

# *Music Education and Didactic Materials*

International  
**ME**  
**DM**  
Symposium

Edited by:

Rosa M<sup>a</sup> Vicente Álvarez, Carol Gillanders  
Jesús Rodríguez Rodríguez, Guilherme Romanelli and Jessica Pitt





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Edited by  
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## FOREWORD

We proudly present the Proceedings for the First International Symposium of Music Education and Didactic Materials (Santiago de Compostela, Spain). This Symposium stems from the need to disseminate educational research related to materials used in music education undertaken by the IARTEM (International Association for Research on Textbooks and Educational Media) Music Group and the STELLAE Research Group (University of Santiago de Compostela). This Symposium offered a platform for debate to all teachers and researchers interested in this theme. We had support from the *SEM-EE* (Spanish society for music education), *MusiCrearte*, and other international institutions such as *MERYC-EU* (European Network for Music Educators and Researchers of Young Children), The Research Center on Didactic Publications of the Federal University of Paraná (NPPD/UFPR) and the *Early Childhood Music Education and Musical Childhoods Mediterranean Forum*.

All participants in the Symposium have contributed to creating a network that, in addition to other actions, allows comparative studies between countries that highlight differences and similarities at IARTEM researcher Conferences. The papers delving into issues regarding didactic materials in music education have been received from countries such as Spain, Brazil, Portugal, England, Egypt or Italy among others, involving childhood, primary, secondary and university spaces. Moreover, these proceedings include research about percussion, violin and trumpet performances; about curriculum, textbooks and methods. The diversity of studies presented provides a view of the current state of music education and didactic materials (arts, poetry, foreign language, vocal and kinetic languages, multicultural issues, peer tutoring, etc.). Finally, it is possible to find examples of practices in real situations and their contributions to didactic materials as a format used to transmit knowledge (music-books, performances, experiences). In addition, for the first time Spain had a considerable representation from many areas: Valladolid, Cádiz, Cantabria, Catalonia, Balearic Islands, Madrid, Murcia, the Basque Country, Zaragoza and Galicia, which was the host. The number of participants exceeded a hundred. More than 60 percent from university higher education and the others from primary and early childhood musical education. This training activity qualified for teacher certification by the Spanish state, and governmental support was provided by the Regional Ministry of Education.

The ME&DM International Symposium aims to become a framework for educational transfer promoting knowledge and new collaboration between groups and/or

individuals from different educational levels and socio-cultural music contexts. We seek to establish synergies and enrich the work undertaken in the teaching and learning of music in different educational contexts. The proposals received are of high quality, and theoretically correspond to the real school and practice, insofar as the issues raised by teaching materials in the classrooms. The topics covered a broad spectrum of music, music education and didactic materials in different ways.

Finally, we are grateful for the collaboration of teachers, families and children of A Galiña Azul de San Roque Preschool and CEIP Ramón Cabanillas Primary School in Santiago de Compostela and the Animas Church for lending us the pipe organ, as well as to the University of Santiago de Compostela for the facilities. In addition, our thanks to the volunteers of traditional Galician music coordinated by Sara Domínguez Lloria and also to the University Chorus Schola Cantorum directed by Xavier Álvarez Iglesias.

Education professionals concerned with research in music education and didactic materials are invited to take part by attending, contributing, promoting and presenting produced educational knowledge at the second Symposium in Brazil.

# TABLE OF CONTENTS

## 1. DIDACTIC MATERIALS IN MUSIC EDUCATION: AN INTERNATIONAL VIEW

<b>What is the future of technology in music education?</b> <i>Susan Young</i> .....	21
<b>Suggested Guidelines Aided by Visual Materials for Teaching Egyptian Folk Songs with Eurhythmy</b> <i>Marwa Abdelsalam Soleiman Hassan</i> .....	29
<b>Didactic materials for Music Education: A Brazilian panorama and some challenges</b> <i>Guilherme Romanelli</i> .....	37
<b>Artistic-educative constellations: intertwining music education materials with artistic creation and training for educators and artists</b> <i>Helena Rodrigues, Mariana Miguel, Mariana Vences, Maria Santos and Paulo Maria Rodrigues</i> .....	45
<b>International view of Spain with respect to didactic materials and music education</b> <i>Rosa M. Vicente Álvarez</i> .....	55

## 2. AN APPROACH TO STUDIES IN DIDACTIC MATERIALS FOR MUSIC EDUCATION IN GALICIA (SPAIN)

<b>What the Official Curriculum for Preschool in Galiza states about Voice, Singing and Song. Considerations for the Design of Didactic Materials</b> <i>Lucía Casal de la Fuente</i> .....	65
<b>Linguistic and Cultural Perspectives in Printed and Digital Music Resources Published in Galicia</b> <i>Antia Cores Torres</i> .....	77

<b>Information and Communication Technologies as a resource for the improvement of the instrument teaching-learning process. Design of an educational application for the teaching-learning of the trumpet at a basic level</b> <i>Luis Miguel Crespo Caride</i> .....	83
<b>Reviewing research related to Textbooks for the Music Classroom in Primary Schools in Spain</b> <i>Carol Gillanders</i> .....	91
<b>Potencial and limitations of the instrumental repertoire as didactic material in the performative and curricular development of professional Music Education</b> <i>María Isabel Romero Tabeyo</i> .....	99
<b>Music for the environment: A pedagogical tool</b> <i>Laura Tojeiro Pérez</i> .....	105
 <b>3. ANALYSIS OF TECHNOLOGY: PRACTICAL USE IN MUSIC EDUCATION</b>	
<b>Can I keep playing? Analysing flow with two 3-years old children when interacting with The Carnival of the Animals app</b> <i>Marta Dosaiguas Canal and Jessica Pérez-Moreno</i> .....	117
<b>Analysis of digital learning materials for Music Education in Portugal</b> <i>Vânia Marieta Pereira Ferreira</i> .....	125
<b>When the musical instrument is a computer, you learn music by composing!</b> <i>Daiane Solange Stoeberl da Cunha, Sonia Regina Albano de Lima and Ángela Morales Fernandez</i> .....	133
 <b>4. TEXTBOOKS AND DIDACTIC MATERIALS IN MUSIC EDUCATION</b>	
<b>Music Textbooks and Didactic Materials: A proposition based on the experience of the “Family Musician in classroom” Project</b> <i>Halyne Czmola, Lucas Pitwak Menezes Rosa, Mariane Lins and Guilberme Romanelli</i> .....	143
<b>Analysing the Presence of Traditional Galician Music in Primary School Textbooks</b> <i>Leandro López Vila and Carol Gillanders</i> .....	151
<b>Pedagogical Practices analysis regulated by Primary Education Music textbooks</b> <i>Clara Martínez Delgado</i> .....	161
<b>Traditional Galician music in secondary schools</b> <i>María Raposo Varela</i> .....	169
<b>Writing music textbooks and building music didactic materials</b> <i>Guilheme Romanelli</i> .....	175

<b>Textbooks and Didactic Materials for Music Education: Production and research experiences in Brazil</b> <i>Jusamara Souza</i> .....	183
<b>Music textbooks in Early Childhood Education: Design of an instrument for the Analysis of Sound Qualities</b> <i>Gregorio Vicente Nicolás and Judith Sánchez Marroquí</i> .....	191
 5. TEACHER TRAINING AND EDUCATIONAL PRACTICE FOR THE KNOWLEDGE, USE AND ASSESSMENT OF DIDACTIC MATERIALS IN MUSIC EDUCATION	
<b>Peer tutoring in Music Education. Resources for its use at University</b> <i>Cristina Arriaga and Baikune De Alba</i> .....	199
<b>Contribution of artistic and musical instructional materials to the improvement, exploration and appreciation of the neighbourhood Nou Llevant-Soledat Sud in Palma</b> <i>Noemy Berbel Gómez, Magdalena Jaume-Adrover, Juan José Bermúdez de Castro and Maravillas Díaz-Gómez</i>	207
<b>Takedinorum Language. A collection of videos</b> <i>Benito Buide del Real</i> .....	219
<b>Vocal Hygiene Habits for People with Intellectual Disabilities: Instructional and Assessment Guidelines for the Design of Didactic Materials</b> <i>Lucía Casal de la Fuente</i> .....	231
<b>Implementation of the Alexander Technique in the violin and viola classrooms: An analysis of the repercussions through educational practices</b> <i>Lucía Echeverría de Miguel</i> .....	239
 6. DESIGN OF DIDACTIC AND MUSIC MATERIALS	
<b>CLIL program designed to teach Music and English in Preschool Education</b> <i>Verónica Asensio Arjona</i> .....	247
<b>Making music to investigate our neighbourhood: The Musiquem Program</b> <i>Alberto Cabedo-Mas, María-Jesús Puerto-Sánchez, Roberto Macián-González and Lidón Moliner-Miravet</i> ....	257
<b>Empowerment through the Arts. Soundscapes as strategies in Music Education</b> <i>M.Paz López-Peláez Casellas, María Martínez Morales and María Isabel Moreno Montoro</i> .....	265
<b>Beginning violin: An analysis of didactic approaches included in scholastic publications</b> <i>Roberto Macián-González and Jesús Tejada Giménez</i> .....	275
<b>Approaching musical concepts through poetry: Rosalía de Castro and the Art Song</b> <i>Eliseu Mera Quintas</i> .....	283

## 7. SELECTION, ASSESSMENT AND DEFINITION OF DIDACTIC AND MUSIC MATERIALS

### CLIL Evaluation Music in English

*Verónica Asensio Arjona and Olga González Mediel* ..... 295

### The greguerías as teaching material for the expression of words, images, sounds and the body

*Maricel Totoricagüena and María Elena Riaño* ..... 303

### Secondary Music Education for future professional artists: Students' expectations and education needs

*Luis Román Suárez-Canedo* ..... 311

## 8. HISTORIC VIEW IN RELATION TO DIDACTIC AND MUSIC MATERIALS

### Music history from an interdisciplinary and cultural perspective. Giuseppe Verdi's *Trovatore* in Primary School

*Silvia Concedda* ..... 321

### Methods for the teaching of key instruments: from Bermudo to the 20th Century

*M<sup>a</sup> del Carmen Estavillo Morante* ..... 339

### Historical approach to Percussion teaching methodologies in Galicia: from popular to official context

*David Rodríguez-García and Margarita Pino-Juste* ..... 345

### Brazilian Methodologies of Music Education: Publications and Materials

*Eliton Perpétuo Rosa Pereira* ..... 353

## 9. MUSIC EDUCATION IN PRACTICE

### Playing *Takedinorum*

*Benito Buide del Real* ..... 367

### Design and implementation of an educational resource bank for teaching traditional music in primary education

*Francisco Collantes Carollo* ..... 373

### My first violín, methodology for the first stages of violin learning

*Mario Diz Otero* ..... 377

### La Bruja Ma-Maruja Workshop (The Witch Ma-Maruja)

*Cristina Llabrés González* ..... 385

### Colos de Música: A contribution toward building Inner Gardens

*Mariana Vences, Ana Isabel Pereira, Paulo María Rodrigues, Paulo Ferreira Rodrigues and Helena Rodrigues* .... 391



<b>A soldier named Interval</b>	
<i>María Vicente Fernández</i> .....	395
<b>Songs in pipes. Popular children's songs through the pipe organ as a teaching material</b>	
<i>Rosa M. Vicente Álvarez and María Soledad Mendive Zabaldica</i> .....	413

# SECONDARY MUSIC EDUCATION FOR FUTURE PROFESSIONAL ARTISTS: STUDENTS' EXPECTATIONS AND EDUCATION NEEDS

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*Abstract.* This study, which is part of a broader research project, seeks to deepen our knowledge about how secondary school students interested in being music, dance or dramatic art professionals fulfill their expectations and educational needs within the available curricular options of the Spanish education system. In this sense, we study how a classroom group of students involved in the Bachillerato de Artes Escénicas, Musicales y Danza via understand and imagine their education and professional futures, trying to explore their educational demands. It is through comparing their testimonies with the actual educational processes, which take place within the classroom, as well as those didactic materials used for this purposes, that we promote a debate about how music education learnings are related to students' imagined professional futures and, thus, analysing how music curricular contents and materials meet those expectations.

*Keywords.* Music education, Bachillerato, popular music, artist education, curriculum

## 1. Introduction

Cultural and creative industries play an important role in modern societies (Cunningham, 2002), as they are an increasing part of the global economy (Dörffinger et al., 2016) and also due to the central role of aesthetics in our lives (McCarthy, 2003). As a result, their output “products” have become a substantial part of our cultures. For more than fifty years, “Art Worlds” (Becker, 2008), defined as a collective net of activities related to art, have

expanded their domains to embrace different multimedia formats and contents. This has also led to a process of increasing specialisation of artistic activities, establishing a complex structure of mediations around the work of art (Hennion, 1997). Thus, facing a process of constant change dominated by the introduction of a wide range of new media and technological tools, as well as the emergence of new audiences, the world of art creation itself has also been subject to deep transformation. In this sense, artists have been compelled to offer different kind of art proposals and goods within a new economic, social and technological context. As a consequence, all these new challenges have implied a shift in determining those skills needed to be an art professional (Renshaw, 2013).

It is within this context that we seek to analyse how music education in *Bachillerato* level is adapted to face the changes in the real conditions of art production and reception. Related to the latter idea, it is remarkable that in 2007 an academic option was created in Spain devoted to music and performing arts within post-mandatory secondary education. It was included as a part of the more general *Bachillerato de Artes* (which also offered another modality specialized in fine arts). Thus, when LOE (2006), a new organic education law, and other legal developments came into effect, students interested in any of these art fields were given the opportunity to access an official artistic education at high school level (Pérez Prieto, 2001).

This academic itinerary was devoted to completing the existing professional studies of music and dance that students could attend at the Conservatory parallel to their secondary education studies. In fact, Conservatories tend to educate students since childhood (from 8 years old onwards). Thus, this option was devoted to integrating both academic spheres (Secondary and postsecondary education and art professional education), which were very often studied at the same time by students interested in being music and dance professionals. Taking into account these arguments, the purpose of this research is to analyse music education within this novel academic option, *Bachillerato de Artes Escénicas, Musicales y Danza*, which seeks to instruct those students interested in music and performing arts. Furthermore, this new itinerary reflected a broader tendency to normalize and integrate performing arts, music and dance education within the general education system and, thus, seeking to integrate Conservatories of Music and Dance within the general education system, overcoming a previous situation where they tended to be isolated institutions devoted to a single art field.

## 2. Aims

This study, which is part of a broader research project, focuses on analysing two modality subjects related to music, a type of high school subjects oriented to developing students in a specific professional area<sup>1</sup>. Students must choose three modality subjects in each

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<sup>1</sup> According to LOE (2006) terminology, modality subjects are those which provide education oriented to a specific area of knowledge in order to develop competences linked to it. Thus, these kind of subjects prepare students for later studies in that specific area or foster their insertion into the labor market in activities related to that field.

high school year. Thus, within this option, these two were devoted to music. Their study was interesting due to their essential role in giving this artistic itinerary its specificity, as well as to provide students with a broad and systematic music education within this level, which differs from how music education is conceived within mandatory education, where it tends to play a secondary role.

The first subject studied is *Análisis I* [Music Analysis] and the other is *Lenguaje y Práctica Musical* [Music Theory and Practice]. The interest of these subjects lies in the ways professional music contents, which were previously circumscribed to Conservatory studies, are translated to the high school domain, where they are taught to students who are interested in other artistic fields. It is through these subjects in the first year of high school, that the research seeks to understand the extent to which music curricular design takes into consideration students' previous music backgrounds (with some students attending studies at the Conservatory while others do not), as well as those skills and learnings actually needed within the music industry.

For almost the last twenty years, there has been a remarkable legislative tendency which tries to integrate art education itineraries as normalized options devoted to educate future art professionals within the general education system. However, the actual design of music education in Spain is still harnessed to the deep influence of certain ideologies and traditions, exacerbated by the historical institutional isolation of Conservatories. Thus, in the case of music, due to the original foundations and objectives of music education within the Conservatory institution, the culture of western art music has had an important dominance in determining the goals and structure of its curricula (Vicente & Aróstegui, 2003). For all of this, it is essential to observe how music education foundations and design meet the real needs of those students seeking to become music or performing arts professionals in the future. This study analyses what underlies those contents considered worth being taught and, in this way, determining to which extent this music education is harnessed and influenced by specific institutions.

In order to achieve a deeper understanding of music education foundations and goals, it is important to incorporate what Becker (2008, p. 2) calls *Art Worlds*, focused on considering art as a collective and cooperative process that involves a wide range of activities involved in creating and publishing works of art. From this perspective, it is important to observe the different professionals involved within the artistic process in order to evaluate the way in which music subjects help students to prepare themselves for becoming part of the *Art Worlds*. In this process we also take Hall's (1997) approach to culture and language, influenced by Williams (1994) concept of culture as the way people live and understand reality. Thus, it is remarkable how different music styles tend to be culturally defined by tastes, ideas and conventions which, in the end, inevitably privilege a way of understanding music, and what a music professional really is.

Related to the above, we seek to approach the cultural system that conveys a certain interpretation of what is to be considered music, as well as what is worth being learnt by music professionals. This cultural perspective is also useful to observe and understand that a music curriculum is transformed inside a real classroom where participants, both students and teacher, have their own music backgrounds, skills and cultures.

### **3. Methodology**

This study follows an ethnographic approach which helps to systematically learn about the social and cultural life of communities, trying to capture people's perspectives within the research (LeCompte & Schensul, 2010).

The adoption of this methodological perspective seeks to broaden the understanding of how participants relate to music, including students and the teacher of both music subjects. In this sense, the study analyses how the cultural framework of a specific group influences the way music learnings and curricular contents are acquired. For this, it tries to illuminate the way music conceptions, ideas and cultural backgrounds of participants interact with contents, objectives and materials of music subjects. The ethnographic approach illustrates music education priorities in training students for their academic and professional future. Moreover, it also apprehends different ways in which students understand music in relation to their imagined futures. This helps to figure out the extent to which this academic path fit their expectations and future art professional careers.

The beginning of the field work involved the research scenario selection based in convenience criteria and, thus, selecting the case which provided easier access under determined conditions (Flick, 2002). The study was conducted in the only public secondary school offering this academic itinerary in the city of A Coruna, in Galicia, Spain. Before the entrance of the researcher in the field, the school and the music teacher were asked for permission to do the research. It was also important to negotiate the researcher role with the teacher, trying to build a relationship of trust and collaboration from the beginning, considering that she was key to facilitating the access to the classroom and her students. In fact, teacher rapport was essential during the research process, helping the researcher to deeply understand and inform different classroom dynamics from her perspective.

Students individually decided to participate at each step of the study. In this sense, schedules were adapted in order to facilitate their participation. Voluntary participation was guaranteed through the reception of information consent after carefully explaining the research objectives and methodology to all participants. Moreover, participation was anonymous and participants were assigned a pseudonym (Flick, 2014).

This study has followed an emergent design under a constant reflexive approach. Data collection, selection and analysis have been part of a circular flow of decision-making which has sought to engage collected data with the research design through a gradual selection (Flick, 2002), as well as entailing an inductive understanding through the interplay of both data collection and data analysis (Simons, 2011).

The field work was conducted for a whole academic year, and it was based mainly on participant observation within a single group of 14 students. As a result, 29 class sessions were observed within this period of time. This study also includes 3 focus-group interviews to students where they were asked about their future expectations, their academic performance and also their opinion about classroom methodology and materials, including books used in the lessons. In addition, 2 interviews were made to the teacher in order to reflect her opinions about the structure of subjects and their curricular goals, as well as the foundations of her subject planning and teaching strategies. Furthermore,

this research includes the analysis of textbooks, classroom didactic materials, and also a blog used within the classroom as a learning resource (with 73 entries during the academic year). One book was used in each of the subjects. In Análisis I the book selected was “Forma y Diseño” (Bennett, 2011), while in Lenguaje y Práctica Musical students used “La teoría musical en la práctica” (Taylor, 2002). Both books had practice materials which were part of the classroom learnings.

Selection strategies within ethnographic models are defined by their flexibility and adaptability and their integration throughout all the investigation stages. In this sense, during the fieldwork period of eight months, one of the criteria that turned out to be of most importance was the differences between those students who attended music studies in the Conservatory and those who did not attend music formation at that institution. The former had a great importance within the classroom due to their previous music instruction.

#### **4. Findings**

As a result of this research, we have observed that western art music culture heavily influences music learnings and objectives in this educational level. Thus, it illustrates the importance given to objectives and contents directly related to music theory, such as music notation or the structural properties of music, which are typical features of western art music works.

This music education design focused on western art music culture implicitly assumes becoming a classical music interpreter or composer as the desirable output professions for those who study music within this academic option. Contrary to this expectation, we have observed that most students taking part in this study are not attending music studies at the Conservatory.

A great gap has been found in students' music backgrounds and cultures, and curriculum and didactic materials design, which can be partly attributed to Conservatory influence as an existing music academic itinerary.

Music education design is not directly connected to other artistic areas which are also part of this education itinerary. In this sense, music contents within this *Bachillerato* option do not have clear engagement with those educational needs of students interested in Dance or Drama.

#### **5. Conclusions**

In our contemporary societies, popular music styles offer by far the most music professional opportunities. This fact is also reflected in students' music preferences and music cultures, which are mainly involve this kind of music. These arguments go in the same direction as those professional futures imagined by participants, which go far beyond traditional professions within the western art music scene. However, music education in this stage does not foster new professional paths and perspectives for students that would help them to choose their future careers and give them creative tools to adapt to this reality in constant change. On the contrary, it has been observed that music subjects tend

to remain harnessed to a traditional approach of music education linked to western art music culture and its tight conception of what a music professional really is.

## 6. Discussion

“Art worlds” tend to be subject to constant change, where all the professionals involved need to continually adapt their skills to new contexts. Because of this, it is important to start a debate about the structure of music education in Spain, as this high school option is supposed to be an itinerary for future professionals related to arts. Thus, it is important to discuss the convenience of introducing those skills which would improve future employability and engagement of students within creative industries.

The curricular design of the music subjects studied seems to be adapted for students involved in Conservatory studies of music while studying this high school option. Thus, fostering contents that seem far from being suitable for other artistic itineraries apart from studying music at the Conservatory, an opportunity is lost for approaching music from a broader perspective which could show its relation with other art domains. This current perspective helps the professionalization of students oriented to continuing their studies of western art music at the Conservatory, while ignoring the needs of the majority of participants of this case study, especially those oriented toward other art domains.

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