

Intersections: Sound and Image for an Inclusive Educational Setting

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RESUMEN

El propósito de este artículo es ofrecer un panorama acotado sobre la posible proyección de las escuchas musicales en la formación de las identidades juveniles, a partir de una aproximación analítica a un repertorio delimitado de videoclips que adolescentes y jóvenes tienen como preferencias para su ocio y disfrute personal. Teniendo en cuenta las correspondencias entre texto-sonido y la intersección de estos con la imagen se plantea su posible incidencia en la configuración y convivencia de las diversas identidades juveniles en momentos de sociabilidad y se proponen posibles elementos de discusión para un escenario educativo inclusivo. La realización de este trabajo parte de las referencias, aportaciones conceptuales y metodológicas para el estudio de los videoclips que formulan Sedeño-Valdellós (2012, 2020) Guarinos y Valdellós (2020) Sedeño-Valdellós y Schubert (2020), Viñuela (2013, 2015), Goodwin (1992), entre otros autores. Se toman como base de datos las plataformas de YouTube y Spotify, así como una serie de encuestas realizadas por la autora de este artículo a jóvenes profesores y profesoras en formación.

ABSTRACT

This article aims to offer a panorama constrained by the possible projection of music listening in the formation of youth identities, through an analytical approximation of a defined repertoire of music videos preferred by adolescents and young people for their personal enjoyment and pleasure. Bearing in mind the correlations between text-sound and their intersection with image, I consider their possible impact on the configuration and coexistence of diverse youth identities in social moments and propose elements for discussion for an inclusive educational setting. This work draws on the references and methodological and conceptual contributions for studying music videos by Sedeño-Valdellós (2012, 2020), Guarinos and Valdellós (2020), Sedeño-Valdellós and Schubert (2020), Viñuela (2013, 2015), and Goodwin (1992), among others. I use YouTube and Spotify as databases, as well as a series of surveys I conducted with young trainee teachers.

Introduction: a study of listening and the configuration of identities

In this article, I understand the music video as a format in which images intersect in movement, texts and music. This, in turn, intersects with the emotions and experiences of adolescents and young people, fostering – or not – the construction of youth identities that reflect a resounding indifference towards different types of violence. Previous publications (Barroso, 2011; 2017; 2018) have suggested choosing music listening exercises associated with the configuration of identities oriented particularly towards the knowledge and self-knowledge of future educators. According to the study guidelines derived from SWB¹ (Morinville et al., 2013) and MLMQ² (Kuntsche et al., 2015), listening to music is one of the most pleasant and motivating activities for teenagers, youth and adults; “mood” and “motivation” are stronger in young people and adults, and fun takes precedence in adolescence (Barroso, 2017). In these works, one aspect remained unassessed – the image that is almost always associated with this listening: music videos. Most of the people surveyed – young university students – listen to music on mobile phones, tablets or computers, usually through platforms such as Spotify or YouTube, and that’s why I considered it necessary to address this.

To carry out this work, I reviewed the lists of hit songs from the last three years on YouTube and Spotify, although I took 2021 as a basis for comparison. I also used the dataset from surveys I conducted in 2020–2021 on young university students’ musical preferences to establish some parallels regarding the varied musical offering and their listening decisions. Even though Spotify is not a music video platform, I included it to complete the information of the listening because it is another great way of accessing songs.

Identities and intersections: music videos

The idea of reflecting on and linking identity and intersection comes from the etymology of the words and the semanticity they hold. These words can be combined, with their different meanings, to become a changeable part of concepts with which we can try to understand the social behaviour of teenagers and young people. If intersection relates to its first definition by Oxford Languages (“a place where two or more roads, lines, etc. meet or cross each other”) or its second (a “crossing or meeting that occurs between these two lines, surfaces or solids: point of intersection”)³, this can be transferred to the concept of music videos, conceiving them as a space where text, music and image fuse. At the same time, the video-listening of the song that intertwines with the feelings, thoughts, sensations and actions of the people who identify with it would produce another connection, thus generating a double intersection. Both would give rise to interesting answers (exclusive or inclusive), to say the least, as stated several decades ago by Goodwin (1992), highlighting the close relationship

1 SWB: *Subjective Well-Being*.

2 MLMQ: *Motives for Listening to Music Questionnaire*.

3 Oxford Languages, available in: <https://languages.oup.com/google-dictionary-es/>. Retrieved July 20th of 2022.

between the visual and the music on an emotional level, and between the visual, the music and the text by way of amplifying the content.

This proposal has three concepts: music videos, intersection and identity. Viñuela (2013) points out that music videos “developed as a way to promote popular urban music, with the intention of reaching a large number of viewers (potential buyers) without the artist needing to be present on a stage or television set” (p. 168). Pérez Rufí et al. (2014) refer to music videos as an audiovisual format in constant change, linked directly to cinematography, adding its own evolution of the context in which it develops, “integrated with the cultural industries and sensitive to their circumstances” (p. 37). The music video is “a short-form audiovisual format in which the visual component is subordinate to the sound” (p. 39). As the 21st century advances and new digital narratives gain powerful mobility, it is considered a proposal for “remediation of content in many facets, which performs the dual role of visualizing music and musicalizing visual content” (Korsgaard, 2013, in Valdellós et al., 2016, p. 334).

An artistic definition of intersection is offered by Pallarès-Piquer et al. (2020) when analysing the series *Chernobyl*, understanding it as “an intersection of living images and consciousness, intersection developed in multiple narrative subplots, deployed in several scenes” (p. 791). They define the power of images “as background that generates perceptions [...] causing each viewer to be energized by the depictions of the action” (p. 794). And they go more to the centre of the discussion, calling attention to audiovisual creations that “influence people’s perception and the reconfiguration of their expectations. Neither closed system nor pure social mirror [...] should be interpreted globally, inside and out, as an effect and as an imaginary model” (Lipovetsky & Serroy, 2013, in Pallarès-Piquet et al., p. 796).

Identity – an elusive concept that is widely used by the scientific literature from different disciplines – will be considered here as a prominent emotional component in relation to spaces for sociability. Identity as a result of the confluence of multiple factors is not something static or finished – it is a personal state under construction. Identity is proposed as processes of consonance or agreement, like vibrations in sympathy with music that is listened to alone or in a group. Identity is conceived in difference to achieve inclusion. Identification is “a process of articulation [...] subject to the ‘play’, of *différance*. It obeys the logic of more-than-one” (Hall, 1996, p. 3). This is the idea from which the study of songs is approached; identifying with them is identifying with a musical experience. “Music seems to be a key to identity because it offers, so intensely, a sense of both self and others, of the subjective in the collective” (Frith, 1996, p. 110). That is why it stands out as a component of intersection, because a social process of interaction is produced through it; music “articulates in itself an understanding of both group relations and individuality, on the basis of which ethical codes and social ideologies are understood” (Frith, 1996, p. 111). Assuming that identity is constantly shifting, the individual gets to know them-

selves – “that part of intellect called emotions” (Spoonie in Frith, p. 111) – and others from audiovisual experiences, producing (or not) an identification process: “I’m not that different from...”.

Analysing music videos for the most listened-to songs

Educators’ and researchers’ concerns about the degrees and types of violence that tend to strain the classroom atmosphere at different levels of schooling can be seen in articles, awareness programmes, web pages and also the legislation that supports educational programming. The search for the origin of these behaviours has led to hypotheses about the influence that the texts and images of songs’ music videos could exert over adolescents, acting as triggering elements or validators of these impulsive behaviours, generating a considerable scientific literature. However, this undertaking of research, awareness and prevention – inside and outside schools – seems to move at a different speed from the output of music video production companies. YouTube offers a “list of most listened-to songs” in which it is clear to see how violence, drugs, alcohol, and sex – associated with luxury and high economic status, on the one hand, contrasting with certain neighbourhoods or suburban or marginal areas, on the other – could explain or almost justify that it is easy to be tempted to blame this type of musical expression for social violence.

The reflection that is made, from the family environment and the different educational levels, could be a key tool to offer the necessary balance and thus avoid normalising (through repetition) the situations described by the figures for harassment, abuse, the killing of women, or other types of social violence (Hernández-Serrano et al., 2021). However, Ruiz (2015) concludes by making a sensible point in the face of the social alarm that is triggered by these repertoires, which is much broader and more diverse: “understand the relationship between the recording industry and consumers bidirectionally [...] and not generalize those exceptions that, although usually the best-known cases, do not represent the social and cultural reality” (Ruiz, 2015, p. 4).

As stated at the beginning of this article, I consulted the two most popular platforms: YouTube and Spotify. YouTube is a direct model for the success and follow-through of musical production, “determined by the number of visits [and downloads], becoming the natural heir to MTV” (Pérez Rufí et al., 2014, p. 40). YouTube has become a true revolution backed by the rise of social networks, or what some authors call the “musical Youtubification” (Márquez, 2017, in Baños-González et al., 2022). This platform is teenagers’ favourite, according to consumer studies (Alexa ranking) and is the second favourite of the population as a whole. On the platform, music videos are the most common choice, ahead of adverts (Baños-González et al., 2022). Considering this data, I analysed the song charts for the years 2020, 2021 and 2022, focusing on 2021 for this article. This has allowed me to draw some conclusions with regard to the initial hypothesis: it is possible to take music videos as an in-

tersection between music, image and identity (emotion) as part of sensitive information to explain different responses in spaces for youth sociability.

The other platform I include in my research is the Swedish peer-assisted music streaming service Spotify, which gives its subscribers instant access to millions of tracks with two types of access: free and premium. According to studies into its users, listens are concentrated on desktop or mobile devices. Desktop devices accrue more uninterrupted hours of connection in the morning and somewhat fewer in the afternoon; mobile phones connect for shorter periods throughout the day (Zhang et al., 2013). This user behaviour results in categorising a broad panorama of ages, which also justifies the types of listening and the variety offered by its list of hit songs. Like YouTube, the platform uses recommendations that “reflect patterns already known, premieres very famous artists and rarely gives surprising advice” (Werner, 2020, p. 87).

Comparing the top five positions on the two platforms (Table 1), the songs on the Spotify list offer a different perspective from YouTube, which can perhaps be explained by it being a listening-only platform, as well as the unwritten piece of information from Zhang et al. (2013): the ages of the people who use it. The music videos of the most listened-to songs on Spotify tend to visually illustrate and amplify the stories, such as in the two heartbreak-themed songs by Olivia Rodrigo, or the star-crossed love-themed *Levitating* by Dua Lipa and DaBaby; Lil Nas X’s song *Montero (Call Me by Your Name)*, which shows a fight between good and evil represented by biblical and mythological characters, is symbolic. By contrast, the top five songs on the YouTube list satisfy the models described in the previous paragraphs about the platform’s commercial direction. The reggaeton rhythm, sex, alcohol and luxury from *Crazy* and *Llueve* are combined with drug trafficking and violence in *Holy Ghost*. The ones that change character, theme and audiovisual narrative are *Luces* by Paulo Londra and *Calm Down* by Rema (rap and reggae respectively).

YouTube	Spotify
<i>Crazy</i> - Dímelo Flow, Wisin, Ozuna ft. Arcángel, Lenny Tavárez, Jay Wheeler	<i>Driver’s license</i> – Olivia Rodrigo
<i>Llueve</i> - Wisin & Yandel, Sech, Jhay Cortez	MONTERO (<i>Call Me by Your Name</i>) – Lil Nas X
<i>Holy ghost</i> - Future	<i>Stay</i> – The Kid LAROI con Justin Bieber
<i>Luces</i> - Paulo Londra	<i>Good 4 u</i> – Olivia Rodrigo
<i>Calm Down</i> - Rema	<i>Levitating</i> – Dua Lipa con DaBaby

Source: YouTube web⁴; Spotify official web⁵.

Table 1. Global listening list for 2021.

Both platforms show different song content for Spain and there is no overlap with the five most

4 https://www.youtube.com/results?search_query=canciones+de+de+C3%A9xito+de+2021. Accessed on 12th June 2022.

5 <https://newsroom.spotify.com/2021-12-01/lo-que-mas-escucho-el-mundo-en-2021/#:~:text=La%20canci%C3%B3n%20m%C3%A1s%20escuchada%20en,%C3%A1lbum%20de%20estudio%20del%20artista>. Accessed on 12th June 2022.

listened-to songs globally, which aligns with my analysis of the adolescent and youth listening this article examines. Table 2 shows two songs that appear for both YouTube and Spotify: *Todo de ti* by Rauw Alejandro, and *Pareja del año* by Sebastián Yatra with Myke Towers. To study the videos, I use the parameters established by authors such as Simeon (1992), Goodwin (1992) and Valdellós in collaboration with other authors (2012; 2016). I adopt Simeon’s ideas about the relationships between music, action and content: kinetic correspondence is the speed of the music in relation to the speed of the action; syntagmatic correspondence is the way in which the segmentation of the music supports the segmentation of the text and the correlation with the content, as well as direct allusions in the visuals regarding the sound, especially the lyrics (Simeon, 1995, in Valdellós et al. 2016, p. 337). Regarding the type of music video, I also take into account Valdellós et al.’s (2016) classification: *descriptive* “shows the singer or band performing the song after which the video is named, on a stage or in any other place” (p. 336); *narrative* is “those music videos that contain at least one *narrative programme*, even if it is very simple” (p. 336); and *mixed* (conceptual/performance or narrative/performance) combines acting with other staging. Finally, reference is made to the types of shots that Andrew Goodwin proposes in *Dancing in the Distraction Factory: Music Television and Popular Culture* (1992) and the relationships between the image and the text, defining illustration, amplification and disjunction. Illustration occurs when “the visual narrative tells the story of the song lyrics” (Goodwin, 1992, p. 86), amplification is the addition of visual actions that are not directly in the lyrics, and disjunction is when there is obviously no relationship between the lyrics and the images or they even contradict each other (Goodwin, 1992, in Valdellós et al., 2016, p. 338). These approaches to studying music videos allow us to understand them as that intersection between text, music and visual elements that, in turn, has another touch point in the identities of their audiences.

YouTube	Spotify
<i>Flamenco y Bachata</i> - Daviles de Novelda	<i>Todo de Ti</i> – Rauw Alejandro
<i>Todo de ti</i> - Rauw Alejandro	<i>Pareja del Año</i> – Sebastian Yatra, Myke Towers
<i>Loco</i> - Justin Quiles x Chimbala x Zion & Lennox	<i>Yonaguni</i> – Bad Bunny
<i>Ram Pam Pam</i> - Natti Natasha x Becky G	<i>Fiel</i> – Los Legendarios con Wisin y Jhay Cortez
<i>Pareja del Año</i> - Sebastián Yatra, Myke Towers	<i>La Historia</i> – El Taiger con DJ Conds

Source: Official channels of YouTube and Spotify⁶.

Table 2. Most listened-to songs in Spain in 2021.

The music video for *Todo de ti* offers a text-image relationship along the lines of what Goodwin calls a disjunction, since the development of the story in the video has some points in common with the text, but in general it does not describe or narrate it – it is a love song set in a skating rink. *Pareja del año* is another love-themed song and its music video is descriptive, like *Flamenco y bachata*, a song that was released via social media on February 14. Flamenco

⁶ Ibid.

and bachata merge in the latter, and its music video would be classed as amplification: the singer in the foreground witnesses love scenes between a man and a woman dancing in a bar.

Pre-teen and teen listening

The following comparison cannot be offered with data from YouTube, as it is not possible to find reliable sources that identify the ages of those who watch music videos. I have therefore used two digital newspapers that have reported the songs listened to the most by children and teenagers on Spotify. This data must also be taken with caution because it has gone through the editorial filter of the newspapers *La voz de Galicia* (for teenagers) and *El mundo* (for children and families). Why is it so difficult to find this data on the platforms themselves? Prey et al. (2022) recently found that the same information cannot be accessed twice on the Spotify platform since it is constantly changing; in fact, it is only possible to identify the top five songs in 2021 and 2022, not for previous years. “Spotify does not provide an archive of songs that were uploaded in 2009, or playlists that disappeared in 2019” (Prey et al., 2022, p. 86).

Adolescentes	Niños y niñas (familia)
“Loca” - Khea junto a Duki y Cazzu	“You’re Welcome” – De Moana/Soundtrack Version – Dwayne Johnson
“Strawberry Kiwi” - Rauw Alejandro	“Into the Unknown” – AURORA e Idina Menzel y Panic! At the Disco
“De Cora(zón)” - J. Balvin y Rauw Alejandro	“How Far I’ll Go” – De Moana/Soundtrack Version – Auli’i Cravalho
“Vete Pal Carajo” - Yan Block con Jay Wheeler y DJ Nelson	“Un Poco Loco” – Anthony Gonzalez, Gael Garcia Bernal
“La noche de anoche” - Bad Bunny y Rosalía	“The Cutest Puppy” – Laureen Conrad
“Dákiti” - Bad Bunny y Jhay Cortez.	“John Brown’s Song” – Gregory Oberle
“Antes” - Ozuna con Anuel AA	“Twinkle, Twinkle, Little Star” – Ademar Borrego “Itsy bitsy spider” – Mingmei Hsueh
“Me contagié 2” - Anuel AA	“Rest time for blossoms” – Bernette Michael
“Tú me dejaste de querer” - C. Tangana con el Niño de Elche y La Húngara,	“Lead the Way” – Jhené Aiko
“Afloja”, de Kadec Santa Anna	“No puedo vivir sin ti”, Los Ronaldos
“Juntos por Atocha”, de Dukee	“Vivir”, de Rozalén con Estopa

Source: *La voz de Galicia* and *El mundo* about Spotify.

Table 3. List of listening by children and adolescents (Spotify).

The relationship established in Table 3 reflects a significant disconnection between group music listening in children and teenagers. While children’s listening is dominated by songs linked to movies (like the Disney movies *Raya and the Last Dragon*, *Frozen*, *Moana* or *Coco*), the others relate to the family setting through groups such as Los Ronaldos, El Canto del Loco, Estopa, DVicio, Farruquito and Rozalén⁷, among other musicians, as well as children’s piano melodies, associated with private settings and leisure time, as the title of one of the songs indicates.

⁷ Due to space limitations, I cannot include the complete list of songs outside the top ten.

Teen listening paints a very different picture. This contrast is justified because teenagers begin to distance themselves from the hub closest to them and insert themselves into that of their peers (Rice, 1999). Their spaces for sociability expand and some of the assumptions that are usually taken into consideration are the places that they frequent, series or video games, and music videos. In this context, they seek out different models from those at home, partly because they do not usually coincide and ultimately because of their need to identify with their peer group. Sometimes those decisions are not very drastic, but rather they are understood as “a process of adaptation [...] incorporating new traits based on their own experiences” (Ruiz, 2015, p. 32). This is how a teenager “links the concept of how they would like to be with the expectations that others have about them” (Ruiz, 2015, p. 32). In a study involving teenagers from a Spanish secondary school, the researcher concludes that “only a small minority have a disproportionate need [...] to see themselves reflected in their musical idols (personal connection) [...] most place more importance on the music itself than all the elements that surround it” (Ruiz, 2015, p. 33), admiring the expressive abilities about beauty, popularity or success.

My choice of two music videos was not random: I chose *Loca* because of its position on the list; I chose *No puedo vivir sin ti* because it’s the first song on the list that is not linked to Disney movies or relaxation music. Both music videos fit into Valdellós et al.’s (2016) classification as “mixed” (conceptual/performance or narrative/performance), in which the performance of the soloist or group is combined with other staging, to strengthen not only the role of the musician but their relationship with fans.

Mixed music videos allow for the expansion of the meanings of the musical discourse of the specific genre and of the lyrics with a narrative element or message, without renouncing to the physical presentation of the artists, thus maintaining the advertising objective of the music video as an audiovisual promotional format. (Valdellós et al., 2016, p. 337)

Loca – Khea with Duki and Cazzu

The most listened-to song on Spotify or most watched music video on YouTube by Spanish teenagers, *Loca*, is a complete contrast with the family listening environment. This song was written by Khea, a trap singer and rapper of Argentine origin who is accompanied by the Argentinean rappers Duki and Cazzu on this version. The video, released at the end of 2017, has more than 650 million views on YouTube and 200 million plays on Spotify. *Loca* was produced by Omar Varela and MYKKA, and the video was directed by Ballve. It was also a success in Latin America, ranking as the third most listened-to song in Argentina in 2018⁸. According to our classification of music videos, it is mixed with dual staging; the per-

8 <https://www.mondosonoro.com/entrevistas/khea/>. Accessed on 18th June 2022.

https://www.youtube.com/watch?v=XQoD_QD_DhM. Accessed on 18th June 2022.

<https://open.spotify.com/episode/2jynI4dGNsURao7VUFS6HU?si=d6a4a2b284004234>. Accessed on 18th June 2022.

<https://open.spotify.com/track/2ECIwi1a7mfokdDkkJo8Ne?si=obfcfabo71ao4edd>. Accessed on 20th June 2022.

formers are filmed outdoors with abundant light, and the model who plays the protagonist, “Crazy”, almost always appears in underwear, smoking, in vintage, semi-abandoned, semi-enclosed environments that are backlit or have low lighting. It is a narrative/performance video because, in addition to the three artists playing the lead roles, the text is always synchronised with both the singing and the aesthetics of the scene. Taking into account some studies on key lighting and its effects on the emotions of those who view the result, the play on light and shade here is also taken as a point of reference (Yazdani et al., 2013). The performers and the group of youths are in daylight, in open and natural spaces, and chatting openly. High-key lighting induces positive emotions and activation. Conversely, the (crazy) female lead is in semi-enclosed spaces with little light or backlighting and constantly smoking, which can induce a feeling of avoidance, waiting or anxiety. Tables 4 and 5 offer a thematic and visual narrative comparison.

Theme	<i>Loca</i>	<i>No puedo vivir sin ti</i>
Of the song	Sex – Desire – Drugs	Love
Of the music video	Sex – Desire – Tobacco	Descriptive
Convergence index	High convergence	High convergence

Source: Own elaboration, based on analysis by Guarino and Valdellós (2020).

Table 4. Thematic content of *Loca* and *No puedo vivir sin ti*.

	<i>Loca</i>	<i>No puedo vivir sin ti</i>
Characters	The three performers and the model, who plays the role of “Loca” (Crazy).	The performers and a young female group that performs choreography synchronised with the rhythm of the song. A mirror.
Actions	Outdoor performance. Narration in semi-closed contexts.	In a gym, without an audience.
Structure	Chorus – Verse	Introduction – Verse – Chorus
Special features	Cazzu’s solo voice appears at the end of the music video, although the initial model does not completely disappear.	The prominence of the mirror with which the images merge. Introduction and interlude played on a piano that is never seen.

Source: Own elaboration, based on analysis by Guarino and Valdellós (2020).

Table 5. Narrative design of *Loca* and *No puedo vivir sin ti*.

No puedo vivir sin ti – Los Ronaldos

Older than the rest of the songs on the Spotify chart, *No puedo vivir sin ti* (I Can’t Live Without You) is from 2007 and was written by Coque Malla. It was released in EP format on *Cuatro Canciones* and, according to its writer, it was inspired by the relationship between two homosexual people. Although it has been covered by groups such as El Canto del Loco or Andrés Calamaro, the music video being referenced is that of Los Ronaldos⁹. Due to the period of production, this video has “classic” characteristics with a variety of different shots

9 <https://happyfm.es/musica/lyrics/no-puedo-vivir-sin-ti-de-los-ronaldos-letra-historia-y-video-191820/>
 Accessed on 15th July 2022.

of the singer (Goodwin, 1992). This is complemented by screenshots of the young people performing their choreography, especially in the introduction and interlude; sometimes they are in the foreground, while still showing the music group’s reflection.

The synchronisation of the music with the images is kinetic, as well as the rest of the visual effects (symmetrical games with mirrors). Bearing in mind the study of keys on the generation of emotions in music videos, the use of colour is enhanced in *No puedo vivir sin ti* and selection, proportion, and contrast complement the text, influencing the description. Intense colours, such as electric blue and yellow, predominate in both the scene and the young women’s clothing, contrasting with the black that the musicians and singers wear. This colour combination communicates calm emotions and low arousal (Yazdani et al., 2013).

The repertoire of young students on the Degree in Primary Education

For this section, I have worked with a series of questionnaires from the 2020–2021 academic year, completed by trainee teachers studying Music on the Degree in Primary Education at the University of Oviedo. This same questionnaire was answered by different groups in 2017–18, 2018–19 and 2019–20. However, even though the groups changed throughout the three consecutive school years, the samples obtained were very similar, bearing in mind that listening is mediated by the transient nature of “hit songs”. The following table compares the two fields in which the surveyed teachers’ responses have been grouped: personal listening and the songs that they would choose to share with their students (didactic use). The number in parentheses is the number of times the song was mentioned.

Personal listening	Songs for my classroom
<i>We are the world</i> (5) Lionel Richie, Michael Jackson	<i>La puerta violeta</i> (16) Rozalén
<i>Zapatillas</i> (3) Dani Martín; El canto del loco	<i>Se buscan valientes</i> (10) El Langui y algunos niños
<i>Human</i> (3) Christina Perri	<i>De ellos aprendí</i> (7) David Rees
<i>De ellos aprendí</i> (3) David Rees	<i>A ningún hombre</i> (6) Rosalía y El Guincho
<i>A quién le importa</i> (2) Carlos Berlanga y Nacho Canut / Fangoria	<i>Mean</i> (6) Taylor Swift
<i>Cero</i> (2) Dani Martín, Luis Fernando Ochoa e Iñaki García	<i>Born this way</i> (5) Lady Gaga y Jeppe Laursen
<i>Count on Me</i> (2) Bruno Mars	<i>No dudaría</i> (4) Rosario Flores
<i>Peter Pan</i> (2) El canto del loco	<i>Stop bullying</i> (4) Subze y Diego Ojeda
<i>Soldadito de hierro</i> (2) Nil Moliner y Dani Fernández	<i>Que nadie</i> (3) Manuel Carrasco Manuel Carrasco, Malú
<i>The bare necessities</i> (2) Phill Harris y Bruce Reitherman	<i>We are the world</i> (3) Lionel Richie, Michael Jackson
<i>La puerta violeta</i> (2) Rozalén	<i>Human</i> (1) Christina Perri

Source: Own elaboration from survey results from the 2020–2021 academic year.

Table 6. Listening list of university students.

I have selected *Human* and *La puerta violeta* from these two lists as they appear in both, although in different proportions¹⁰.

Human – Christina Perri

¹⁰ The list is much more extensive, but for length reasons it has been limited to the top results.

The singer, who released the song in 2013 on her second album, co-wrote it with Martin Johnson, who produced it. The official video for *Human*, directed by Elliot Sellers, premiered on 3rd January 2014 and has had more than 250 million views on YouTube¹¹. It is a descriptive/performance music video, with kinetic and syntagmatic correspondence; its production focuses on close-ups and middle-distance shots of the singer. In some sequences, by way of amplification, we see the mechanics of a robot in parts: an arm and a leg, among others. In the third and final repetition of the chorus, the singer shows the tattoos on her body, symbolising her complete humanisation. The students justified their choice because of identifying with the feelings of breaking as a result of unmanageable or stressful situations, and also because of the inspiration to draw strength and “to be, to give and to do many things but, above all, to be human”. It was also chosen for working with pre-adolescent students on emotional control. In Tables 7 and 8, I compare the content and design of the songs *Human* and *La puerta violeta*.

Theme	<i>Human</i>	<i>La puerta violeta</i>
Of the song	Human imperfection	Gender violence
Of the video	Differences between human beings and machines; transformation of the human being.	Violence is represented in a burned forest, a door with chains, and finally a fertile forest.
Convergence index	High convergence	High convergence almost always, but at one point it offers the option of a disjunction

Source: Own elaboration, based on analysis by Guarino and Valdellós (2020).

Table 7. *Thematic content of Human and La puerta violeta.*

	<i>Human</i>	<i>La puerta violeta</i>
Characters	The performer, a human. Parts of a robot (arm, leg, etc.).	The performer, who plays the woman, and a model who appears on occasion.
Actions	Actions take place in a completely white room, although the introduction looks like space.	Actions take place in a forest, first burned and then with green, healthy colours.
Structure	Introduction – Four-line verse and Chorus	Four-line verse – Chorus
Special features	It offers the transformation of a person, first acting as a machine and then presenting their humanity.	The transformation of a landscape represents the healing of a person who has suffered violence.

Source: Own elaboration, based on analysis by Guarino and Valdellós (2020).

Table 8. *Narrative design in Human and La puerta violeta.*

La puerta violeta – Rozalén

La puerta violeta, which became an anthem in the fight against gender violence in Spain and several Latin American countries, is from the album *Cuando el río suena* (released in Sep-

11 <https://www.youtube.com/watch?v=r5yaoMjaAmE>. Accessed on 21st July 2022.

tember 2017), which went to number one on all digital platforms that same month¹². The content of the mixed narrative/performance music video correlates, in terms of the text-image intersection, and has amplified narrative features. The use of close-ups is synchronised with the most intense moments in the text. The shots of the singer correspond to the semantics of the text, as can be seen in table 9. The close-ups of Rozalén’s face are highlighted in yellow in Table 9 and full-body shots are in green. The video’s other protagonist, which can be understood as a part of the embodiment of emotions, has not been taken into consideration in this case. Another interesting aspect is the disjunction (Goodwin, 1992): the video reveals a burned, desolate landscape for verses 15 and 16, which express the literal opposite, in contrast with the imagery used for verses 40 and 41.

Una niña triste en el espejo me mira prudente y no quiere hablar	1	
Hay un monstruo gris en la cocina	2	
Que lo rompe todo	3	Close up
Que no para de gritar	4	Close up
Tengo una mano en el cuello	5	
Que con sutileza me impide respirar	6	
Una venda me tapa los ojos	7	Close up
Puedo oler el miedo y se acerca	8	Close up
Tengo un nudo en las cuerdas que ensucia mi voz al cantar	9	
Tengo una culpa que me aprieta	10	
Se posa en mis hombros y me cuesta andar	11	
Pero dibujé una puerta violeta en la pared	12	
Y al entrar me liberé	13	
Como se despliega la vela de un barco	14	
Desperté en un prado verde muy lejos de aquí	15	Disjunction
Corrí, grité, reí	16	
Sé lo que no quiero	17	Close up
Ahora estoy a salvo	18	Full-body shot
Una flor que se marchita	19	
Un árbol que no crece porque no es su lugar	20	
Un castigo que se me impone	21	
Un verso que me tacha y me anula	22	Close up
Tengo todo el cuerpo encadenado	23	Close up
Las manos agrietadas	24	
Mil arrugas en la piel	25	
Las fantasmas hablan en la nuca	26	
Se reabre la herida y me sangra	27	Close up
Hay un jilguero en mi garganta que vuela con fuerza	28	Full-body shot
Tengo la necesidad de girar la llave y no mirar atrás	29	Close up
Así que dibujé una puerta violeta en la pared	30	
Y al entrar me liberé	31	
Como se despliega la vela de un barco	32	Full-body shot
Desperté en un prado verde muy lejos de aquí	33	
Corrí, grité, reí	34	
Sé lo que no quiero	35	
Ahora estoy a salvo	36	
Así que dibujé una puerta violeta en la pared	37	Close up
Y al entrar me liberé	38	
Como se despliega la vela de un barco	39	
Amanecí en un prado verde muy lejos de aquí	40	
Corrí, grité, reí	41	
Sé lo que no quiero	42	Close up
Ahora estoy a salvo	43	Close up

Source: Own elaboration

Table 9. Analysis of visual shots in La puerta violeta.

This song was chosen by 16 of the 60 trainee teachers who carried out the exercise (Table 6) and they justified their choice based on the usefulness of both the text and video for making students reflect on gender violence in their classes. They preferred it to others of the

12 <https://www.rozalen.org/#biografia>. Accessed on 21st July 2022.

same theme because the music video is not visually aggressive to little ones' sensitivity.

Discussion and conclusions

After studying global and local listening on two widely used platforms and analysing the questionnaires used in the 2020–21 academic year to find the points of intersection in spaces of sociability generated from listening, I suggest some areas for future research. First, I propose looking at the virtual world of music – platforms and social networks – as containers and multipliers of musical experiences and, second, delving into the effective influence of such platforms and networks on teenagers' and young people's long-term behaviour resulting from these musical experiences. Likewise, I propose moving away from extreme scenarios to instead focus on spaces for coexistence that can be generated from inclusive musical experiences in the classroom. Music is one of the most recommended affective mediators for connecting with children and teenagers.

Regarding the first of these discussion items – the role of platforms when listening to a music video – one obvious data point is the language of the songs. Of the top 50 songs on the YouTube chart for 2021, 35 are sung in Spanish. This leads to the partial conclusion that either the platform is directed almost exclusively at the Latin market or that Latin music with a rhythmic base of reggaeton has prevailed in the international music market; of the 15 songs that are in English, four of them are peculiar demonstrations of Spanglish. This first reading leads on from the results obtained by Baños-González et al. (2020), who compared the trends in viral music videos between 2015 and 2018, concluding that consumption of Latin music rose from 5% to 24% in that period. Combining the figures, 90% of songs in 2015 were sung in English, 70% in 2018 and 30% in 2021. On the contrary, Spanish rose from 5.5% in 2015 to 22% in 2018 and to more than 60% in 2021.

The widespread use of listening and viewing platforms is undeniable, and not only among teenagers and young people, which gives rise to necessary discussions such as the influence that this generates: Is it negative? Harmful? Do they listen and watch with indifference? Do they take a passive stance towards violence? And in terms of this possible projection in musical identity, understood as the intersection of emotion, music and sociability: Can these influences be established or transferred directly to aggressive or asocial behaviours? According to adolescent psychology, the fact that they are almost permanently connected has created another aspect of identity: digital. It is a virtual representation of themselves that is malleable and editable every day, based on which they can perpetuate and be consistent with the story they tell about themselves, seeking feedback from their environment (Lardies & Potes, 2022). Lardies and Potes do not see a completely negative picture; on the contrary, they understand that there is an opportunity to use technology for good to work on the “management of privacy, self-representation and narration” of their own identity online (p. 107). This suggests that the images of sex or consumption reproduced in music videos may be seen as no more than self-representation in that virtual world and not

necessarily as social behaviour to emulate. Relatedly, some surveys indicate that reggaeton and trap are what teenagers listen to in a group when in public social spaces, but that pop music prevails in private. Completing these reflections, “music video addresses the emotions of the viewers through the symbolic representation of what is desired, prohibited and feared” (Levis, 2004, in Baños-González et al., 2020, p.121).

Despite the various discussions and conclusions that the scientific literature proposes regarding a vast repertoire of songs that, implicitly or explicitly, display violence, sex, the cult of money, objectification of bodies, and use of drugs, alcohol or tobacco, with their consequent negative influence on the formation of adolescent sensibilities (Sánchez Montilla, 2021; González Viejo et al., 2018; Ramiro-Sánchez et al., 2018; Illescas et al., 2017), the repertoire I chose for this article does not show a correspondingly negative trend. Although the lists of most listened-to songs among teenagers show the dominance of love themes (love/heartbreak) in the styles of trap, reggaeton and pop and some music videos include sexual content – intensely in *Loca* and less explicitly in *Strawberry Kiwi* – the outlook is different for child listening in family settings.

This positivity in certain studies and the somewhat negative summaries in others can be contrasted with researchers’ conclusions about how lists of hits are put together. Spotify, which is not too different from YouTube, is utilising its “editorial capacity to transform the industries” it mediates and to create dependency among both audiences and artists and record labels (Morris & Powers in Prey et al., 2022, p. 76). This calls into question the supremacy of this chart data, implying a hint of illusion.

But if surveys of listening data do not come from the charts published by the platforms but rather are collected *ad hoc*, those responsible for social spaces of interaction where music has a big influence must be mindful of reflection and awareness. Picking up where I left off at the beginning of this article about identity as a constantly changing process that is perceptibly influenced by knowledge of one’s own emotions and those of the group, reflection and communication are crucial. “It is not just about a connection between artistic expression and personality but about the dynamics of supply and demand, which fuel each other, while progressively constituting the spectrum of human profiles of today’s youth” (Faure et al., 2020, p. 18). Although Faure et al. (2020) convey the fruitlessness of resisting platforms’ and networks’ new way of perceiving and presenting music, it is possible to work on emotions, thinking, and – why not? – aesthetics, as Frith (1996) proposed, given music videos accentuate these aspects.

The hopeful conclusions I offer in this article are reinforced by the results of the surveys of trainee teachers in the 2020–2021 academic year. Through its music choices, the group shows itself to be sensitive to the social reality, conflicts, and exclusion; they identify with caring for the planet and recognise themselves in their musical heritage while valuing world cultures. This repertoire shows the identity of young people who, for the most part, seek to recognise themselves in the group or in another person at a time when they are consolidat-

ing their life emotionally and shaping their professional life. Regarding listening for pleasure and personal interest, the repertoire is very varied; personal preferences are heterogeneous, which speaks to the concept of diversity in the classroom (Barroso, 2017). The list of songs (Table 6) covers different rhythms, languages and musical genres, but the theme of love predominates.

The choice of this repertoire reveals two perspectives that must be highlighted. On the one hand, the students' sensitivity translates into a group of songs dominated by pop, which is the music that accompanies them in their day to day. On the other, when considering a repertoire for their educational role, their choices show an important component of reflection, since they propose a variety of genres and styles that translate into a responsible understanding of their educational mission. Both choices serve to conclude that not all young people who listened to music videos with high sexual, violent or drug-related content as teenagers behave in a way that reproduces those patterns. Identities are processes – they include spaces where “musical pleasure is never just a matter of feeling; it is also a matter of judgement” (Frith, 1996, p. 115). The intersection of sound and image in the identity of those who have to prepare inclusive educational settings is encouraging and invites us to continue working with optimism.

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