

INNOVACIÓN DOCENTE E INVESTIGACIÓN EN EDUCACIÓN Y CIENCIAS SOCIALES: NUEVAS TENDENCIAS PARA EL CAMBIO EN LA ENSEÑANZA SUPERIOR

COMPS.

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María del Carmen Pérez Fuentes
María Sisto



Dykinson, S.L.

**Innovación Docente e Investigación en Educación
y Ciencias Sociales: Nuevas tendencias para el
cambio en la enseñanza superior**

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<i>CAPÍTULO 1</i>	
<i>IMPLEMENTACIÓN DE ACTIVIDADES FLIPPED CLASSROOM EN LA EDUCACIÓN SUPERIOR: EVALUACIÓN DE UN PROGRAMA DE APRENDIZAJE</i>	
ANTONIO BUSTILLOS LÓPEZ Y ANA VICTORIA ARIAS ORDUÑA.....	13
<i>CAPÍTULO 2</i>	
<i>TRANSVERSALIZACIÓN DEL GÉNERO EN LA DOCENCIA DE LAS UNIVERSIDADES</i>	
MARIANA MORENO PRECIADO	21
<i>CAPÍTULO 3</i>	
<i>LA VOZ DE LAS Y LOS FORMADORES: CONSTRUYENDO EL CONCEPTO DE PROFESIÓN DOCENTE A TRAVÉS DE LAS COMPETENCIAS PROFESIONALES</i>	
ZOE MARTÍNEZ-DE-LA-HIDALGA, LARA YÁÑEZ-MARQUINA, Y LIRIO FLORES-MONCADA.....	33
<i>CAPÍTULO 4</i>	
<i>FLIPPED LEARNING EN LA ASIGNATURA PSICOLOGÍA DE LA EDUCACIÓN: VALORACIÓN DEL ALUMNADO Y ENFOQUES DE APRENDIZAJE</i>	
ION YARRITU CORRALES, NAHIA IDOIAGA MONDRAGÓN, Y NEREA LARRUZEA URKIXO.....	47
<i>CAPÍTULO 5</i>	
<i>EN CUALQUIER MOMENTO, EN CUALQUIER LUGAR: NUEVAS FORMAS DE APRENDIZAJE EN EDUCACIÓN SUPERIOR CON MOBILE LEARNING</i>	
VIRGINIA LÉRIDA AYALA, ISABEL DAMIANA ALONSO LÓPEZ, ROCÍO COLLADO-SOLER, ADRIÁN PATERNA RODA, Y MARINA ALFÉREZ PASTOR.....	57
<i>CAPÍTULO 6</i>	
<i>FOMENTANDO EL APRENDIZAJE ACTIVO Y LA CORRECCIÓN EFICIENTE EN DERECHO FINANCIERO Y TRIBUTARIO</i>	
VIRGINIA MARTÍNEZ TORRES	65

Índice

CAPÍTULO 7

INSTAGRAM COMO PORTAFOLIO EDUCATIVO: UNA EXPERIENCIA PRÁCTICA EN EL AULA DE EDUCACIÓN SUPERIOR

JAVIER MULA FALCÓN, MARTA GARCÍA-JIMÉNEZ, JAVIER DE LA HOZ RUIZ, Y ASUNCIÓN RÍOS-JIMÉNEZ 73

CAPÍTULO 8

PROYECTO DE EXPERIMENTACIÓN EMPÍRICA PARA LA DIDÁCTICA Y MOTIVACIÓN DE MÉTODOS DE INVESTIGACIÓN EN CIENCIAS SOCIALES

JOSÉ ANTONIO LLOSA FERNÁNDEZ, ESTEBAN AGULLÓ-TOMÁS, SARA MENÉNDEZ ESPINA, Y BEATRIZ OLIVEROS FERNÁNDEZ 81

CAPÍTULO 9

PERCEPCIONES DEL PROFESORADO Y ALUMNADO DE SECUNDARIA SOBRE LAS HABILIDADES SOCIALES Y EL USO DE LAS REDES SOCIALES

ALBA GONZÁLEZ MORENO Y MARÍA DEL MAR MOLERO JURADO 93

CAPÍTULO 10

EVALUACIÓN DE LAS ACTITUDES AMBIENTALES PARA LA INTEGRACIÓN DE LOS OBJETIVOS DE DESARROLLO SOSTENIBLE (ODS) EN EL ÁMBITO UNIVERSITARIO

JUAN ANTONIO GARCÍA MARTÍN, MIGUEL GÓMEZ ÁLVAREZ, Y MARÍA AMÉRIGO CUERVO-ARANGO 107

CAPÍTULO 11

FOMENTANDO COMPETENCIAS INVESTIGADORAS A TRAVÉS DE LA LECTURA GUIADA DE TEXTOS CIENTÍFICOS EN EL ENTORNO UNIVERSITARIO

MARÍA MASANA DIEGO, MIRIAM GRANADO PEINADO, Y ALEJANDRO MUÑOZ MORENO 119

CAPÍTULO 12

LAS VIDEORRESEÑAS LITERARIAS EN EL ENTORNO EDUCATIVO LOMLOE: ¿PUEDEN SER LOS BOOKTUBERS TRANSMISORES DE CLÁSICOS LITERARIOS?

ÓSCAR JOSÉ MARTÍN SÁNCHEZ, ELISA ARIAS GARCÍA, Y ANA LUGONES HOYA ... 131

<i>CAPÍTULO 13</i> <i>BODY PERCUSSION IN THE WIND BAND REPERTOIRE: CASE STUDY OF MARIO BÜRKI'S WORK</i> SALVATORE DI RUSSO, FRANCISCO JAVIER ROMERO NARANJO, VICENTA GISBERT, & ANTONIO DOMENICO PELIZZA	143
<i>CAPÍTULO 14</i> <i>REDES SOCIALES EN LA EDUCACIÓN: UNA REVISIÓN DE LAS TENDENCIAS Y EFECTO EN LA ENSEÑANZA</i> MARÍA ANTONIA PARRA RIZO	157
<i>CAPÍTULO 15</i> <i>LA SOCIOLOGÍA DE LA EDUCACIÓN COMO GARANTE DE UNA SOCIEDAD EN ARMONÍA CON LA NATURALEZA</i> NATALIA SIMÓN MEDINA	165
<i>CAPÍTULO 16</i> <i>EL DILEMA DEL AGUA: ENTRE NATURALEZA VS MEDIOAMBIENTALISMO</i> JULIO CÉSAR DE CISNEROS DE BRITTO	177
<i>CAPÍTULO 17</i> <i>INVESTIGAR PARA MEJORAR LA FORMACIÓN INICIAL DEL PROFESORADO DESDE EL ENFOQUE DE LA CIUDADANÍA GLOBAL</i> CARLOS RODRÍGUEZ-HOYOS	189
<i>CAPÍTULO 18</i> <i>REVISIÓN SISTEMÁTICA SOBRE LA APLICACIÓN DE METODOLOGÍAS ACTIVAS EN EDUCACIÓN</i> CRISTINA LÓPEZ RAMOS, MARÍA DEL MAR MIRALLES DIONIS, ROCÍO COLLADO-SOLER, Y VIRGINIA LÉRIDA AYALA	201
<i>CAPÍTULO 19</i> <i>COMPETENCIAS DIGITALES EN LA FORMACIÓN DOCENTE: COMPRENDIENDO EL PRESENTE PARA PENSAR EN EL FUTURO</i> SUSANA JIMÉNEZ SÁNCHEZ, FABIÁN ROJAS RAMÍREZ, Y GISELLE ANGELICA ÑURINDA	213

Índice

CAPÍTULO 20

ESTUDIO PILOTO PARA EL ANÁLISIS DE UNA HERRAMIENTA DE DETECCIÓN TEMPRANA DE POSIBLES NECESIDADES EDUCATIVAS

FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ, MARÍA JOSÉ ÁLVAREZ ALONSO, GEMMA RUIZ VARELA, MARÍA DOLORES VIVAS URIAS, Y MARÍA AUXILIADORA RUIZ ROSILLO..... 225

CAPÍTULO 21

UNA REVISIÓN SISTEMATIZADA DEL ESTADO DEL ARTE SOBRE LA UTILIZACIÓN DE CHATBOTS PARA EL APRENDIZAJE COLABORATIVO EN EDUCACIÓN SUPERIOR

SANTIAGO ROGER ACUÑA..... 235

CAPÍTULO 22

INCORRECTLY RESOLVED LANGUAGE RELATED EPISODES IN COLLABORATIVE DIALOGUE: EFL SPEAKING PRACTICES OF PRE-SERVICE TEACHERS AND NATIVE ENGLISH SPEAKERS

ASSIA OUELDEFERRAGA 255

CAPÍTULO 23

UAX SKILL SCHOOL: EL DESARROLLO COMPETENCIAL DEL ESTUDIANTE UAXMAKER

MARÍA DOLORES VIVAS URIAS, MARÍA AUXILIADORA RUIZ ROSILLO, GEMMA RUIZ VARELA, MARÍA JOSÉ ÁLVAREZ ALONSO, Y FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ..... 267

CAPÍTULO 24

LAS REDES SOCIALES Y SUS IMPACTOS EN LOS VIAJES DE ESTUDIOS UNIVERSITARIOS

FLORBELA RODRIGUES, MARÍA DE FÁTIMA BARTOLOMEU DA CRUZ GONÇALVES, JOAQUIM MANUEL FERNANDES BRIGAS, HANDERSON WEBBER AGUIAR ENGRÁCIO, Y JORGE MANUEL BRAZ GONÇALVES 281

CAPÍTULO 25

LAS GALERÍAS DE ARTE Y MULTIMEDIA COMO HERRAMIENTAS DIDÁCTICAS

FLORBELA RODRIGUES, MARÍA DE FÁTIMA BARTOLOMEU DA CRUZ GONÇALVES, JOAQUIM MANUEL FERNANDES BRIGAS, HANDERSON WEBBER AGUIAR ENGRÁCIO, Y JORGE MANUEL BRAZ GONÇALVES 289

CAPÍTULO 26

LA FORMACIÓN EN CREATIVIDAD PARA EL PROFESORADO DEL SIGLO XXI. ANÁLISIS DE LAS GUÍAS DOCENTES DE LOS GRADOS DE MAESTRO/A DE INFANTIL Y DE MAESTRO/A DE PRIMARIA DE LA UAM
ESTEFANÍA SANZ LOBO 297

CAPÍTULO 27

INNOVACIÓN EDUCATIVA, COMPROMISO SOCIAL Y REFLEXIÓN PEDAGÓGICA EN EL ÁMBITO UNIVERSITARIO
MARÍA JOSÉ ÁLVAREZ ALONSO, GEMMA RUIZ VARELA, FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ, MARÍA AUXILIADORA RUIZ ROSILLO, Y MARÍA DOLORES VIVAS URÍAS 311

CAPÍTULO 28

EL LABORATORIO PEDAGÓGICO COMO HERRAMIENTA PARA FAVORECER LA ARTICULACIÓN TEORÍA- PRÁCTICA EN EL MÁSTER DE SECUNDARIA
ANA CASTRO ZUBIZARRETA..... 319

CAPÍTULO 29

LAS TIC Y SU CONTRIBUCIÓN EN LOS PROCESOS DE INNOVACIÓN EDUCATIVA EN EL ÁREA DE CIENCIAS SOCIALES
ISABEL DAMIANA ALONSO LÓPEZ, CRISTINA LÓPEZ RAMOS, MARINA ALFÉREZ-PASTOR, MARÍA DEL MAR MIRALLES DIONIS, Y ADRIÁN PATERNA RODA..... 331

CAPÍTULO 30

PROYECTO DE INVESTIGACIÓN ACCIÓN EN UN ENTORNO UNIVERSITARIO ONLINE
FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ, MARÍA JOSÉ ÁLVAREZ ALONSO, GEMMA RUIZ VARELA, MARÍA DOLORES VIVAS URIAS, Y MARÍA AUXILIADORA RUIZ ROSILLO 343

CAPÍTULO 31

EL USO DEL ROBOT BEE-BOT PARA LA MEJORA DE LA ATENCIÓN EN ALUMNADO CON TEA: UN ESTUDIO DE CASO
ELENA PÉREZ VÁZQUEZ, GONZALO LORENZO LLEDÓ, ALEJANDRO LORENZO LLEDÓ, Y ALBA GILABERT CERDÁ 351

Índice

CAPÍTULO 32

LA INNOVACIÓN EDUCATIVA Y EL APRENDIZAJE DISRUPTIVO EN LA UAX: SOMOS MAKERS

GEMMA RUIZ VARELA, MARÍA DOLORES VIVAS URIAS, MARÍA JOSÉ ÁLVAREZ ALONSO, FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ, Y MARÍA AUXILIADORA RUIZ ROSILLO..... 365

CAPÍTULO 33

HACIA UNA UNIVERSIDAD SOCIALMENTE RESPONSABLE: EVALUACIÓN DEL NIVEL DE CONOCIMIENTO Y GRADO DE COMPROMISO DE INVESTIGADORES UNIVERSITARIOS CON LOS ODS

CARLOS RODRÍGUEZ ROBAINA, JESÚS CÉSAR RODRÍGUEZ MORALES, MANUEL GONZÁLEZ DE LA ROSA, Y JUAN MIGUEL SAAVEDRA DÍAZ 377

CAPÍTULO 34

PROMOVIENDO LA INCLUSIÓN EN LA EDUCACIÓN UNIVERSITARIA: UNA EXPERIENCIA ENTRE ESTUDIANTES.

MARÍA JOSÉ ÁLVAREZ ALONSO, PABLO PALAU IRISARRI, GEMMA RUIZ VARELA, MARÍA DOLORES VIVAS URIAS, Y MARÍA AUXILIADORA RUIZ ROSILLO..... 389

CAPÍTULO 35

EL METAVERSO EN LA EDUCACIÓN SUPERIOR: USO DE SPATIAL EN EL GRADO DE PUBLICIDAD Y RELACIONES PÚBLICAS

ELIZABET CASTILLERO-OSTIO Y MARTA GIL-RAMÍREZ 401

CAPÍTULO 36

NARRATIVAS EDUCATIVAS: EL ROL DE LA UNIVERSIDAD DE BARCELONA EN LA INTERVENCIÓN DEL TRABAJO SOCIAL EN FAMILIAS DESPLAZADAS QUE ENFRENTAN EL DUELO DE UNA ENFERMEDAD GRAVE

MARÍA ANTONIA BUENAVENTURA RUBIO Y MARTA SOLER PIÑOL 413

CAPÍTULO 37

ADAPTACIÓN DE LA DOCENCIA DE UNA MATERIA DE FISIOLÓGÍA: APRENDIZAJE A TRAVÉS DE PRUEBAS SEMANALES

CARMEN DE LABRA PINEDO, MARÍA LUISA RODICIO GARCÍA, Y MARÍA PAULA RÍOS DE DEUS 427

CAPÍTULO 38

IMPACTO DE PERUSALL EN LA NOTA FINAL EN LAS ASIGNATURAS DE LOS GRADOS DE COMUNICACIÓN AUDIOVISUAL Y PUBLICIDAD

DIEGO MOLLA FURIÓ 435

CAPÍTULO 39

IMPACTO DE LA ROBÓTICA COMO ESTRATEGIA DIDÁCTICA EN EL DESARROLLO DE LA COMPETENCIA DIGITAL DEL ALUMNADO PARA DAR RESPUESTA A SUS NECESIDADES EN ENTORNOS DUA

ANA ALONSO POBES, DIANA GARCÍA ENRÍQUEZ, ELENA BERRÓN RUIZ, Y LAURA JIMÉNEZ SENOVILLA 451

CAPÍTULO 40

LA FACULTAD DE CIENCIAS DE LA EDUCACIÓN EN LA UNIVERSIDAD ALFONSO X EL SABIO, SU PROPÓSITO Y FINALIDAD COMO COLUMNA VERTEBRAL DEL MOVIMIENTO MAKER

GEMMA RUIZ VARELA, FELICIANO FRANCISCO ORDÓÑEZ FERNÁNDEZ, MARÍA DOLORES VIVAS URIAS, MARÍA AUXILIADORA RUIZ ROSILLO, Y MARÍA JOSÉ ÁLVAREZ ALONSO 459

CAPÍTULO 41

PRÁCTICAS REFLEXIVAS Y DIÁLOGO INTERDISCIPLINAR EN EL QUEHACER DEL TRABAJO SOCIAL

PAULA LEIVA SANDOVAL 467

CAPÍTULO 42

USO CONJUNTO DE LAS APLICACIONES GALLITO.API Y CHATGPT PARA LA GENERACIÓN, EVALUACIÓN Y ANÁLISIS DE EJERCICIOS ESCRITOS EN ÁMBITOS UNIVERSITARIOS

JUAN IGNACIO CASTIEN MAESTRO, TOMÁS RAFAEL PELLEGRINI DE LA VIUDA, Y CRISTINA CUENCA GARCÍA 479

CAPÍTULO 43

UNA APROXIMACIÓN A LA FICHA TÉCNICA DE SENTENCIA EN EL SISTEMA EDUCATIVO FRANCÉS

JOSÉ MARÍA BOTELLO HERMOSA 489

CAPÍTULO 44

NARRATIVA PEDAGÓGICA: “UN DÍA DE CLASES”

MARIBEL TAPIA PINEDA Y ROMELIA CHAVEZ 497

Índice

CAPÍTULO 45

COMPETENCIAS DISCIPLINARES DE LOS ESTUDIANTES EN PRÁCTICA PROFESIONAL DE LA CORPORACIÓN UNIVERSITARIA DEL CARIBE CECAR

PATRICIA MENDIVIL HERNÁNDEZ Y EDUARDO GONZÁLEZ SÁNCHEZ..... 505

CAPÍTULO 46

PERIODISMO ULL: INFORMAR CON ÉXITO EN UNA SOCIEDAD INCLUSIVA

JOSÉ LUIS ZURITA ANDIÓN..... 515

CAPÍTULO 47

CINEFÓRUM, LA DIDÁCTICA DEL CINE: ESTRATEGIA PARA ABORDAR EL ANÁLISIS CUALITATIVO DEL DISCURSO

MARÍA DEL MAR LLOPIS ORREGO, MARÍA TERESA CASTILLA MESA, Y JUAN ANTONIO TORRECILLA GARCÍA..... 523

CAPÍTULO 48

METODOLOGÍA DIDÁCTICA '4P' EN LA ASIGNATURA DE MATEMÁTICAS

CRISTINA AMORÓS CANET..... 533

CAPÍTULO 49

AFECTIVIDAD ANTE LA COMISIÓN DE ERRORES EN MATEMÁTICAS EN PROFESORES EN FORMACIÓN DE DOBLE TITULACIÓN Y POSTGRADO

JAIME GARCÍA MONTALBÁN, BELÉN GARCÍA MANRUBIA, E INMACULADA MÉNDEZ MATEO..... 541

CAPÍTULO 50

ANÁLISIS DE LA AUTOESTIMA EN EL CONTEXTO DE LA EDUCACIÓN SECUNDARIA: UNA REVISIÓN SISTEMÁTICA

SILVIA FERNÁNDEZ GEA, MARÍA DEL MAR MOLERO JURADO, PABLO MOLINA MORENO, Y MARÍA DEL MAR SIMÓN MÁRQUEZ..... 553

CAPÍTULO 51

EL IMPACTO DE LAS COMPETENCIAS EMOCIONALES EN LOS DOCENTES: UNA REVISIÓN SISTEMÁTICA

ELENA MARTÍNEZ CASANOVA, MARÍA DEL MAR MOLERO JURADO, SILVIA FERNÁNDEZ GEA, PABLO MOLINA MORENO, Y MARÍA DEL MAR SIMÓN MÁRQUEZ..... 565

CAPÍTULO 13

BODY PERCUSSION IN THE WIND BAND REPERTOIRE: CASE STUDY OF MARIO BÜRKI'S WORK

SALVATORE DI RUSSO*, FRANCISCO JAVIER ROMERO NARANJO*,
VICENTA GISBERT**, & ANTONIO DOMENICO PELIZZA***

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INTRODUCTION

Entering into the compositional world of an author implies knowing in depth the individual's own environment. In this case we are concerned with the musical production of Mario Bürki, born in 1977, and more specifically that dedicated to wind groups. The ideal thing when we embark on the research of an artist is to know his aesthetic influences, his most notable experiences, his historical context, etc. In this case, in order not to exceed the length, we limit ourselves to approaching his musical production, more specifically to the bandísitco repertoire and especially that which incorporates body percussion. Precisely the approach to this repertoire is caused by the interest it has in the BAPNE method, a line of research initiated by Di Russo and Romero-Naranjo (2021) in a study based on the composition *Libertadores*, by Óscar Navarro.

Body percussion has been studied in various musical fields, from choral music (Emer & Romero-Naranjo, 2014) to popular music and dance (Di Russo, S., & Romero-Naranjo, 2023; Navarro & Romero-Naranjo, 2023a, Navarro & Romero-Naranjo, 2023b) and advertising or audiovisual resources (Alonso-Sanz and Romero-Naranjo, 2014). Regarding pedagogy, BAPNE is incorporated not as a musical method pedagogy, but as a method of musical work that allows improving cognitive and executive functions through rhythm and music (Arnau-Mollá & Romero-Naranjo, 2022a; Arnau-Mollá & Romero-Naranjo, 2022b; González et al., 2022; Romero Naranjo & Andreu Cabrera 2023a, Romero Naranjo & Andreu Cabrera 2023b; Romero Naranjo et al., 2023a; Romero Naranjo et al., 2023b). The preparation of a work that incorporates body percussion can be approached in a sequence, starting from coordination, incorporating kinesthetic aspects, achieving the improvement of the dual task or double task. By linking the band repertoire that incorporates body percussion with the BAPNE method, socio-emotional and cognitive stimulation is provided through the work of the executive functions of the brain from learning and motor skills (Andreu-Cabrera and Romero-Naranjo, 2021).

The work of Mario Bürki

The composer and conductor Mario Bürki (1977*) fits and stands out in the Swiss universe of wind music thanks to his particular stylistic trait.

Switzerland has a consolidated tradition of high-level wind orchestras and brass bands united in the Schweizer Blasmusikverbandes SBV (Swiss Band Association). This association commissioned *La Corrida Toros* from Mario Bürki as a mandatory piece of the Federal Music Festival 2016.

There are numerous past and contemporary Swiss composers of international renown who have dedicated their works to the wind orchestra: Arthur Honegger, Frank Martin, Robert Blum, Stephan Jaeggi, Ernst Lütold, Ernst Ansermet, Jean Daetwyler, Enrico Dassetto, Pietro Damiani, Franco Cesarini. Mario Bürki belongs to the latest generation that includes Urs Neri, Massimo Gaia and Oliver Nespi (Della Fonte, 2003).

The composer's output of concert pieces consists of some sixty works that mostly fall within the scope of program music with extra-musical references, often of a literary, historical and social nature and, in some cases, take the form of their own symphonic poems.

The language used is very similar to that of film music to evoke in the listener's imagination, through a process of experiential recovery of image-sound stylistic features, the theme of the description, giving shape to the musical narrative.

The descriptive character and the cinematographic process is also achieved through the contamination of genres, a process present for example in *Märjela* (2023) where music meets acting and image (<https://youtu.be/z3aVj8oHBoQ>, sd).

Cultural reference is often present in Bürki's compositional corpus, with special attention to the myths and legends of the places described, but he also addresses historical and religious themes, for example in *Sacri Monti* (2009), where the instrumentalists are called to sing the verse "Quando corpus morietur, Fac ut animae donetur Paradisi Gloria" taken from the Stabat Mater sequence attributed to the Franciscan monks Iacopone da Todi (†1306) and Giovanni Buenaventura (†1274) (<https://youtu.be/6aPovcUifTM>, sd).

There is no lack of treatment of environmental issues as in *Symphonies No. 1. Energética* from 2023 in which the program that accompanies the score and linked to the four movements that compose it presents the different types of energy sources, tracing a history that raises questions about the future of the human race.

Science fiction is the theme of *Into the Universe!* (2023) where the Author takes the listener on a journey into space and where he pushes his imagination to imagine aliens singing a song based on a completely invented language.

In conclusion, analyzing Bürki's compositional catalog, two common denominators can be found: the absence of pure music, canceled by the constant

presence of extra-musical references and a careful coloristic investigation, aimed at creating the climax suggested by the program, achieved through of innovative timbral mixtures and the use of the human element with the use of voice and body percussion.

Body percussion in the work of Mario Bürki

Mario Bürki (1977*), Swiss composer and conductor, directs his attention to the world of the wind orchestra and the brass band, formations strongly present in Switzerland with prestigious groups of high artistic value, through the creation of works dedicated to these innovative ensembles from a structural and timbral point of view.

In some of the composer's works, a particular timbral and choreographic resource is present, consisting of body percussion.

Body percussion, through percussive movements indicated in the score with conventional signs, transforms the instrumentalist's body into an idiophone instrument, creating in the audience, with the massive execution of this percussive movement, the sensation of an apparently improvised flash mob.

The works by Mario Bürki in which body percussion is present that we will consider are *Jambo Africa* (Bürki, 2008), *The states of water* (Bürki, 2013), *Las corridas de toros* (Bürki, 2016), *The flood* (Bürki, 2018).

For each of these compositions, the use of body percussion will be examined with reference to musical semiography, as well as any ethnomusicological and cultural connections referring to the composer's programmatic project.

Jambo Africa (Bürki, 2008)

With this composition Mario Bürki aims to convey to the listener the emotions he felt during a trip to Tanzania and Kenya. The African atmosphere is recreated through particular color resources with unusual uses of musical instruments played, for example, without a mouthpiece to recreate the trumpeting of elephants or, with a kind of approach to ethnomusicology, the use of percussion that evokes tribal dances.

Even the human body is transformed into a musical instrument, contributing to the general suggestion.

To bar 7, part of the members of the orchestra emit an "Uhhh" in an unspecified tone that recalls sounds of a tribal nature (Figure 1) while in bar 37 the timpanist abandons his instrument and creates rhythmic support with his clapping (Figure 2).

The human voice returns as the protagonist in bars 61 -77 where the instrumentalists sing phrases in the local language that remain imprinted in the composer's memory, creating a note of local color (Figure 3):

Jambo, Jambo Bwana.
Habari gani, Mzuri sana.
Wageni, mwakaribishwa.

Kenia Yetu Hakuna Matata

The first horn in bars 101 – 103 takes off his orchestral clothing and for three measures transforms into an inhabitant of Equatorial Africa shouting the words: “Jumbo!, Jumbo Bwana!, Habari Gani!” (Figure 4).

The musicians blowing between their lips to the bar 179 imitate the sound of the wind (Figure 5). “Jambo!”, the characteristic word of the piece, ends the work respecting the poetics of the composition, with the vocal scansion on two eighth notes. (Figure 6).

Figure 1. Exclamation “Uhhh” (Bürki, 2008, p. 2)

The image shows a page of a musical score for a wind band, specifically the exclamation "Uhhh". The score is written for a large ensemble of instruments, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tbn.), Trombone (Tbn.), Horn (Hr.), Saxophone (Sax.), and Percussion (Perc.). The score is divided into two systems, with the first system starting at measure 2. The instruments are listed on the left side of the page. The score features various musical notations, including notes, rests, and dynamic markings. A box highlights a specific section of the score, likely corresponding to the exclamation "Uhhh".

Figure 2. The clap hands in Jambo Africa. (Bürki, 2008, p. 5)



Figure 3. Vocal part (Bürki, 2008, p. 9)

A vocal score for the piece 'Jambo Africa'. It features multiple vocal parts including Soprano (Sop), Alto (Alto), Tenor (Ten), Bass (Bass), and various voice types (e.g., Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics are 'Jam - bo Jam - bo Jam - bo Ma - tsa - ni Jam - bo Jam - bo Jam - bo Ma - tsa - ni Jam - bo Jam - bo Jam - bo Ma - tsa - ni Jam - bo Jam - bo Jam - bo Ma - tsa - ni'. The score includes musical notation with notes, rests, and dynamics.

Figure 4. Exclamation first horn (Bürki, 2008, p. 15)

Musical notation for the first horn part, labeled '1st Hrn.'. The score is divided into three sections: 'Shou: Jambo!', 'Jambo Dwana!', and 'Hubari gam!'. The notation shows rhythmic patterns and dynamics for the horn.

Figure 5. Blow in *Jambo Africa* (Bürki, 2008, p. 25)

blow like Wind 180 The Jambo Sou
Fresky ♩ = 86

The musical score consists of multiple staves. The top section features several staves for wind instruments, each with the instruction "blow like Wind" and dynamic markings *pp* and *f*. A "Solo (off stage)" section is indicated for one of the wind parts. Below this, there are several empty staves. The percussion section includes staves for "Rain Stick" and "sus. Cymb." with dynamic markings *p* and *f*. The instruction "play on reversed cymb" is also present.

Figure 6. Final exclamation (Bürki, 2008, p. 35)

35

The states of water (Bürki, 2013)

The states of water, commissioned in 2013 for the 25th anniversary of the Seeland music camp, is inspired by naturalistic and scientific themes. In fact, the work is dedicated to water, an irreplaceable element for man and nature, since it makes life possible. Water has three different aggregate states: solid, liquid, gaseous and the

piece wants to describe these three phases by making an evocative musical journey between them, from the indeterminacy of the form and the landscape wrapped in fog, to the downpour of rain, to the caress of the snow until the evaporation given by the heat of the sun that restarts this infinite cycle.

The Swiss composer's path of color research continues in this piece with increasingly innovative timbral solutions. From the beginning, the listener is taken into an unusual dimension of wind orchestra literature with the creation of sound through the percussion of vessels tuned to the sounds Bb F C Eb.

At bar 92 – 104 “Rain (begin softly) rubato” there is an important episode of timbral invention that Bürki conceived to describe with evocative effectiveness the uncertain beginning of a rain. An overhead pedal created by the matching glasses described above is overlaid on an episode of body percussion created with three different procedures: rapid finger snapping, knee tapping, light knee percussion. Added to this is the whip that imitates lightning and the timpani played with an inverted cymbal on the skin (Figure 7 – 8).

Figure 7. Rain imitation (Bürki, 2013, p. 13)

Figure 8. Rain imitation (Bürki, 2013, p. 14)

14

99

104 Snow

Picc.

1st Fl.

2nd Fl.

Ob.

Basn.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Assx.

2nd Assx.

Tax.

Bariax.

1st Cor.

2nd Cor.

1st Trp.

2nd Trp.

3rd Trp.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Cb.

Pk.

Cnp.

Xyl.

Tg.

2nd Perc.

Schlg.

rub your fingers (fade out)

bat on your knees

stroke softly your knees

tuned glasses (BB-A-F-Eb-C-Bb)

pp

mf

ff

B.D. (or Thunder sheet) randomly

La corrida de toros (Bürki, 2016)

La corrida de toros, a mandatory piece commissioned by the SBV (Swiss Band Association) for the 2016 Federal Festival, clearly falls into the category of symphonic poems due to the presence of a "program" of the composition indicated by the author that accompanies the music sheet.

When analyzing it, we find ourselves faced with an ethical approach to the narrative: the symphonic poem does not describe the phases of the bullfight through a language mediated by the Spanish national musical heritage, according to the canons of this musical genre, the main product of the national schools, but the program is exposed through international musical dislocations that sublimate and transfigure the violent spectacle of the bullfight.

The timbral aspect that characterizes the composition is the use of body percussion that can be found from bar 149 to bar 172 and from bar 208 to bar 238 with applause (claps) (Figure 9).

This conduction of body percussion is formed by the rhythmic base supported by the palms of the hands, built on a pattern composed of two 6/4 measures, constituting a metric formula (palo) that creates a measure composed of twelve movements. The rhythm of twelve movements based on strong accents essentially distinguishes two generic groupings: the songs linked to the soleá (sun) and the songs linked to the guiriya (tragic and slow pole) (Álvarez, 1998; Navarro, 2010) in the group of songs strong accents fall according to the following pattern:

While the second group follows the following accentual modality:

We are faced with a revisitation of the traditional palos, adapted to the expressive needs of the score. The claps performed by the second and third percussion emphasize the odd movements (1 – 3 – 5 – 7 – 9 – 11) of the first type of time signature and on the movements 1 – 4 – 7 – 9 – 11 in the second guy. These two rhythmic patterns, as can be seen, do not faithfully refer to the flamenco tradition but rather follow the progression of the melodic line.

From bar 451 to bar 484 there is another method of body percussion performed in this way as indicated in the score that creates a bolero rhythm (Figure 10):

Figure 9. Theme and *palmas*. Own processing (Bürki, 2016)

149 $\text{♩} = \text{c. } 126 (2+2+2) \text{ or } \text{♩} = \text{c. } 84 (3+3)$

1st Alto Saxofone *f*

2nd Percussion Clap (Palmas) *mf*

3rd Percussion Clap (Palmas) *mf*

Der Rhythmus bildet sich aus folgenden 3 Elementen:

- Schlag auf Oberschenkel
- Schlag auf Brust
- Klatschen

In der folgenden Grafik wird ersichtlich, wie der Rhythmus aufgebaut ist:"

Figure 10. Description of body percussion in *La corrida de toros* (Bürki, 2016)

Oberschenkel Brust

12/8

R R L R L Clap R R L R L R L

The competition and combination of all these timbral elements are functional for the creation of a chromatic range that gives *Las Corrida de Toros* a musical specificity, if not unique, certainly difficult to find in the band's repertoire.

The flood (Bürki, 2018)

In this composition, Bürki presents a burning, dramatic and relevant theme: nature violently rebelling against human interventions in the landscape, often carried out in contravention of its laws. The author, using procedures mediated by film music, describes the phases of the flood that occurred on July 12, 2016 in the village of Thörigen, at the foot of the Buchsiberge, at the confluence of the Stauffenbach river with the Altachen. The country is at risk of flooding due to its geographical location and the presence of numerous aquifer basins.

The timbral and effects research carried out by the Author advances further with increasingly sophisticated devices.

From bar 48 to bar 57 "Rain noise (in free time)" there is an onomatopoeic imitation of the sound of rain created through sliding flute sounds and five alternating modes of body percussion (Figure 11).

Figure 11. Imitation of rain (Burki, 2018, p. 8)

The flood can certainly be considered, today, a moment of refinement and specialization of body percussion that projects it towards a future of frequent presence in future scores not only as an occasional and refined expressive resource but as a real color of the organological palette. available to composers.

FINAL CONSIDERATIONS

In this chapter we have approached Bürki's compositional world, in which a special connection comes together with extra-musical elements that are part of a reality observed by the composer and that contributes to the contextualization of his musical production. It is a repertoire that incorporates body percussion, a resource analyzed in detail in this study, which connects with the BAPNE method and its work dedicated to improving executive functions through rhythm and music (González et al., 2022; Andreu-Cabrera & Romero-Naranjo, 2021).

Bürki's musical production contains abundant programmatic music that shows his historical and social vision, some examples of symphonic poems and in this study we have concentrated on the resource of body percussion. His music, of great evocative and descriptive power, also shows references that allow the listener to delve into markedly religious aspects, environmental connotations or even a line more linked to fiction. His examples framed in body percussion take us to places visited by the composer, where percussion can submerge us in a storm or transport us to a bullfighting show, where it is possible to recognize flamenco winks.

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