preventing us from falling in stereotypes that can arise while trying to work on, for example, “music from Morocco”.
- 3.** This creative process of the MLS enables us to fill with meaning the songs the students are working with, in order to use them in further activities as musical sources for remixing processes in the classroom, in which the “differences” are articulated in a fun and creative way.

Musical life stories [Video](#)

With this approach to music, the audio of the MLS is located in the student's life, but we can also locate it on a MAP in order to generate another learning and reflection process. The way in which we have initially done this is placing ourselves in collage landscapes.

(You can listen to the 2017-18 year 5th Grade students' Musical Life Stories in their [sound project](#))

As for the LOOPS level, and sound, there are many possibilities for development, such as involving family members so that they come to school so that the students can interview them.

MLS IN THE NEIGHBOURHOOD

Intergenerational stories

With the musical life stories we discover who we are and what our classmates are like, starting from the feelings and memories that we have associated with the music present in our life. Once we've shared this experience, we go out into the neighbourhood to learn what stories are concealed within the people and collectives living and working there, creating an intergenerational dialogue through shared stories. After the students have been interviewed, they become the interviewers, thus further developing the collaborative work and research. In the neighbourhood activity, music is the trigger to start conversations and dialogues between the students and other people from the neighbourhood. Going out into the neighbourhood means also bringing it into the classroom with them in a way they don't do every day. It means looking at it in a different way, incorporating it to their classroom learning space.

[Manoli interview](#)

The sound research activities at school and in the neighbourhood help familiarise us with the use of audio recorders. The interviews are prepared and carried out in work groups in which each member is assigned a role. We prepare some initial questions which will lead to opening up a more improvised conversation that always sparks surprising encounters between the students and the adults.

We document, from music, fragments of the neighbourhood's day to day life, of its inhabitants' memory, of the cultural diversity it features, of the experience of coexisting in a culturally diverse context. We like to think of the school walls as transparent walls, letting us see the neighbourhood, get to know it, relate to it and so understand the social changes experienced within it and by its people, changes that have made the CEIP San José Obrero school as unique and diverse as it is today.

[Arepazo interview](#)

The MLS always has two levels: making the interviews and editing the recorded material. We have taken care of this second process ourselves; it can be performed by the teacher, but we have also developed it with the students in an activity in which each group edits the audio from an interview made by another group. This activity allows us to work on both the sound editing and the text itself and its language, and reflect as a group throughout the process about neighbourhood realities. This approach has the potential to not only promote learning processes and development of students' skills, but also let the school create mechanisms to document its context. Not only do the students go out of the school into the community, but also so do the processes of reflection about the neighbourhood's identity and that of its neighbours.

[Neighbourhood's MLS video](#)

The MAPS play a key role in this process of registering life starting from music, as an initial tool in the process of researching places and people, and as a tool to recognise and place the stories, **seeing the MAPS as associated to this way of working with sound...**

REMIXING PERSONAL MUSIC

Play and identities

Identity is a process. Our identities are transient and develop in a shared subjectivity, based on accounts and stories we build. In this process, music plays an important role. Within the classroom, the remix practice allows us to transgress cultural limits and create intermediate spaces for play where narratives can be questioned and understood in a critical way.

Making a sound collage with two preexisting music pieces implies working with the listening practice, a attentive listening searching for similarities in the differences, possible commonplaces. When working with students with sets of preexisting remixes (for instance, music from a Continent), the work focuses on listening, aiming to expand the students' music and sound repertoires, and acknowledge the enormous diversity of music as a cultural expression. As a tool, sound collage allows us to work at different levels with the keys, rhythms, emotions and colours of the various music examples.

The work with the musical life stories (MLS) enables us to fill the songs and the students' music with meaning, to remix them afterwards. When working with students on remix sets made from their music, the collages they create are not only musical, but also start to articulate and bring into play their own cultural references. It is making music with a piece of your cultural memory, combining it with another piece from your classmate's and creating something that isn't one or the other but a hybrid place which is negotiated creatively within the classroom.

This idea, principle or methodology can be implemented at different levels of depth. In the same way as in the MLS there is an interview phase and a subsequent editing one in which students can get further involved, or have the teachers do it. In the remixing process students become more or less involved in the editing of the audio tracks. But the key activity is composing and playing with the musical fragments, which can be accomplished through play.antropoloops.

During the third quarter term of 5th grade the students, working in teams, choose loops among all the music samples in the classroom and compose little pieces with the computer keyboard. They craft sheet music inventing a notation system with the computer keyboard keys, name their remix and group-perform them by the end of the process.

This way of working with music, these loops placed in our life stories, can be placed in MAPS in different ways. We start with a geographical approach as we do, for instance, in the Continents set and in the remix sets, locating the students' music in the world. But we can also create spacial interfaces with which music is located and activated on our bodies or on a musical floor.

Once we have filled the music with meaning, with stories from the classroom and from the neighbourhood; once we've remixed it with our classmates in the classroom; **the next level of work with loops implies travelling beyond the neighbourhood...**

EXCHANGE OF SOUNDS

What does your school sound like?

Placing music in our lives, exploring musical life stories in our families and going out into the neighbourhood to learn about other music and tales located in other people's lives. A natural evolution of this approach is going out further from the school to meet other boys and girls from other cultures through musical and sound exchanges, through international collaborative activities within the school. Making LOOPS at a distance.

We conducted a sound exchange between our students and those of the [Free Democratic School Bullerbyn](#) in Warsaw, in collaboration with Polish artist [Sebastian Świąder](#). We wanted to work on the approach to "otherness" and our knowledge about ourselves and our environment from a day to day perspective and solely through sound. How could you tell other children that don't speak your language, about what you are like, what your school is like, only using sounds?

The sound exchange, like a conversation, leads us to a task documenting the group, the class, the school and its environment, focused on the listening process.

The idea was to work with sound as a key identity element: when I can't express myself through a shared language, we explore the language of sounds as a vehicle for expression. This way of conversation has allowed us to:

- Work on the approach to others from the day to day experience in a sound form. What do we want to know about other children who live in another country? How can we show our daily space from an approach with sound?
- Explore the idea of active listening within one's own school, making discoveries from an estranged situation, for example, walking around with one's eyes covered and recording sounds. Introducing a sound recorder into the classroom opens up a wide range of possibilities.
- Introduce the students to the recording of sound landscapes, simple editing from analog (cassettes) and digital approaches, and work on the podcast format resulting this activity, also done by the students.

[Link to the podcast](#)

In the exchange processes carried out at the school, we have played with mystery and unprejudiced listening by keeping secret where the students we are going to carry out the process with are from. In the exchange with the students from Poland, listening to the sound recordings we received on tape via mail generated feelings of similarity ("they're as crazy as us!") and difference ("their chair concert sounds different to ours!... maybe the floor of their school is made of wood... it's colder over there...").

But we can also exchange other elements like, for example musical life stories...



MLS EXCHANGE

Drawings and Christmas cards

Thinking about our school and its surroundings as a landscape of sounds helps us approach our reality in a different way. Exchanging these landscapes helps us learn things about other places and to the same extent, about our own. This same methodology for conversation and dialogue can be carried out with music exchanging musical life stories (MLS).

The MLS we have developed [locating](#) the music in our life and [placing](#) it in a graphic collage are material we can work with on possible exchanges and conversations. We have a song, a short story and an image or a collage, three elements that have been related by the students which speak to us of a personal or family life experience.

At the CEIP San José Obrero, in 6th grade we devised an MLS exchange with a school in Istanbul, where Arzu the teacher had previously worked on a process of collecting MLS with her students. Keeping secret where the other school we were going to work with was, we exchanged the songs and the images, leaving out the stories.

In each school the students would listen to the songs chosen by children from the other school, associated to images and drawings (the Istanbul students illustrated their stories instead of making graphic collages) and we had to guess what story lay behind those musical and graphic materials.

We would listen to songs with new, different tones, sung in languages we didn't understand, which had been chosen by children in the other school. And at the same time, we were receiving the stories other children had imagined with our own songs and collages. After this phase, we exchanged the original stories and reflected on how other people see us and how we see them, including quite a few quite funny moments. This conversation process ended with a real meeting by videoconference.

Musical life stories exchange [Video](#)

This MLS exchange activity can be performed in different ways and with different levels of development. The MLS can also be worked on from the approach of writing and text and, even so, be linked to the music. In December 2019 David, a Science and Physical Education teacher at the CEIP San José Obrero, proposed making greeting cards for the families involved in the MLS.

This conversation logic may also be applied to collective creation...



COMPOSING FROM A DISTANCE

Loops at music class

Another way of creating conversations with LOOPS is by recording and sharing the music we play at school. Adding a layer of digital work to the acoustic music layer we make in music class, to complement and expand it. With this approach, we carried out an exchange among 3 schools in the third quarter term of 6th grade: in Seville (CEIP San José Obrero), Istanbul (Tamer Özyurt İlköğretim School) and Warsaw (Montessori Korzac school).

The idea was to begin a musical conversation to gradually start composing a set of pieces in sequences and for them to be remixed with play.antropoloops, like a musical puzzle or “exquisite corpse”. One school starts by recording a sound fragment and sending it to another school, where the students have to listen to it and play over it something from what they usually practice in music class, which may match with the recording. Over this first step which allows us to work on listening and performing, identifying keys and rhythms, the second school records a new loop and sends it on to the third school, whose students have to continue the process.

Through an activity exchange and approach to other places, we can also experiment with and transform the music we learn to play with acoustic instruments and explore new sounds. For the Istan-Saw-Ville piece in Seville, we recorded a rhythm with the sandwiches before going out to playground break which were added to the Darbuka recorded by the Istanbul students...

[Video](#) / Istan_saw_ville

This whole process is backed by the MAP in play.antropoloops. We can work with a world map, or with a map of a specific area, or imagine a game board to play and compose on, for the schools participating in the experience. **We can associate images to the recordings we exchange, to tell things about our instruments, or make collages together from a distance...**



LOCATING THE MUSIC / MAPS

The body, spacial and geogra- phic contexts in the music

The process of locating the music in our personal collective stories to work with its external form is complemented and closely related in the project to the process of placing the music in MAPS. Working from the approach of electronic music using musical fragments with samples and loops, it is necessary to use an interface device in order to interact with the music. We use the MAPS in this way, in order also to build a reflecting-learning process from that practice of locating the music and creating the MAPS.

We use MAP in a broad, open sense which encompasses both a spacial cartography as well as our own body from the moment we assign sounds to it, turning it into a musical interface. We can use geographical maps that make reference to a reality, or imagine maps and renderings to create new interfaces. This physical, representational and interactive level also allows us to work on the remix at a graphic level. At the workshops, the creative part involving musical composition has a parallel dimension in which we work on the graphic collage so that it serves as a MAP for the musical collage.

The MAP at the Antropoloops Workshops provides the remix with a cultural and relational context. It enables us to play and create remixes in a located way, allowing us to work in the classroom with aspects that go beyond music, involving fine arts and social, technological and geographical perspectives.

Within this MAP section we try to characterise the different ways in which we have been working during these first 3 years on the design and construction of interfaces in order to interact with the music in the classroom:

1. Placing the music on the body, starting with the teachers' bodies.
2. Working on movement and musical interaction with our body in groups.
3. Creating imaginary group landscapes where we can place our musical life stories.
4. Recognising the school in the neighbourhood, daily and life itineraries.
5. Connecting places in the world, two-way journeys.

We can start by thinking about how to place music on our body...

THE TEACHERMASH

Collage and the body

We introduce the concept of remix to the classroom from a collage approach, from disassembling things to re-assembling them creatively, generating new meanings, and using the body is a natural way to start. Before remixing music through our bodies, we start by using parts of the human body as connecting elements to create new subjects. Starting from Professor Revillod's superb animal illustrations, we apply the chimera concept in the classroom to make a teachermash with the students. We map the subjects on our head, trunk and arms, and legs in order to think of those subjects from those parts of the body. Then we remix the teachers' bodies and imagine new mashed subjects and their possible spaces for learning (watch [video](#)).



A Chimera, Jacopo Ligozzi, 1590-1610.
[Prado Museum](#)



You can explore and remix the musical teachermash we made in its [sound project](#).

We can imagine new subjects or any other thing that we can place in the teachermash in order to remix it. The body, thus disassembled and reassembled in the form of a graphic collage, turns into a MAP where we can place different musical pieces. We can interact with different musical examples through these connecting elements using play.antropoloops and a Makey Makey. Through the teachermash, we can start to disassemble music in rhythms (feet), melody (hands-trunk) and voices (head).

We all have diverse origins. If we look back into our family history we will find mixing and hybridation everywhere. It only depends on how far we choose to look. We carry music incorporated in our body through experience. In order to begin our work on our musical origins in the classroom, we start with the teachers. We turn the graphic teachermash into a musical teachermash (watch [video](#)).

Working with music as it is located on our body, not only from its division in rhythms, melodies and voices, but from the role it plays in our identities. Placing music on the body to show part of our family origins. Unveiling the teachers' origins is a first step to arouse curiosity and start a debate in the classroom about the students' family memories and start to place the music in our lives.

This task can be developed in the classroom to different levels of complexity, from a more complex teachermash like the one in the video, or an intermediate one like that on the picture, to making an exclusively digital one with play.antropoloops, using the digital board and the computer keyboard. This universal principle of disassembling and remixing can be applied to any format and work with mediating elements; for example, you can apply it to [comics](#) so that you can think of narratives and creation from a remix approach.

In a MAP like the teachermash (or one made with the students' bodies) we can create songs, musical fragments to make remixes, sounds recorded in the classroom or any other material and content... but apart from working with the depiction of the body as a MAP, as an intermediary element and as a sound interface, we can do it directly with our body and space...

BODY AND MOVEMENT

Musical floor

If the teachermash allows us to place the music on our bodies in a metaphorical and visual way, we can go a step further and build spacial interfaces to interact with the music through our own bodies. This is one of the possibilities that we find fascinating of the [Makey Makey](#) and other interactive hardware devices that work through contact using touch. With play.antropoloops and a Makey Makey device we can turn any surface in the school into a musical instrument, exploring on one hand spacial perception and representation and on the other hand expression and body movement interacting with sound. At the CEIP San José Obrero we started by exploring interaction possibilities in Sports class (watch [video](#)).

After these first experiments, we built an interactive floor in the gym. Using loops from the musical life stories (MLS) brought by the students we put together little pieces so that each group could create a choreography mixing their musical pieces. Each student had an activator with which they could launch their music and allow the next student to do the same by connecting eachother. The performative possibilities to work with the students on their music are endless...

[These](#) are the MLS remix pieces we made for the “sound floor” and you can watch [video](#) of the final presentation.

Working with this activity we can also experience the difficulties this variety of strategies implies: on a technical level, for example, we chose the gym’s vinyl surface because the Makey Makey connections are more stable than on a tile a tyle floor, where electric interferences are more frequent because the current is very unstable. But also on a time level: using these devices, there are many possibilities for creating and performing remix musical pieces in groups; and though it is very powerful as an in-classroom experience, it is nonetheless necessary to simplify the designs as much as possible so that they are robust and easy to build, an activity that also involves the students.

Apart from these possibilities of using our bodies as MAPS to locate music and remix it, we can also think about creating group landscapes where we can place ourselves with our stories...



THE LANDSCAPE

Collage and group

One of the ways of locating the music, of mapping it with interfaces, is the sound collage. This methodology involves 3 kinds of actions from which we can design working and learning processes:

1. Establish relationships between music and objects. For instance, on a first approach we can work on listening to traditional songs from different cultures while painting in a group, creating "[record covers](#)".
2. Creating graphic material compositions with those objects we could, for instance, combine and create collages with those record covers on paper.
3. Creating interfaces with those compositions that allow us to use those objects as intermediary elements to make music and remixes. With Makey Makey and play.antropoloops we can associate the songs to those mediating elements and see how those graphic collages sound, how they can be translated, transformed, into musical collages. This activity can also be carried out without using technology, working in groups, using some aspect of the [soundpainting](#) technique.

Starting from this perspective, one of the MAPS we've worked on most during the first stages of the project is the sound landscape or musical landscape: a group collage landscape in which we map sound elements in order to turn it into a container for musical life stories (MLS). Though we could also map loops, accounts, ... etc.



You can listen to the MLS of the 2018-19 year 5th Grade students in their [sound project](#).

This kind of MAP has several working levels:

1. Each student creates a personal collage related with the MLS he has previously worked on. The personal collage is put together using various graphic materials: family pictures, objects, drawings. Also pictures we take with the students at school thinking about the shape their collage will take.
2. Each work group creates their own scene background including the landscape's title.
3. On this background, in a two-way procedure, the students place and finish their personal collages establishing rapport and relationships with their classmates.

The way we have developed these activities at the CEIP San José Obrero has been with the 18 landscapes (8 from each 5th grade) forming windows to a world imagined by its students where their MLS speak, through the music, of their experiences as children belonging to several different worlds.

In this way, the musical instrument itself is also a graphic container of stories, being a graphic work that is in dialogue with its own sound content. At the workshop we carried out together with the Reina Sofía Modern Art Museum at the [CEIP Núñez de Arenas](#) Primary School in Madrid, we proposed the students to use paintings by Romani painter Ceija Stojka as backgrounds for their landscapes.

Once we have loaded these individual landscapes with our personal stories and music, we can also carry out exchange and dialogue activities using these materials. In addition to these ways of placing the music on body figures, on spacial interfaces to use our bodies and in collage landscapes containing our characters, we can also locate the music using a more conventional notion of MAP...

SCHOOL – NEIGHBOURHOOD

Diversity inside and outside the classroom

The form of the MAPS where we place the music can be based on the body, space or be imaginary, but the geographical one is the most intuitive of them. Placing the music on MAPS allows us to work first on the map and then use it as an instrument or a sound interface, as a place of interaction for the students. A first option can be to place the sounds recorded in the school and its surroundings in order to look more deeply into the ways we have of perceiving and representing space.

This is the [sound project](#) we carried out with the sounds from the school's surroundings.

The use of geographical maps (either digital or on paper) in Primary School third cycle activities has also been practical for us to start off the work on the MLS recording places with the students, to work on their orientation and spatial abstraction capabilities, as well as to map places that are important to them in their daily life outside the school.



This initial reconnaissance activity is a complement to later work on locating the MLS recorded in the neighbourhood, starting debates on where the neighbourhood is regarding other parts of the city, which are its limits...

This is the [sound project](#) we made with the MLS of people from the neighbourhood.

Locating the music on a map of the school and the neighbourhood is a step closely related to positioning ourselves in the world...

SCHOOL – WORLD

Exchanges with other realities

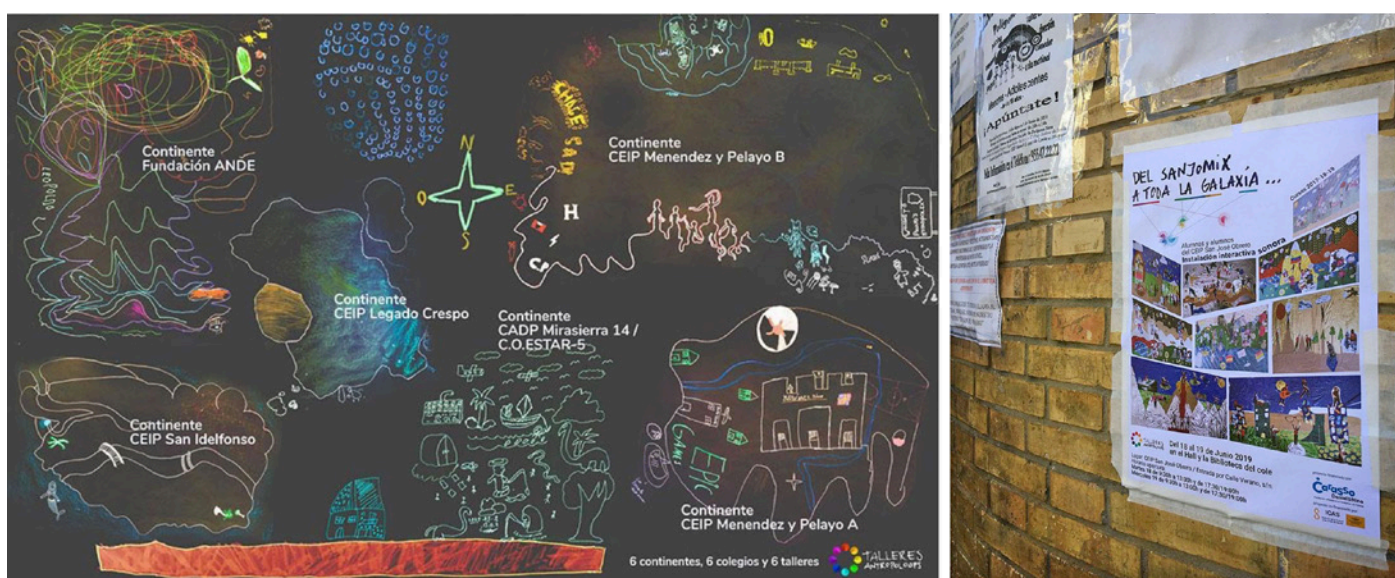
We place ourselves in the world in order to recognise each other together. We locate the music in the world as a way to start a journey into and out of the school. In the activities we have developed for the third cycle of Primary School we start off and end up in the world.

We use sound projects like the [continents](#) one in order to introduce the project and work on listening from a playful approach in which we try to guess the origins of the music and we start to make remixes with our bodies. We imagine remote places, other places that can be far or near and as the activity unfolds we gradually work with MAPS of different types and scales. In the last activity, Istan-Saw-Ville, in which we take on a [collective composition](#) process with students from other countries, we place ourselves and place the music we make in the world, after having been through all this learning journey.

[Istan-Shaw-Ville sound project](#)

play.antropoloops allows us to place loops in MAPS but also to add information to those loops. Each one of the audio loops that are created on the tracks has a file that can be used to store all kinds of content: images, texts, links to videos and online content. This allows to contextualise the sound materials that are uploaded, and enables the students to prepare this work process.

As we have already said in other MAPS sections, the world can be figurative or imaginary, we can create the [MAP](#) that we imagine in the activity. Like for example we did in early 2020 at La Casa Encendida cultural centre, where students from the 6 schools participating at the workshops imagined a world where their schools were continents and they were their inhabitants, each one with their own traditional music.



Like the 6th grade students from CEIP San José Obrero said on the podcast they made to tell how they had exchanged sounds from their school with Warsaw:

“From Sanjomix to the whole galaxy!...”



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