

Interactions in children’s musical teaching with professional and artistic educative ends

Interacciones en la enseñanza musical infantil con fines educativos artísticos y/o profesionalizantes

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Abstract	Resumen
<p>Through the ages, music has always been a fundamental element in the cultural development of mankind. Musical apprenticeship among children has had a positive impact in their psychomotor development, as well as in their sociocultural medium, either coming from general arts education, or, a specialist-oriented musical training. There are certain parameters that contribute to the broad arts education of children, and others that impact specifically the children that are perceived as future professional performers. The information that integrates this work was gathered from a comparative study and analysis of documents. The objective in this article is to observe the interactions of the infants' musical teaching processes with professional and artistic educative ends, highlighting identity values and the methods applied, which contribute to a better integration of a child's musical culture, his own formative needs considered.</p>	<p>La música ha sido un elemento primordial en el quehacer cultural del hombre a través de los tiempos. El aprendizaje musical en los niños, ya sea para la estimulación temprana, desde la educación artística, o de manera especializada, ha tenido un impacto positivo tanto en el desarrollo psicomotriz como en el ámbito socio-cultural. Existen algunos indicadores que aportan a la enseñanza artística general con los infantes, y otros que son específicos para el entrenamiento de niños que se perciben como futuros intérpretes profesionales. A partir de realizar un estudio comparativo y el análisis de documentos, se obtuvo la información para este trabajo. El objetivo propuesto es observar las interacciones de los procesos en la enseñanza musical infantil con fines artísticos y/o profesionalizantes, destacando valores identitarios y los métodos empleados, en atención a cómo estos tributan a una mejor integración de su cultura musical al considerar sus necesidades formativas.</p>
<p>Artistic teaching, Methods, Specialized musical teaching</p>	<p>Enseñanza artística, Métodos, Enseñanza musical especializada</p>

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Introduction

A fine line separates musical artistic training and professional training in primary schools both in Mexico and in most Latin American countries, and even in Europe, since all children can appreciate, enjoy and share musical art, or play a musical instrument in a playful way. This experience is recognized as part of the artistic education that is contemplated in the school curricula, and that, as a whole, is supported as one of the basic rights of the integral education of the human being. This has a positive impact on socio-emotional well-being and learning outcomes: "Giving higher priority to arts education in educational systems can be very useful to open minds to the diversity of the world's cultural experiences, creating generations of students endowed with the knowledge, skills, values and attitudes required to build stronger, more sustainable and peaceful societies (...) (United Nations Educational, Scientific and Cultural Organization [Unesco], 2020).

In a global sense, there is a group of recognized methods, especially from the educational reforms of the late nineteenth and early twentieth centuries, which have allowed a standardization of artistic teaching as an axis complement for psychological, physical-motor development, social, cultural and educational of children in the early stages of their development, which impacts on the assimilation of values and the acquisition of practical knowledge for the development and value formation of the human being.

In turn, there are selective initiation schools, specialized in the training of children who acquire specific skills in learning a musical instrument and that, although at that time it cannot be defined whether in the future they will be professional musicians, at least they are prepared for that purpose.

The reforms that began with school education in the last century have fueled questions about how to teach and make art with children. Based on these objectives, we have detected a trend in the use of specific methods for musical artistic teaching where, as a general rule, songs with traditional, patriotic and / or folk themes are integrated.

But also, there are currently specific proposals in Latin American countries about the need to use these same topics at the beginning of the teaching of an instrument for professionalizing purposes, as a way to "break" with the Euro-centrist tradition of recognized music education as "classical or academic", and that has been, for times, the formative foundation in conservatories and specialized music schools.

The acculturation-transculturation processes are well known, among other ways of naming the cultural miscegenation that points to the Latin American societies that were conquered centuries ago, and there is also evidence about the resulting significance regarding the so-called cultural identity; the recognition of a tangible or intangible heritage and the accumulated heritage that enriches the artistic culture of the peoples, where identity music is inserted. This supports and justifies the claim about the need to have and address this repertoire at the beginning of specialized education, since in the upper grades there is already a wide catalog of Latin American concert music.

The objective of this work is focused on observing the interactions of the processes in children's musical teaching for artistic and / or professional educational purposes, highlighting identity values and the methods used, taking into account how these contribute to a better integration of musical culture of the child according to their training needs. The methodology combines the analysis of documents and the comparative study based on the goals or purposes, the objective, the content, the methods, the forms and the context in which these processes are carried out.

Development

The promotion of identity values through artistic education

In the 20th century there was an important revolution in all areas of life, societies, science, culture, politics, religion, philosophy, technological and research advances, the arts and others; all of this was decisive in the mode of action of the human being; the changes in their behavior have set guidelines for the realization of dynamic transformations in the approach to education in all forms of teaching.

The place of art and music in education has also been revalued, its scope in the aesthetic and humanistic order has come to be interpreted as essential in the formative processes at all levels; musicology and ethnomusicology are also consolidated, which have had a direct impact on musical research and the recognition of values and identities in the Latin American context.

Understanding the role of art in the social system, various teaching methods have appeared, and attention has been given to the training of teachers who teach the subject of art education and, within this, music. The massive nature of teaching responds to the needs of enhancing culture, expanding the possibilities of human development and offering a world of opportunities in a multiculturalism, freedom of action and thought, in line with modern times. An essential place in this relationship is constituted by artistic education and the recognition of talent from an early age, which represents direct attention to the development of childhood. In a multicultural world it is natural to use multidisciplinary educational methods from the primary levels.

There are various ways of understanding and putting into practice arts education; the most widespread are seen as a teaching method or subject, whose objectives are oriented, in some cases, to “(...) development of the individuality of each student (...) to provide the necessary tools for the subject to act with them and to exploit its potential” (International University of Valencia, 2018); in others, they are aimed at the training of young people of their time, capable of judging artistic manifestations with an integral vision in accordance with the society in which they live (Directorate of Institutional Communication, 2020).

These points of view, which may appear in a particular way or in parallel, are based on the approaches enunciated in the Artistic Education Roadmap proposed at the World Conference in 2006, which highlights its inclusion in school curricula as a method of teaching, or its implementation in disciplines that enhance artistic competence, sensitivity and appreciation of the arts. In either case, it will be based on the culture (s) of the environment to which the learner belongs, in a way that strengthens their confidence based on their own culture, as a starting point, to explore, respect and appreciate others.

This indicates the need to be attentive to the changing nature of culture and its value in historical and contemporary contexts (Unesco, 2006).

The practice in art education is manifested in the interaction of students with art objects, artists or with their teachers; with her own creation; or through study and research; all of which contributes to the right to education and participation in culture, the development of individual capacities, the improvement of the quality of education and the promotion of the expression of cultural diversity, which are conformed as formulated objectives for this practice (Unesco, 2006)

Once the artistic perception in the educational process has been understood, it can be concluded that, through it, identity values are instilled in students, through an interaction between educators and children (in the case at hand), creating human values, expectations and experiences, stimulating the development of personality and motivational and emotional growth, as well as the understanding of who we are as individuals and why we interact personally and collectively in our environment, with the family and with society.

This capacity for self-recognition and self-improvement is then acquired from artistic practice. Through the arts, not only a better understanding of life and the universe has been achieved, but also a greater incidence in the development of our capacities to face the experiential and educational processes (Custodio and Cano-Campos, 2017).

To perceive the identity values that musical education contributes to the integral formation of children, we rely on reflective criteria based on certain realities of the current moment. The history of art has been linked since ancient times to the development of civilizations; the logic of thought, communication, language, judgments on racial, religious, geographic, territorial identification, of societies and nations, were coexisting and manifesting as cultural identities. Through music, dance or painting, the human being not only left his traces in the civilizational evolution, but, in turn, seized art as a means of transforming reality.

The artistic and musical tradition coins concepts of cultural typification recognized as the folklore of the peoples. In the contrast of interpretations that it has been given, its look from the traditional is revealed, enriched with the social needs of a specific moment and with the exchange of native artistic expressions and from other regions. "Normally musical folklore by its oral transmission remains stored in the memory of all those who create, transform and reproduce it, it is also exposed to continuous variation and reinvention" (Arévalo, 2009, p. 3).

When scrutinizing the cultural riches in Latin America and the Caribbean, he stands out above all "(...) this paraphernalia of syncretisms and mixtures, [where] the back and forth musics are born, the conformation of Creole music (...)" (Brouwer, 2004, pp. 12, 13). The diversity and richness of folklore has championed the popular identity culture of the peoples and, in this sense, it has been one of the most genuine expressions in its classification. For this reason, traditionally, one of the aspects of greatest emphasis in the teaching of artistic education is the enjoyment and recognition of folklore and popular traditions.

The main values that folklore contributes from artistic education as a pedagogical and didactic instrument were summarized, since the last century, by María Jesús Martín Escobar, who relates individual and collective aspects based on respect, understanding, help, integration and human improvement (Martín, 1992). In this sense, Isamitt (2002) advocates the strengthening of intimate ties that lead to the consolidation of the national spirit by exalting feelings of nobility, generosity, brotherhood and love for the land.

Folk music is, in itself, an element of cultural identity with universal recognition. Traditional music is part of a collective memory that is reproduced in daily experiences; however, folklore - as a reflection of community evolution - has undergone changes. Currently, the meaning of belonging has been transmuted; migration, plural freedom of thought and scientific-technological advances (which allow access to knowledge in real time) have generated important permutations in the use of the media; added to this are social, work, school and even family relationships with multicultural profiles.

These processes are identified by the ethnomusicologist Josep Martí as cultural frameworks in times of globalization (Martí, 2002).

The historian Sánchez Usón (2015) pointed out the complexity and ambiguity of the term identity from the individual and the collective; in addition, Fraile (2010) revalued the contemporary dialectic in which universality and national identity are not at odds, forming part of the processes of heterogenization and homogenization as a fundamental characteristic of our era. From the musical point of view, this means the expression of all kinds of techniques, proposals and ideas, and the importance that these acquire significance both in the creative processes and in the sound interpretation. As a result, the Mexican electroacoustic music composer Sigal (2005) advocates not to limit the artist's goal of personal and creative innovation, and exemplifies how his music, with a new language, constitutes that patrimonial link of the past, present and future.

As a result of this constant evolution, regarding the new cultural identity, Sánchez Usón (2015) asserts:

... in this case the new musical identity of the peoples will have to be built from the recognition of the idiosyncratic, but breaking the ideological isolation that it entails, and on the acceptance of diversity, in the knowledge of the heterogeneous, assuming its challenges, although without losing tradition, a tradition that, at some point, has been built up with hybrid elements of syncretism and acculturation. (p. 66)

The contextual appropriation of music as an element of identity allows approaching artistic teaching through diverse and creative methods with different languages, and combining non-exclusive teaching models (Lorenzo, 2020); an important component is the teacher who, in order to motivate the student, must make a selection content taking into account the appropriate methodology and mode of action; this led in the last century, the origin of currents of pedagogical renewal and changes of approaches in the teaching process. In music, new educational models appear; to aimed at the appreciation of its beauty.

This indicated that the student should be in contact with music from his own creations, which constitutes the genesis of the application of the concepts of play, freedom, creativity, globality, as methodological principles in the arts.

Methodology

The combination of general methods of scientific research, such as analytical-synthetic and historical-logical, served as the basis for the use of document analysis and comparative study. The analysis of documents made it possible to identify those aspects in which, from the point of view of promoting values, particularly identity, the greatest influence is perceived from musical teaching. Likewise, the methods most used in musical teaching for professional purposes and their use in the formation of identity values in children were examined. The comparative study made it possible to identify the interactions between both teachings, based on indicators such as the end or goal, objectives, content, methods, means, form, and the context in which the activity takes place.

The wide creative universe of musical art formalized the return to the varied proposals that, through the methods, propose how to approach the teaching of music from the initial levels, either within artistic education, or in specialized training centers. of talent with interpretive emphasis. Certain methods perfected towards the 20th century have had different approaches: some directly musical and others that, with the support of music, facilitate the integral development of the child and contribute to their socio-cultural and universal recognition. Some are applied internationally and others are more specific, which also responds to the orientation of the schools themselves.

To establish the contributions of musical methods in art education, their concordance with those of specialized teaching and their differences, we have used a bibliography that is based on the analysis of research, studies and theses that address the subject. The proposal is to revalue the identity and training contributions that can be found from an early musical training.

The main references are concentrated in the authors: Iotova (2009); Gertrudix and Gertrudix (2011); García (2014); Murray (2014); Alvillar (2015); Cuevas (2015); Milanovic (2015); Pons (2015); Valencia (2015); and Capistrán-Gracia (2018). The importance of this selection is that it is based on diverse experiences and with varied purposes; what the methods have contributed in different areas of knowledge in working with children is analyzed, for any of the options presented and even others, since music has had a direct impact on supporting efficiency in other school subjects and in the development for therapeutic purposes.

As a result, some of the more generalized methods used both in art education and in other schools are outlined. The difficulty lies in the fact that we have observed that it is not always made clear of why one or another educational model has been taken; consequently, it has not been stated which methods are most appropriate for a certain type of musical teaching, despite being generalized; the limits of one and the other, and the possible justifications for their application, have largely depended on the schools, their models and study plans, to which must be added as a decisive factor the educational profile of the student teacher.

Results

Art education and its methods in music teaching

The practice of music education in the development of the child is proven; Starting from the intuitive and cognitive elements, the impulse to creativity, the capacities of perception, reflection, improvisation and decision-making, occur in a way as natural and spontaneous as language, communication and family contact. Consistent with the child's environment, singing, dancing, listening to sounds, timbres, rhythms, etc., are synonymous with processes of individualization, affirmation and recognition. Educational methods reinforce these objectives and as a result provide identity values; however, these may vary fortuitously according to the experiences and objectives of its creators, who translate their vision of the world into an artistic and educational philosophy.

Some methods are classical and are formally developed in musical art teaching. The Austrian composer Émile Jaques-Dalcroze (1865-1950) stands out in the foreground, who created his method from his own experiences with students from the Geneva Conservatory of Music who, in their professional studies, presented basic learning difficulties that were not resolved naturally at an early age and before theory learning. His proposal focused on three aspects: rhythmic (eurythmy), music theory and improvisation; the pedagogical bases are left to the educator's consideration.

Disciple of Dalcroze, the Belgian musicologist Edgar Willems (1890-1978) emphasizes through play the psychological value of music in the humanist sense by applying laws of nature, cosmic and human, developing social values such as philosophy of life, which stimulates the teacher to research and educational innovation, to awaken the natural and harmonious potential of the human being. For him the song is the musical training seat, since in it are all the basic elements to develop in this knowledge; in that sense, it emphasizes rhythmic movement, voice and the freedom to create and improvise.

On the other hand, inserted in the avant-garde of electroacoustics and based on years of experiences that start from a mixed training as an engineer, player of a bowed-string instrument (cello), and composer, the Frenchman Maurice Martenot (1898-1980) takes up the ideas of the Italian María Montessori (1880-1952) on sensory perception and creates a monophonic instrument close to a synthesizer "Ondas Martenot" (1928).

It particularly estimates spontaneous sensations, vibrations and psychomotor reactions, giving value to internal rhythm, pure sound, silence (breathing), language (memorization and repetition of syllables and rhythmic cells), the discrimination of timbres and pitches in the form of games. He pays attention to concentration, relaxation, inner singing, and improvisation, enhancing the improvement of the ear and aspiring to a humanistic training.

Attention to listening was also raised from another angle by Canadian composer, musical educator and environmentalist Raymond Murray Schafer (1933) who in the field of acoustic ecology sealed the term "soundscape", a method that is based on the recording of sounds from the natural environment (water, air, wind, animals, sound swings, noises and silences) and combines them both with the human voice (which sings, recites, hums, intones) and with instruments, and with it, more than teaching, makes music creatively. The composition makes sense because it is alive, it is spontaneous and improvised, the voice is integrated, there are imitations and interactions that diversify the sound. The teacher is also a researcher, as well as a participant in the collective learning process.

In agreement with Dalcroze and Schafer, and among the methods most used for the purposes of the art education class from the initial levels, stands out the German composer Carl Orff (1895-1982) who emphasizes the importance of the basic elements of music, in particular rhythm, also expressed in body movement and language, from the primitive, instinctive and perceptual. Lover of traditions and classical antiquity, he handled vocal and instrumental formations with an emphasis on percussion, paid for the interaction of the arts, and the active participation of the child in creative and interpretive processes, for which the formative role is important. of the teacher.

While Orff develops in neoclassical aesthetics with a new reading of tradition, in Hungary another trend is developing based on the research carried out by composers, ethnomusicologists and folklorists Zoltán Kodály (1882-1967) and Béla Bartók (1881-1945) who searched a wide geographic space for the authentic identity roots. The Kodály method has been characterized by success since it is inclusive, it is based on massive choral music, where character, nobility and childhood development are based on collective discipline and the learning of traditional singing, rhythmic development -melodic-harmonic, voice management and learning music theory (phononymy) for ear training and music reading. Taking the voice as an instrument and through play, he proposes singing in various voices, dancing, memorizing and improvising. He considered musical education a right of all the people.

Focused on learning an instrument, the method of the Japanese violinist Shinichi Suzuki (1898-1998) has gained worldwide popularity, and although he started with the violin, his plan has been transferred to almost all musical instruments. Under the principle that learning music should occur as naturally as knowledge of the mother tongue, this early stimulation program is developed collectively and at the same time in individual attention to each child from the age of 3. Family support, training, discipline, encouragement, creativity and stage presence are basic elements for achieving the goal of living, experiencing and becoming passionate about music. Due to its characteristics, this method is not easy to put into practice in the generality of art education classes, however, the aim is not professional training either. It is constituted, from the methodological point of view, in an intermediate point of motivation that gives advantages over the development of musicality and interpretive capacity.

Although there are many methods, some of the main ones have been outlined here, illustrating both the various techniques and methodologies used as well as the capacity and freedom of pedagogical approaches for similar purposes. As can be seen, they respond to certain stimuli, motivations and interests, which define their objectives. Regardless of the proposal used to impart musical education at infant levels, the set of methods offers certain characteristics that positively affect the formation process of identity values.

Art education promotes, as has been expressed, emotional, cognitive and volitional development. During the analysis, it was possible to appreciate identity values that are promoted with musical education, among them they reiterate:

- Appreciation and respect for one's own culture and for those of other regions or countries.
- Appropriation of concepts about folklore, cultural heritage and identity.
- Respect for the wealth, nature and cultural diversity of peoples.
- Understanding and acceptance of other lifestyles.
- Maintenance of the collective memory of traditions, promotion of a culture of peace.

- Coexistence, helps to explain certain human behaviors and better understand man and his integration into society.

Recapitulating from the different sources, it is summarized that the methods have generally contributed to the affirmation, respect and appreciation of childhood in the socio-cultural educational machinery of nations. In the sense of contact with tradition, family and social collectivity, it has allowed, especially children: the appreciation of multiculturalism; the identification and management of character, will and creativity, as well as collaboration and humanistic appreciation from diversity. Regarding the parallelism between learning and the cognitive impulse (the relationship between music, psychology and development), the identity of the subject, self-improvement and self-recognition stand out; appreciation of motivation, expressiveness, and reflective awareness; observation of the relative dimension of spaces and temporalities. All this contributes to the improvement of imagination, memory and fantasy.

In itself, the recognition of the body, the refinement of coordination and movements, which constitutes an opening to physical and psychomotor development, have been important. Also, the methods underline the growth in the sensory and emotional aspect intelligence, the sense of rhythm, melody and harmony according to natural principles, which gives significance to the natural and the nature-related, and boost the intuitive capacity for improvisation, facilitating creativity in the broadest sense of the word.

With the rise of these methods, the practical and didactic move towards a theoretical development of thought, enhancing, in all cases, the value of education.

Specialized music education and the general characteristics of its methods

It is evident that the benefits that artistic education offers towards the knowledge of music in one way or another also accompany specialized music education, in which, in some way, the set of methods used in artistic education are implicit and with identical values. In the pedagogy of Willems (as mentioned by Milanovic, 2015) it is proposed:

If a child clearly expresses his desire to play a musical instrument or to become familiar with it, it is because there is a motivation and, in general, it should be respected. From there, a process emerges that can be named as the incorporation of the instrument into the child's life. Depending on age, that emerges more when playing or when more rationally chosen but that process has to happen because it allows, us to go deeper. (p. 184).

Generally, specialized schools that work with children in the training of instrumentalists receive them between 8 and 9 years of age, especially for those instruments that, such as the piano, violin and cello, are subjects of long careers. The importance of starting at these ages lies in the fact that children already have the capacities that allow them to start a more specific job: they can already assimilate and reproduce elements related to music, and they also have enough physical flexibility to start studying music positions (sometimes unnatural), without affecting their bone-muscular structure, relying on an adequate technique, knowledge of the body and the mental-physical relationship. Elementary education prepares children to acquire physiognomic abilities and skills, and to develop a technique and an intellectual dimension that allow them, later on, to pursue professional studies in music. The logic of this objective requires a more individual and specialized work.

The methods of specialized education have general characteristics that distinguish them from artistic education and, in this sense, it is very difficult to speak of methods created in a particular way, although sometimes we speak of schools, that is, students go to schools of famous pedagogues and interpreters and, in turn, they go through a very rigorous selection and decantation that limits not only the number of students, but also the particularity of the selection.

These schools use very specific methodologies that have several centuries of experience and tradition, because in addition to contributing to the general objectives of artistic education mentioned above, they also focus with equal value on technical-musical learning and the development of artistic values.

These methods do not divide theory and practice; the bases of learning generally encompass science while, specifically, there are subjective aspects that involve the relationship between the teacher and the student.

A particular point (of a discriminatory nature) that makes this difference is the physiology, physical characteristics, age and even origin, hygiene habits, the size of the hands, the length of the fingers and the movement of the joints, the width of the palm of the hand, the length of the pinky finger, the characteristics of the fingertips, the length of the arms, the anatomical shape of the body (shoulders, neck, etc.), all this requires a personal treatment. Applicants take an exam where the natural degree of tuning, musicality, shyness or fluency in the scene, the abilities to sing and what it entails and expresses, the development of memory, what they brings from their cultural environment is assessed, the development of the ear, the discrimination of voices, timbres and heights, the physical flexibility, the conditions of the hands for the instrument, and others. Children pass these tests around the age of 7 or 8. The lesson plan is totally individual.

Another element is the relationship between the score reading in the learning process and the ability to memorize when performing the stage, which implies not only a particular process of methodical learning and attention, but also the will to improvise, correct, assess and exclude; aspects that require discipline and conscience. Some instrumentalists such as violinists are normally accompanied on the piano by a teacher, in this case, another teacher who intervenes in the training process in addition to the violin teacher.

The relationship with the teacher-interpreter starts from a game where the child takes on leading role and is accompanied by an adult, but this becomes a challenge. The interaction with various specialists during the learning of playing an instrument, the family environment and social recognition are key factors that determine the motivation of these children to put aside experiences of habitual work compared to others (hours of video games, TV and others social media) and enter the world of art in a particularly responsible way, which includes individual hours of study.

In this sense, it can be said that, while the methods in artistic education are inclusive and also contribute to the development of musicality, specialized teaching is selective and discriminatory; however, there is a common idea or goal: the humanity of it is what must be transmitted through the instrument.

The violinist of Russian origin born in the United States Yehudi Menuhin (1916-1999) founded a children's school in England (1963) to provide all the conditions in the best training of his students; a magnificent group of renowned specialists and teachers works there. His method uses the experience of the principles of yoga. From practice he expressed: "... no violin is the same as another; each one is as different and particular as humans are and as different in their response to the bow that touches its strings as a series of people would be when faced with an opinion "(Menuhin, 1987, p. 12).

Iván Galamián (1903-1981), of Russian descent and training, carried out important work as a pedagogue in several countries and founded his violin school in New York in 1944. His academy includes the same specialized methodological principles and highlights that the results depend on certain factors, which Milanovic (2015) cites and acknowledges:

Physical, considering both the anatomical aspects of each individual and the psychological actions related to the movements carried out during the performance and the muscular functions that accompany it. // · Mental, the ability of the mind to prepare, direct and monitor muscle activity. // · Aesthetic-emotional, the ability to understand and feel the meaning of music, plus the innate talent to project its expressive message to the public. (p. 182).

Teaching methods in schools and conservatories are generally created by a group of pedagogical teachers, methodologists and even psychologists, instead of by a single teacher, therefore, in most cases, they do not respond to a name, but rather to the pedagogical practices of a group that come together in a school; these are also made up of multicultural teachers, and with diverse training.

The great experience of the Russian-Soviet school is widely known, and has produced many renowned interpreters in the teaching of the violin, for example, which in turn, has spread to various intercontinental countries. This educational multiplicity has enriched the musical endeavor throughout the Latin American continent. Normally, the curricular programs created by these groups include the methodology to be used and in the objectives they propose flexibility margins that allow the differentiated use of an appropriate repertoire for each child: it is about respecting the personalized balance between technical-academic rigor and freedom of artistic expression, emphasizing at all times only those aspects that are necessary to correct; there is permanent observance of individual and family behavior.

In the specialized school the values that are acquired and promoted in artistic teaching are present and are points of agreement; the point is that, instead of a subject, a series of complementary subjects are taught, and between all, these values are promoted. With different names, these components focus on: instrument teaching (individual), choral ensembles class and music appreciation class (collective), music theory class (collective, but with small groups for individual attention) and instrumental ensembles.

Each of them has, in turn, its specific objectives, but in general, certain common proposals that are worked on in the methods of artistic education can be pointed out, such as: the practice of and instrument individually, as well as collectively (in the class of instrumental ensembles, sometimes the instrument being studied is used, but other times others with harmonic and / or percussive characteristics are used), choral singing (in this case with several voices), listening practice (the development of hearing by distinguishing features such as the character of music, the tones and timbres of the various instruments), the handling of the body through dance or the rhythmic or sung reproduction of music, the ability to imitate rhythms and melodies both in an individual and collective settings, as well as improvising (exercises typical of music theory); the bases of harmony contribute to the character and the expression of emotions, the development of creativity and memory.

In short, he is educated in making music from music, assuming a role as a performer and learning to work individually and collectively while assimilating aesthetic, social and identity values.

Regarding the study, the similarity between musical education for artistic education purposes and professional education with regard to the development of identity values is concluded. However, differentiating points can be identified between them:

- The end or goal; in the artistic general (1) a general cultural integration is sought, not a musical result; however, in the particular specialized (2), the important thing is the musical result, the technical development and the artistic growth.
- The objective; Its essence in (1) is to know or play one or several musical instruments that provide general culture and develop physical-mental abilities. In (2), emphasis is placed on playing an instrument, guaranteeing quality learning of technique and creative interpretation.
- The content; in (1) rhythmic learning (danceable and with participation of the body) is weighed, without neglecting the melodic and the accompaniment. In (2) the melodic result is distinguished (in most instruments) taking care of the quality of the singing (tuning), the sound and the integration of other harmonic, rhythmic or accompaniment elements.
- Methods; in (1) they are based on the educational policies of the school system or center; on the experiences of the music teacher or criteria of the educational directors (especially in private ones); schools can usually use one of the particular teaching methods. There is a wide variety of options and methods in the application of the subject, as well as freedom in the use of instruments and repertoires. Its emphasis is directed to the domain of works with folkloric-traditional or patriotic purposes.

The teaching-learning process is developed with a certain foundation in repetition and the capacity for collective improvisation. In (2) they are based on the traditional options of music teaching: the selection of the method (scores) is, applicable according to international study programs; generally, what changes are the levels of application, according to the degree of demand, preparation and individual development (specialized study program in terms of technique and elementary works). There is consensus on the basic methods for the progressive methodological learning of the technique of playing the instrument. The emphasis is on mastering the technical methods and concert pieces of the universal catalog. The teaching-learning process is methodologically oriented to the analysis and development of individual capacities.

- The media; in (1) not much attention is paid to the quality of the instrument; its execution is not essential. The quality is determined by the socio-cultural objective on which the repertoire will depend and the way of executing it. In (2) it is important that the instrument has an adequate minimum quality to respond to the technical and interpretive objectives. There is a catalog of scores (methods) specific to the technique and the concert repertoire.
- The shape; in (1) it is developed in practical classes; in (2) practical and theoretical classes are adopted.
- The context; in (1) artistic activities, singing, or the practice of an instrument are usually developed in the classroom, in social and school life. In (2) learning the particular music of an instrument requires individual study at home or in specialized educational institutions.

The methodology applied in one or another musical education describes strategies based on the objectives for the training of students.

However, in both cases respect for diversity in the group, the management of instinct and character, the appreciation of multiculturalism are promoted; increasing motivation, expressiveness, creativity, and the development of imagination and memory. Also, humanism and group work are promoted.

Some universities in Mexico, such as UNAM, the Autonomous University of Zacatecas and the Veracruzana University, aware of the importance of specialized musical education from childhood levels and of its values and significance in the formation of a cultured man, have in their plans of studies several years of attention to children. In turn, there are teachers-researchers and artists with postgraduate studies who have been trained abroad, or foreign professors who are integrated into these groups, which provides variety and enrichment of the methods, methodologies and knowledge that allow the improvement of educational quality in music teaching.

Conclusions

In a linear sense, a continuity can be established, and sometimes a parallel, between general artistic education and specialized education, since the former begins, many times, from a very early age (3 or 4 years), from preschool studies. It continues throughout primary school, while specialized education usually begins at around 8 or 9 years of age in most schools.

We consider that the interactions of an expanded catalog from a Latin American, national, regional and folkloric perspective constitute an enrichment of the cultural heritage and artistic heritage. When using them also from specialized teaching, it will be necessary to think about how to approach learning, what are the proposed objectives and what are the methodologies used in the application of these methods; this will make a difference in the quality of teaching. All music adds identity value in the broadest sense of the use of the term.

The experience and the study sample allow us to conclude that there is no single learning method, and none is more valid than another except that it is analyzed from a personalized perspective of both the educator and the learner (child); The important thing is to be clear about why one or the other is applied, and to make the selection appropriately based on the needs and objectives to be achieved.

In any case, in the music teaching a balance is needed that offers certainty to children in their intellectual growth.

The specialized school will focus on method, methodology, technique and individual study; basic quality and intellectual physical positioning, so artistic technical knowledge will determine the way to where to introduce the rest.

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