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## DIDACTIC MATERIAL FOR TEACHING OF MUSICAL LITERACY IN SECOND CHILDHOOD IN COSTA RICA

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**Abstract:** This article analyzes the didactic material used for the teaching of musical literacy in middle childhood in Costa Rica, and the parameters that define its implementation. This topic is part of the results of the doctoral research entitled "Del Wesby-Díaz and active musical pedagogy: Construction of a curricular proposal for learning music theory in the Introductory Program of the National Institute of Music of Costa Rica", that seeks to know the construction of the pedagogical mediation processes from the Elementary Reading Course of Wesby, Wesby and Díaz (1984). It corresponds to a mixed-type investigation and the collection of information was carried out through document analysis instruments and a semi-closed questionnaire applied to a non-representative sample of teachers who teach this subject. Thanks to the work carried out, it was possible to know that precisely the Elementary Reading Course (1984) is presented as the most used didactic material by the teaching staff who give lessons in this population in Costa Rica. This situation is considered to be due to the fact that this material has a significant degree of comprehensiveness, since in it it is possible to find the main areas of musical literacy learning: intoned reading, rhythmic reading and coordinated reading; which puts it at an advantage in relation to other existing materials in the field of musical training in the country.

**Keywords:** Music, pedagogy, reading, writing

## MATERIAL DIDÁCTICO PARA LA ENSEÑANZA DE LA LECTOESCRITURA MUSICAL EN LA SEGUNDA INFANCIA EN COSTA RICA

**Resumen:** El presente artículo realiza un análisis del material didáctico utilizado para la enseñanza de la lectoescritura musical en segunda infancia en Costa Rica, y los parámetros que definen su implementación. Este tema forma parte de los resultados de la investigación doctoral titulada "Del Wesby-Díaz y la pedagogía musical activa: Construcción de una propuesta curricular para el aprendizaje de la teoría musical en el Programa Introductorio del Instituto Nacional de la Música de Costa Rica", que busca conocer la construcción de los procesos de mediación pedagógica a partir del

Curso de Lectura Elemental de Wesby, Wesby y Díaz (1984). Corresponde a una investigación de tipo mixto y la recolección de información se llevó a cabo mediante instrumentos de análisis documental y cuestionario semicerrado aplicado a una muestra de docentes que imparten esta materia. Gracias al trabajo realizado fue posible conocer que justamente el Curso de Lectura Elemental (1984) se presenta como el material didáctico de mayor utilización por parte del personal docente que imparte lecciones en esta población en Costa Rica. Esta situación se considera, se debe al hecho de que este material posee un grado importante de integralidad, pues en el mismo es posible encontrar las principales áreas del aprendizaje de la lectoescritura musical: lectura entonada, lectura rítmica y lectura coordinada; lo cual le pone en ventaja con relación a otros materiales existentes en el ámbito de la formación musical en el país.

**Palabras Clave:** Música, pedagogía, lectura, escritura

## Introduction

The teaching of music theory has been a topic of discussion for decades. Important exponents in the field of music such as Carl Orff, Jacques Dalcroze, Suzuki, Martenot, Willems, among others, have made reference to the importance of defining the methodology and materials used in the teaching of this area, especially in childhood.

One of the most important aspects to take into consideration is that a distinction must be made between what would be recognized as a literacy teaching method and a didactic material that will accompany the pedagogical mediation process. In the dynamics of music pedagogy, it often happens that both concepts are related as if they were synonymous, which could directly affect the educational processes.

In Costa Rica, a series of didactic materials are mentioned daily in music training institutions, such as *Curso de Lectura Elemental* (1984) and *¿Dónde está la Ma Teodora?* (2000) which correspond to proposals originated in the country; while others, such as Van der Horst's *Ritmo* (1963) and *Solfeo de los Solfeos* (n.d.), turn out to be foreign materials that were established as part of the formative processes.

From this arises the need to know which are the main didactic materials that are being implemented in the teaching of musical literacy in second childhood in Costa Rica and what are the reasons for this to happen.

This article seeks to delve deeper into this topic, considering that there are specific criteria that allow teachers to make decisions regarding the supports they use in pedagogical mediation based on pedagogical, methodological and even historical aspects.

## Theoretical framework

### *Active music pedagogy*

Active music pedagogy corresponds to a movement that was born in the 20th century and is inherited from the movement known as the *New School*, which was promoted by Froebel, Montessori, Pestalozzi, among others.

One of the aspects to highlight is the fact that active music pedagogy, from its beginnings, took into consideration musical learning as a fundamental part of the integral development of the person (Villena, Vicente and Vicente, 1998).

From the *Escuela Nueva*, the role of music was considered as an indispensable element, through which the person can develop life skills, such as (Villanea, Vicente and Vicente, 1998):

- Critical capacity.
- Assertive expression of emotions.
- Aesthetic sense.
- Auditory recognition.
- Alternative expression skills to verbally.

Authors such as Trallero and Oller (2008), have considered that active music pedagogy has a series of principles within which it is highlighted that, unlike the way of looking at music education in the past, active music seeks to give a particular emphasis to the human being, by looking at it as a promoter of personal development and not as a source of aesthetics (Trallero and Oller, 2008).

This same author also makes a series of points in relation to active music pedagogy, which includes aspects such as:

- Its origins are based on psychological currents of the time, such as transpersonal-humanist psychology, cognitive psychology, among others.
- From this pedagogy, later on, new currents will emerge, as is the case of music therapy.

According to Talavera (2002), cited by Gertrudix and Gertrudix (2011), the main contributions of active pedagogy to all the music education currents that emerged during that time are reflected in elements such as the fact that they considered music education as a space that promotes the development of affectivity.

In addition, singing is considered a means and not an end in itself, since it facilitates the development of language, as well as expressive and comprehension skills. Finally, the group dynamics of music education allowed the development of interaction skills, as well as self-criticism skills, respect for other people's opinions, among other elements (Gertrudix and Gertrudix, 2011).

Active music pedagogy is made up of the contributions of several music teaching methodologies, among which we find:

- The Kodály method
- Dalcroze rhythmic
- The Orff-Schulwerk method
- The Willems method
- The Martenot Method

Each of these methodological proposals has a philosophical background and, consequently, a didactic application, which will determine to a certain extent the way in which teachers will approach knowledge in the classroom, particularly in the teaching of musical literacy.

In addition, it should be noted that, curiously, each of these methodologies gives particular emphasis to the teaching-learning process in early and early childhood; therefore, their application

in these age groups should be accompanied by appropriate didactic material that facilitates pedagogical mediation.

As will be seen in the following section, there are a series of differences between what is understood by a method and what is didactic material that serves as support for the training processes in the area of musical literacy.

### ***Method and didactic material for teaching music reading and writing***

There is a significant risk of confusing the concept of methodology with that of didactics, as if the two were synonymous. The reality is that both definitions complement each other, where the methodology is the route through which the didactics will travel.

According to authors such as Gustems (2007), methodology is a word that comes from the Greek words *Meta* 'objective' and *Odhos* 'path', so we will understand methodology as being defined as the path traced to achieve an objective (Gustems, 2007).

Didactics, on the other hand, is understood as the organization of teaching-learning processes (Picado, 2001).

Although there are many concepts of didactics, authors such as Medina (2009) define it as an applied science, in which there is a duplicity of acts; on the one hand, learning and, on the other, teaching (Medina, 2009).

Likewise, for these authors, didactics is an applied science, since it does not develop if the activity is not present, which must give rise to the formative process. They also indicate that didactics must be able to adapt to the most diverse contexts and conditions (Medina, 2009).

For didactics to make sense in itself, there must be two basic ingredients: the task and the activity. The task will be given by the teacher and is defined as the duties that the learner must perform during the learning process (Núñez, 2002). For the task to have pedagogical relevance, it must meet a series of requirements:

- Be attractive.
- Generate new challenges.
- Be commensurate with the knowledge levels of the learner.
- To count on the adequacy to the learning needs of the student.

Reciprocally, there is the activity, understood as the work to be developed by the learner (Núñez, 2002). It is said that without a learner there is no activity, and if the learner does not show interest, no activity will take place.

Therefore, didactics should not only be based on the pedagogical knowledge of the person who teaches or be guided by the didactic material (literature) used, but should also be appropriately designed by the teacher, which guarantees pedagogical mediation.

Based on the above, it can then be considered that the methodology provides the objectives to be achieved, which will be achieved through the didactic strategies established and, for this purpose, material specifically designed for this type of activities will be used.

These aspects are of utmost relevance when dealing with the didactics of teaching music reading and writing, since this should not be approached if the teacher is not clear about the methodologies, he/she will use beforehand.

Likewise, there is an important distinction between what concerns methodology, for which according to Mora (2019), there must be clarity on the part of whoever teaches about methodology in general, understanding by this, models as is the case of behaviorism, constructivism, technological methodology, socio-constructivism, just to mention a few (Mora, 2019).

In addition to this aspect, the teacher must have a clear understanding of the specific methodology, understanding by this all those methodologies that have been created exclusively for the training of students in a particular area. In the case of learning to read and write, there are specific methodologies, for example: Orff, Kodály, Dalcroze, Willems, Martenot, Suzuki, among others.

Once these elements are defined, the teacher will have the opportunity to establish the didactic strategies, that is, the mediation routes for teaching the different concepts, through which knowledge will pass from its purest state to be transformed into information accessible to the students.

It is in this process, as indicated by Giraldez et al. (2010), that the presentation of the bibliography or didactic material is necessary, which will be a key element for the knowledge to reach the learners in the most appropriate way possible (Giraldez et al., 2010).

All this makes it clear that each of the intervening elements depends almost exclusively on the person who teaches and not on the didactic material to be used, which at the musical level has turned out to be misnamed *method*.

It is therefore that, from this moment on, such didactic material will only be called in this way, as well as it will be considered exclusively as written productions that have been designed with the purpose of supporting pedagogical mediation; since, by themselves, they do not have the capacity to properly transmit the knowledge that a person requires to adequately learn musical literacy.

## **Methodology**

### ***Research paradigm***

The present research is positioned in the paradigm of action research, since it is considered that it contains the necessary elements for the development of an adequate study in the educational field.

In particular, the paradigm of action research allows to solve the difficulties that often arise from the interrelation between theoretical and practical elements (Elliot, 2000.p.67). Thanks to this research paradigm, practical experiences do not distort existing theoretical knowledge, just as the latter is subject to modifications based on field work.

Another contribution of the action-research paradigm to the present study is that it allows the possibility of critical analysis of the data collected throughout the research process to be maintained at all times, being a reflective constant that could even be carried out in cycles (McKerman, 1999).

### ***Type of study***

The research to be carried out is descriptive, since, according to authors such as Pérez (2009), this type of research is characterized by the attempt to reveal the main aspects that make up a phenomenon.

### ***Data collection techniques***

In order to carry out an appropriate analysis of each of the methods, an online questionnaire was conducted, which was aimed at people who teach music reading and writing lessons to children. Linked to this data collection instrument, a table was created to analyze the different didactic materials.

The following is the table of categories of the questionnaire applied to music literacy teachers:

**Table 1**

*Categorization table questionnaire for teachers who teach music reading and writing in Costa Rica*

Category	Questions
<b>Personal data</b>	Age Sex Academic degree Time working in teaching Time of work teaching music theory courses Time spent teaching courses to people from 7 to 12 years old
<b>Didactic materials used in music literacy classes</b>	Indicate the name of the didactic materials used to teach musical literacy
<b>Use of resources for the teaching of music theory</b>	Teaching resources used in the classroom to teach music theory classes  Didactic strategies applied according to each of the aspects of music theory: reading, writing, appreciation, history, recorder

The questionnaire was shared via web to the institutions that provide musical education to children, such as municipal music schools, headquarters of the National System of Musical Education of Costa Rica.

As for the documentary analysis of the different pedagogical materials for the teaching of musical literacy, the contributions of other research on similar topics were taken as a basis. Such is the case of the study conducted by Borne (2019), who indicates that in his process of collecting information about what he himself called *solfeology*, it became necessary to create data collection instruments that were purely qualitative, with which he managed to deepen, in a more objective way, a phenomenon that has components of different kinds (social, pedagogical, academic) (Borne, 2019).

It is therefore that for the documentary analysis, part of the elements already proposed by Borne (2019) in his research were incorporated:

- Focus: The material possesses a historical character, in this particular case it is based on the possible target population (Borne, 2019).
- Atomic or integrated: The material seeks to develop one or more skills in the learner (Borne, 2019).

Based on the above, the following categories were proposed for analysis:

- If it indicates the population to which it is oriented.
- Includes intoned reading section.
- Includes spoken reading section.
- Includes rhythmic reading section.
- Includes a section on coordinated reading.
- Includes reading in more than one key.
- Includes extra material.

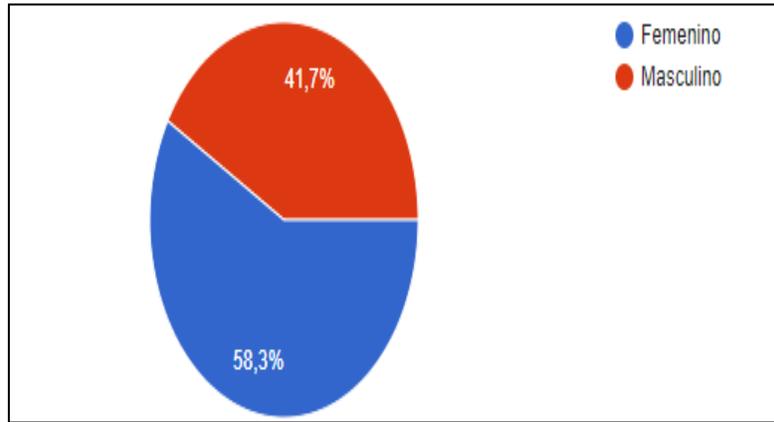
## **Results**

### ***Questionnaire on didactic material***

The questionnaire was sent to a total of 50 teachers who teach music reading and writing courses to children, of whom only 12 provided the requested information, which allowed us to obtain the following results, which, although not statistically representative, allow us to obtain an overview of the use of didactic material in this specific subject.

**Figure 1**

*Distribution by sex of the participants in the questionnaire on didactic material for music reading and writing (2021)*



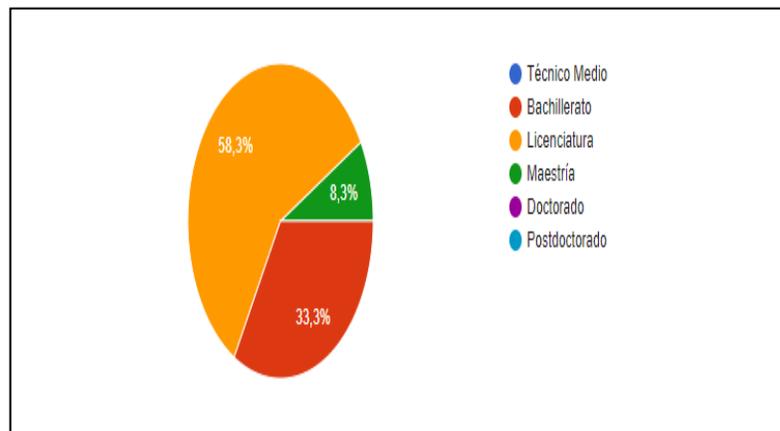
Of those who completed the questionnaire, 58.3% were female and 41.7% were male, which allows us to obtain a fairly homogeneous sample, as can be seen in Figure 1.

In terms of age, most of the participants are between 36 and 37 years old. An important fact to mention is that, although the questionnaire was sent to them, teachers under 30 years of age did not complete the instrument.

Regarding the academic degree of the participants, it was found that most of them have a bachelor's degree (58.3%), followed by those with a university baccalaureate (33.3%), and no teachers with technical, doctoral or postdoctoral degrees participated in the study. This information can be seen in Figure 2.

**Figure 2**

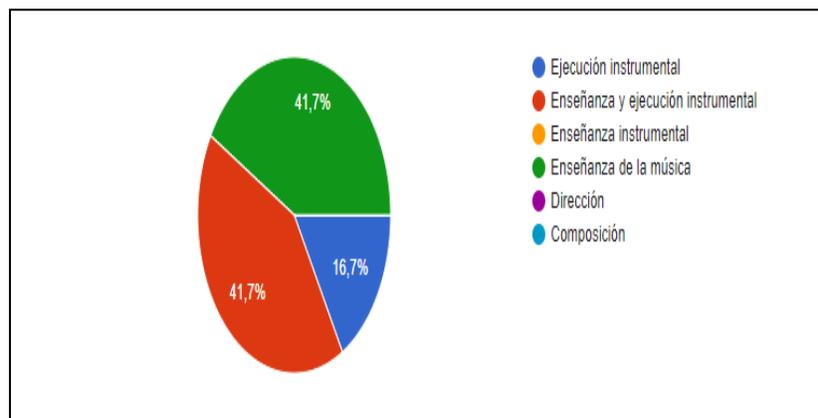
*Distribution by professional training of the participants in the questionnaire on didactic material for musical reading and writing (2021)*



On the other hand, the participants were asked about their professional training, and it was found that 83.4% of the sample had training at the teaching level, either in music education or instrumental teaching. Likewise, 16.7% of those who responded to the instrument have a degree in the area of composition.

**Figure 3**

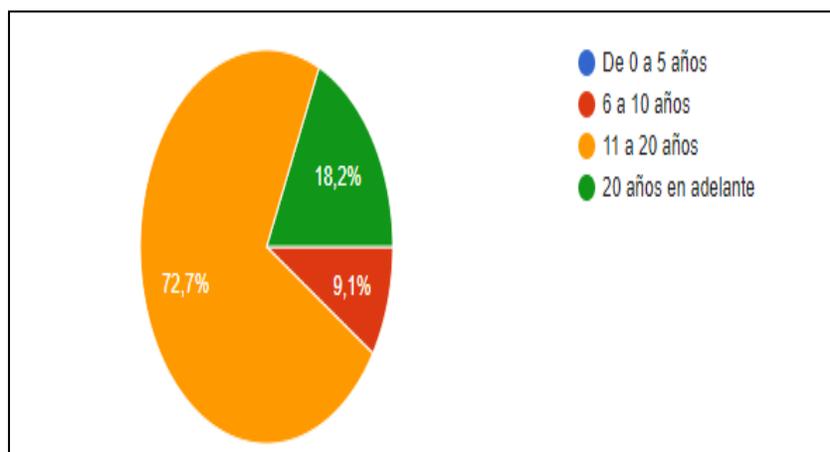
*Distribution by professional specialty of the participants in the questionnaire on didactic material for music reading and writing (2021)*



The participants were also asked how long they have been working in teaching in general, to which 72% indicated that they have between 11 and 20 years, followed by those who have more than 20 years and 9.1% have between 6 and 10 years working in this area, which is an important data, where the contributions provided reflect a number of years of experience in educational work, since none of the participants were in their early stages as teachers.

#### Figure 4

*Distribution by working time of the participants of the questionnaire on didactic material for music reading and writing (2021)*



Among the materials used, the one mentioned most frequently is the *Elementary Reading Course* by Wesby, Wesby and Diaz (1984), which is used by 63.3% of the sample. However, another group of didactic materials that were mentioned are the following:

- Van der Horst.
- Didactic materials of our own elaboration.
- Solfege of solfeos.
- Brochures created for the National Music Education System.
- Laz. graduate.
- Yamaha Method.
- A new approach to sight singing.

Each of these other materials was mentioned one to two times, and as indicated above, the only one that appears as a constant in the responses is the *Elementary Reading Course* by Wesby, Wesby and Diaz (1984).

People were also asked about what other teaching resources they use. 100% mentioned using videos or audios, most of them self-created or taken from recommended sites. They also indicate that they create extra materials to support the learning process in their classes. To a lesser extent, the use of apps and the keyboard are mentioned.

Based on the information provided by the participants at this stage of the research, we proceeded to create a table of analysis of the didactic materials for the teaching of musical literacy.

The information provided by the participants included materials that could not be located, such as the materials used by the National Music Education System. Also mentioned were materials for the teaching of musical literacy, whose purpose is for instrumental teaching, so they were not included in the above-mentioned table, as is the case of Yamaha's Advantage methods, since their *raison d'être* is oriented to the acquisition of performance skills and abilities and not to musical literacy itself.

### ***Atomism versus integration***

The number of elements to be taken into consideration in this work is extremely broad, and some of the proposals are more applicable to the child population than others.

Based on the two aspects on the basis of which the documentary analysis table was constructed, it is possible to highlight important differences between the materials. One aspect in particular is regarding atomism versus integration (Borne, 2019), since part of the didactic materials that are used in Costa Rica tend to have a tendency towards atomization, that is, they focus on specific aspects or areas of musical literacy learning.

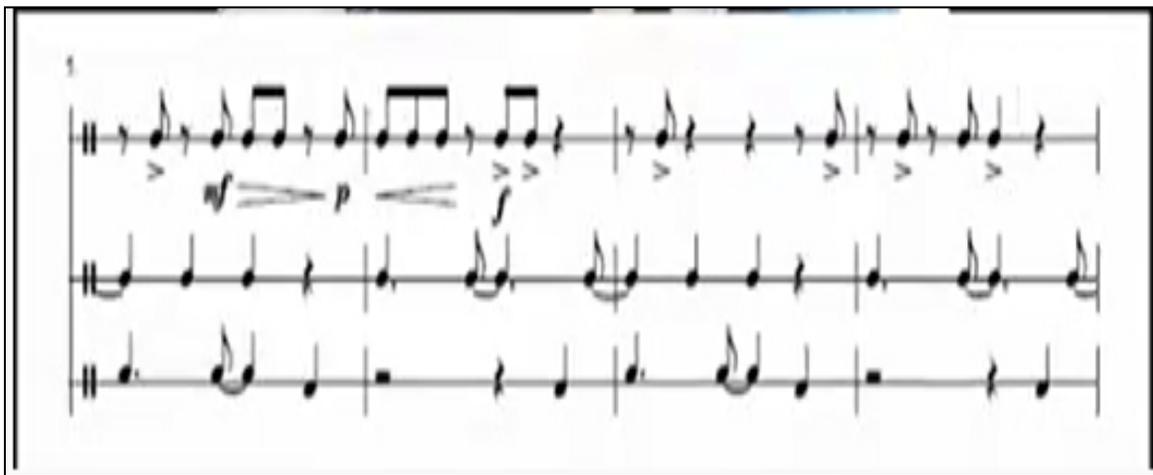
However, among the materials mentioned by the participants as well as those reviewed, it was possible to locate two materials aimed at integration, the *Curso de Lectura Elemental* (1984) and the material entitled *Dónde está la Ma Teodora* (2000).

In the case of the didactic material entitled *Dónde está la Ma Teodora* (2000), besides being comprehensive, it also clearly indicates an approach, which is given from the information it tries to teach and the pedagogical mediation route it traces to achieve it, "whose main objective is to introduce in the teaching certain aspects that are directly related to musical rhythms belonging to our culture" (Universidad Nacional, 2021.p.1). Thus, specifically, the material is oriented to the teaching of musical literacy based on Afro-Caribbean rhythmic principles.

Since this didactic material has a function oriented to the learning of Afro-Latin rhythms (Universidad Nacional, 2021), it is possible to consider that it would not apply to the teaching of musical literacy in children from 7 to 12 years old, if we take into consideration the degree of complexity that these rhythms have, at least not in the case of those who are just starting in the process of musical education. The fact that it is not mentioned by the teachers who work with this population group is considered totally coincidental, as can be seen in Figure 5 below.

## Figure 5

Exercise 152 of the Method "Where is Ma Teodora?"



*Note.* The degree of difficulty of the exercises proposed in this didactic material does not coincide with students of initial levels of musical reading and writing, since they have a large number of syncopations, accents, among others. Adapted from *¿Dónde está la Ma Teodora?* (Cardona and Diaz, 2000).

For its part, the *Elementary Reading Course* (1984) clearly indicates that its main purpose is to promote a rapid progression in the learning of musical reading and writing, based on the inclusion of elements such as: imitation, improvisation, recognition, interval intonation, auditory learning of different tonalities (Wesby, Wesby and Díaz).

As it coincides with what was found with the participant sample, it is possible to observe the reason why the *Curso de Lectura Elemental* by Wesby, Wesby and Díaz (1984) is presented as the didactic material most used in the teaching of musical reading and writing by the participants, and this is apparently due to the comprehensiveness it possesses.

This integration can be found in the different sections that make up the material, for example: a part dedicated exclusively to rhythmic reading, a part two oriented to the learning of intoned reading through the pentatonic scale, indicating that the authors included rounds and duets (Wesby, Wesby and Diaz, 1984).

### Figure 6

Sample from Section II entitled "Low pitched reading"



Note. In the image following elements of the Kodály Method, this didactic material starts with the notes G and E, which belong to the pentatonic scale. Adapted from *Curso de Lectura Elemental* (Wesby, Wesby and Diaz, 1984).

Subsequently, it is possible to locate a section three. It promotes diatonic reading, which tries to encourage the learner to develop a sense of tonality, and by this time the learner should not only read but also be able to intonate all the musical notes in different keys, as can be seen in Figure 7.

### Figure 7

Diatonic Reading Section III



Note. As it is possible to observe, F and C 3rd line clefs are included in addition to the G clef. Adapted from *Curso de Lectura Elemental* (Wesby, Wesby and Diaz, 1987).

The didactic material concludes with a fourth part, which seeks to address the learning of coordinated rhythms by presenting material that, as indicated above, is shown with a high degree of comprehensiveness.

In spite of having this valuable characteristic, the authors of this didactic material insist, in the prologue, on the importance of the teacher making decisions on the order in which he/she approaches the exercises and sections, as well as on the incorporation of extra materials, which allow him/her to have a greater and better understanding of the material (Wesby, Wesby and Díaz).

Through the information gathered, it is possible to denote that the teaching staff that teaches this area of knowledge is aware of this particularity, which is associated to the fact that almost the totality of the sample has pedagogical training; therefore, they know about didactic transposition, and the importance of the teaching work in finding the functionality of the same towards the work of pedagogical mediation, as indicated by Gómez (2005), citing Verret (1975), the object of study must be transformed to be converted into a pedagogical object that can be taught (Gómez, 2005).

Among the elements of didactic transposition are both the creation and the adaptation of didactic material according to the pedagogical work developed in the classroom, for which the teacher must take into consideration all the activities so that both the material and the knowledge are a true pedagogical object (Gómez, 2005).

All of the teachers participating in the present study indicated that they use more than one didactic material to teach music reading and writing classes, so it is possible to consider that the vision of didactic transposition is present when establishing the routes of pedagogical mediation; however, as mentioned above, the material that appears constantly is the Elementary Reading Course by Wesby, Wesby and Díaz (1984).

### ***Historical and social aspects in the selection of didactic material***

Giráldez et al. (2010), citing Green (2008), consider that it is impossible to analyze didactic materials related to the teaching of musical literacy without taking into consideration that, in most cases, they were created to meet the needs of a specific place and historical moment (Giraldez, 2010).

Similarly Borne (2019), refers to the fact that didactic materials can be analyzed based on whether the same was created from particular historical facts, i.e., the selection of the materials to be used must take into consideration the historical context or functionality for which the same was created (Borne, 2019). Based on this aspect, it is necessary to point out that the *Curso de Lectura Elemental* by Wesby, Wesby and Díaz (1984) is the only didactic material mentioned by teachers that was developed in Costa Rica, so its historical contextualization is of utmost relevance (Wesby, Wesby and Díaz, 1984).

This material, according to its authors, was created in 1977 for the Youth Symphony Orchestra Program of the National Symphony Orchestra of Costa Rica (Wesby, Wesby and Díaz, 1984), so its elaboration did not follow the steps of a specific music teaching methodology, but was built as a didactic material to accompany the pedagogical mediation that developed in the dynamics of the incipient process of musical education for children and youth at that time. This is a clarification made by the authors themselves in the prologue of the material, and it is even indicated that there are two versions; the first was elaborated in 1977 for the Youth Program of the National Symphony Orchestra and, later, the same material was revised and reordered in 1984 to be used at the National University of Costa Rica (Wesby, Wesby and Díaz, 1984).

Borne (2019) considers that the historical value of the training material is extremely important, even because in its construction are imprinted characteristics of the institution, region

or place in which it was created (Borne, 2019.p.27). This is an aspect that should be taken into consideration with the *Curso de Lectura Elemental*, since it is presented as a didactic material designed to meet the support needs in the pedagogical mediation of a specific group and historical moment.

Based on the above, it is possible to consider then that the *Curso de Lectura Elemental* is the only didactic material made in Costa Rica that is mentioned by the people participating in the study, whose historical characteristics are found in aspects such as:

- Origin between the end of the 70's and the beginning of the 80's, when the first formal processes of musical-instrumental education for adolescents began in Costa Rica.
- No updates or new adaptations have been made since 1984.
- Its use was designed for youth programs in both the National Symphony Orchestra and the National University of Costa Rica, being these two different populations, since the age of entry to the Institute is lower than that of the training processes offered by the UNA at that historical moment.

Borne (2019), as well as Giraldez et al. (2010), consider that these historical parameters should be analyzed, so it is possible to consider then that, although this material is being used for teaching musical literacy in second childhood, it was possibly intended for ages higher than those mentioned here. This is based on the fact that, in the institutions where its use was implemented for the first time, they were mainly dedicated to the musical training of adolescents.

Another aspect to take into consideration is the age of the material, which has not been updated for almost forty years, which poses a challenge when considering its application both for the population for which it was intended and for younger ages.

## **Conclusions**

The differentiation between methodology, didactics and didactic material is a topic that should be present in the training processes of teachers at the level of teaching music reading and writing, which is considered indispensable for the classroom dynamics to be more appropriate.

As it is possible to find throughout this article, the selection of didactic material in the area of musical literacy, oriented to the pedagogical mediation in second childhood, must be determined by the person who teaches the subject, taking into consideration aspects such as:

- Focus of the material on the age group.
- Focus of the didactic material, in terms of whether it is atomizing (dedicated to a single area) or comprehensive.
- The historical origin and function for which the material was created.
- The coherence between the teaching methodology used by the teacher versus the teaching material selected.

From all the information gathered and its respective analysis, it is possible to consider that, although the sample is not representative, statistically speaking, there are aspects, of those previously mentioned, that place the *Curso de Lectura Elemental* by Wesby, Wesby and Diaz

(1984) as one of the options of didactic material that is most commonly used at present during childhood for the teaching of musical literacy.

It is considered that the main reason why this didactic material is preferred by the teaching staff is the fact that it includes the different areas that need to be developed in order to achieve an appropriate learning of musical reading and writing: rhythmic reading, intoned reading and coordinated reading.

This allows the teacher to offer students a wide variety of activities in a single didactic material, even in progressive order, as in the case of the low-level reading versus the following section of intoned reading (Wesby, Wesby and Diaz, 1984).

Although this didactic material has specific characteristics that make it extremely practical for working with children at the initiation level of reading and writing, it is true that its historical characteristics, as well as some clarifications provided by its authors, allow us to consider that its use should be subject to the following conditions:

- The assessment of the psycho-affective and cognitive development characteristics of the group of students with whom we work.
- From the previous aspect, the use of the document in a textual manner or making omissions should be considered, as well as variants in its application within the dynamics of pedagogical mediation.
- The methodological coherence of the teacher with the principles of this area included in the didactic material.
- That the teacher takes into consideration the socio-historical aspects of the didactic material to be used.

In this particular case, although the *Curso de Lectura Elemental* (1984) is presented as the most widely used option, since it is the only didactic material proposed in Costa Rica, there are certain historical characteristics that the teacher should analyze before applying it.

Since the material was created for two specific institutions and historical moments, it is considered that the person must take into consideration the need to adapt it to the age group with which he/she will work, valuing, as the authors themselves indicate (Wesby, Wesby and Díaz, 1984), the establishment of omissions and variants in the approach, as well as the creation of a series of complementary exercises that allow the learners to approach the proposed knowledge in a better way.

In addition to the above, it should be remembered that the didactic material is a function of the teacher-learner, therefore, it is necessary for the teacher-learner to take into account his/her pedagogical and methodological teaching trends prior to the selection and use of the material.

Based on the above, it is possible to conclude by indicating that in general the didactic materials for the teaching of musical literacy in the second childhood will have significance from the work done by the teacher, both in the selection, organization and application of the same.

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