



Analysis of the musical repertoire in elementary textbooks: A critical approach from students' preferences [

Ediciones Complutense,
2021-04-06

[info:eu-repo/semantics/article](#) [info:eu-repo/semantics/publishedVersion](#)
[Artículo revisado por pares](#)

Analítica

One of the concretions of critical pedagogy in music education is the use of a musical repertoire that represents students' preferences. In the present study, the presence of that repertoire is analyzed in the most currently used textbooks. For this, 15 textbooks have been studied, analyzing 985 different pieces. The variables used were the historical period or musical genre, the style within the repertoire of urban popular music, the beginning of the artistic activity of its author and the type of associated didactic proposal. The results indicate that urban popular music has a scarce presence in textbooks (8.20%) and does not coincide with the styles or the years of activity of the authors that make up the preferences of the students. In addition, the didactic proposals associated with this repertoire are mainly related to music audition and history, so they are not conceived as pieces to be interpreted

One of the concretions of critical pedagogy in music education is the use of a musical repertoire that represents students' preferences. In the present study, the presence of that repertoire is analyzed in the most currently used textbooks. For this, 15 textbooks have been studied, analyzing 985 different pieces. The variables used were the historical period or musical genre, the style within the repertoire of urban popular music, the beginning of the artistic activity of its author and the type of associated didactic proposal. The results indicate that urban popular music has a scarce presence in textbooks (8.20%) and does not coincide with the styles or the years of activity of the authors that make up the preferences of the students. In addition, the didactic proposals associated with this repertoire are mainly related to music audition and history, so they are not conceived as pieces to be interpreted

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzM4NTgzMDk>

Título: Analysis of the musical repertoire in elementary textbooks: A critical approach from students' preferences [electronic resource]

Editorial: Ediciones Complutense 2021-04-06

Tipo Audiovisual: Music education Textbook content Critical theory Primary education Educación musical
contenido de libros de texto teoría crítica educación primaria

Variantes del título: Análisis del repertorio musical en los manuales escolares: Un enfoque crítico a partir de las preferencias de los estudiantes

Documento fuente: Revista Electrónica Complutense de Investigación en Educación Musical - RECIEM; Vol. 18 (2021); 15-25

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: Derechos de autor 2021 Revista Electrónica Complutense de Investigación en Educación Musical - RECIEM

Lengua: Spanish

Enlace a fuente de información: Revista Electrónica Complutense de Investigación en Educación Musical - RECIEM; Vol. 18 (2021); 15-25 Revista Electrónica Complutense de Investigación en Educación Musical - RECIEM; Vol. 18 (2021); 15-25 1698-7454

Otras relaciones: <https://revistas.ucm.es/index.php/RECI/article/view/64607/4564456557312> /*ref*/Abrahams, F. (2005). The Application of Critical Pedagogy to Music Teaching and Learning. *Visions of Research in Music Education*, 6, 1-16. <https://doi.org/10.1177/87551233050230020103> /*ref*/Abrahams, F. (2007). Musicing Paulo Freire: a critical pedagogy for music education. En P. McLaren y J. L. Kincheloe (Eds.), *Critical Pedagogy: Where Are We Now?* (pp. 223-237). Nueva York: Peter Lang /*ref*/Abril, C. R. (2009). Responding to culture in the instrumental music programme. *Music Education Research*, 11(1), 77-91. <https://doi.org/https://doi.org/10.1080/14613800802699176> /*ref*/Abril, C. R. (2013). Toward a More Culturally Responsive General Music Classroom. *General Music Today*, 27(1), 6-11. <https://doi.org/10.1177/1048371313478946> /*ref*/Allsup, R. E. (2004). Of Concert Bands and Garage Bands: Creating Democracy through Popular Music. En C. X. Rodríguez (Ed.), *Bridging the Gap. Popular Music and Music Education* (pp. 205-223). Reston: MENC: The National Association for Music Education /*ref*/Aloy, M. J., Broseta, T., Larumbe, M. y de la Ossa, M. (2013). *Música 5 primària*. Valencia: Voramar/Santillana /*ref*/Aloy, M. J., Broseta, T., Larumbe, M. y de la Ossa, M. (2014). *Música 6 primària*. Valencia: Voramar/Santillana /*ref*/Apple, M., Au, W. y Gandin, L. A. (2009). Mapping Critical Education. En M. Apple, W. Au y L. A. Gandin (Eds.), *The Routledge International Handbook of Critical Education* (pp. 3-19). Nueva York: Routledge /*ref*/Atance, J. y Argenta, F. (2013a). *Sent la Música. Primària 5. Llibre de l'alumne*. Madrid: Pearson Educación /*ref*/Atance, J. y Argenta, F. (2013b). *Sent la Música. Primària 6. Llibre de l'alumne*. Madrid: Pearson Educación /*ref*/Banks, J. A. (2010). Series Foreword. En V. L. Lind y C. L. McKoy (Eds.), *Culturally Responsive Teaching* (pp. ix-xiii). Nueva York: Teachers College /*ref*/Boal-Palheiros, G. M. y Hargreaves, D. J. (2001). Listening to music at home and at school. *British Journal of Music Education*, 18(2), 103-118. <https://doi.org/10.1017/S0265051701000213> /*ref*/Boal, G., Ilari, B. y Monteiro, F. (2006). Children's responses to 20th century 'art' music, in Portugal and Brazil. En 9th International Conference on Music Perception and Cognition (pp. 588-595) /*ref*/Bort, A., Roca, P., Sanchis, E. y Sorolla, L. (2013). *Siringa 2. Mètode de flauta*. Valencia: Tàndem /*ref*/Bowman, W. D. (2004). 'Pop' Goes...? Taking Popular Music Seriously. En C. X. Rodríguez (Ed.), *Bridging the Gap. Popular Music and Music Education* (pp. 29-49). Reston: MENC: The National Association for Music Education /*ref*/Campbell, P. S. (2018). *Music, Education, and Diversity*. Nueva York y Londres: Teachers College /*ref*/Catling, S. (2014). Giving younger children voice in primary geography: empowering pedagogy - a personal perspective. *International Research in Geographical and Environmental Education*, 23(4), 350-372. <https://doi.org/https://doi.org/10.1080/10382046.2014.946321> /*ref*/Cavicchi, D. (2002). From the Ground Up. Thinking About Tia DeNora's Music in Everyday Life. Action, Criticism, and Theory of Music Education, 1(2), 1-15 /*ref*/Cavicchi, D. (2009). My Music, Their Music, and the Irrelevance of Music Education. En T. Regelski y T. Gates (Eds.), *Music Education for Changing Times* (pp. 97-107). Londres: Springer /*ref*/Chicote, A., Rodrigo, A. y Taberner, M. (2015a). *Preludi 5. Quadern d'activitats*. Alzira: Tàndem /*ref*/Chicote, A., Rodrigo, A. y Taberner, M. (2015b). *Preludi 6. Quadern d'activitats*. Alzira: Tàndem /*ref*/Choppin, A. (2000). Los manuales escolares de ayer y hoy: el ejemplo de Francia. *Historia de la educación: Revista interuniversitaria*, 19, 13-37 /*ref*/Christophersen, C. y Gullberg, A. K. (2017). Popular music education, participation and democracy: some Nordic perspectives. En G. D. Smith, Z. Moir, M. Brennan, S. Rambarran y P. Kirkman (Eds.), *The Routledge Research Companion to Popular Music Education* (pp. 425-437). Routledge /*ref*/Cifuentes, A., Aguado, T., Gancedo, E. F. y Rivas, R. (2014). *Música 5. Aprendre és créixer*. Madrid: Anaya /*ref*/

/Cifuentes, A., Aguado, T., Gancedo, E. F. y Rivas, R. (2015). Música 6. Aprendre és créixer. Madrid: Anaya /*ref*/
/Couldry, N. (2009). Rethinking the politics of voice. Continuum, 23(4), 579-582. <https://doi.org/10.1080/10304310903026594> /*ref*/Dahlhaus, C. (2006). La idea de la Música absoluta. Barcelona: Idea Música /*ref*/
/Díaz, L. (1999). Los guardianes de la tradición. Ensayos sobre la 'invención' de la cultura popular. Gipuzkoa:
Sendoa /*ref*/Emmons, S. E. (2004). Preparing Teachers for Popular Music Processes and Practices. En C. X.
Rodríguez (Ed.), Bridging the Gap. Popular Music and Music Education (pp. 159-188). Reston: MENC: The
National Association for Music Education /*ref*/Escolano, A. (2001). El libro escolar como espacio de memoria.
En G. Ossenbach y M. Somoza (Eds.), Los manuales escolares como fuente para la historia de la educación en
América Latina (pp. 35-46). Madrid: Universidad Nacional de Educación a Distancia /*ref*/Flores, S. (2007).
Principales acercamientos al uso de la música popular actual en la Educación Secundaria. LEEME, 19, 1-16.
<https://doi.org/https://doi.org/10.7203/LEEME.19.9763> /*ref*/Flutter, J. y Rudduck, J. (2004). Consulting Pupils:
What's in It for Schools. Nueva York: Routledge Falmet /*ref*/Frith, S. (1996). Towards an aesthetic of popular
music. En R. Lepperd y S. McClary (Eds.), Music and society. The politics of compositions, performance and
reception. New York: Cambridge University Press /*ref*/Giráldez, A. (1997). Educación musical desde una
perspectiva multicultural: Diversas aproximaciones. Revista Transcultural de Música, 1, 1-10 /*ref*/Giroux, H.
(1989). Schooling as a Form of Cultural Politics: Towards a Pedagogy of and for Difference. En H. Giroux y P.
McLaren (Eds.), Critical Pedagogy, the State, and Cultural Struggle (pp. 125-151). Nueva York: State University of
New York Press /*ref*/Goehr, L. (1994). The imaginary museum of musical works. New York: Oxford University
Press /*ref*/Gowan, J. (2016). A Polysemy of Meanings : Music Education for Critical Pedagogy. Canadian Music
Educator, 57(3), 23-28 /*ref*/Green, L. (2004). What Can Music Educators Learn from Popular Musicians? En C.
X. Rodríguez (Ed.), Bridging the Gap. Popular Music and Music Education (pp. 225-247). Reston: MENC: The
National Association for Music Education /*ref*/Green, L. (2005). Meaning, autonomy and authenticity in the music
classroom. London: Institute of Education, University of London /*ref*/Green, L. (2008). Music, Informal
Learning and the School: a New Classroom Pedagogy. Aldershot: Ashgate /*ref*/Green, L. y Narita, F. (2015).
Informal learning as a catalyst for social justice. En C. Benedict, P. Schmidt, G. Spruce y P. Woodford (Eds.), The
Oxford Handbook of Social Justice in Music Education (pp. 302-317). New York: Oxford University Press /*ref*/
/Hargreaves, D. J. y Marshall, N. A. (2003). Developing identities in music education. Music Education Research, 5
(3), 263-273. <https://doi.org/10.1080/1461380032000126355> /*ref*/Hargreaves, D. J., Purves, R. M., Welch, G. F.
y Marshall, N. A. (2007). Developing identities and attitudes in musicians and classroom music teachers. British
Journal of Educational Psychology, 77(3), 665-682. <https://doi.org/10.1348/000709906X154676> /*ref*/Hebert, D.
G. (2009). Musicianship, Musical Identity, and Meaning as Embodied Practice. En T. Regelski y T. Gates (Eds.),
Music Education for Changing Times (pp. 39-55). Londres: Springer /*ref*/Hebert, D. G. y Campbell, P. S. (2000).
Rock music in American schools: Positions and practices since the 1960s. International Journal of Music
Education, 36(1), 14-22. <https://doi.org/10.1177/025576140003600103> /*ref*/Hurtado, E., Moltó, E. y Ramírez, L.
(2009). Fa Sol Música 6. Quadern de Música per a Primària. Alaquás: Abril-Prodidacta /*ref*/Hurtado, E., Moltó,
E. y Ramírez, L. (2011). Fa Sol Música 5. Quadern de Música per a Primària. Alaquás: Abril-Prodidacta /*ref*/
/Ibarretxe, G. y Vergara, A. B. (2005). Presencia y tratamiento de las diversas culturas musicales en los libros de
texto de Educación primaria: el caso navarro. Musiker, 14, 79-99 /*ref*/James, A. (2007). Giving Voice to
Children 's Voices : Practices. American Anthropologist, 109(2), 261-272. <https://doi.org/10.1525/AA.2007.109.2.261.262>

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es