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Ensayos

La filosofía de la educación musical y su pertinencia como asignatura

The philosophy of music education and its relevance as a subject

A filosofia da educação musical e sua relevância como disciplina

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Resumen

El campo de la filosofía de la educación es extenso, pero también abstracto y subjetivo. Dentro de las materias que se llegan a impartir en una carrera musical a nivel institucional se encuentra la materia Filosofía de la Educación Musical, que puede aportar un debate ideológico e influyente. Muchas preguntas se han formulado desde los complejos pensamientos filosóficos sobre la relevancia de la música y su enseñanza, así como su influencia en el ser humano. Por tanto, el objetivo de este ensayo es determinar el alcance de esta materia para el estudiante de licenciatura en Música, así como establecer los beneficios y competencias que puede aportar a través de un contenido que invita a profundizar en criterio y reflexión. Se deduce que el pasado educativo ha modelado la forma actual de aprender y enseñar la música y que la Filosofía de la Educación Musical abre el debate para los conceptos fundamentales de la enseñanza musical en la actualidad. Se concluye que esta materia integra un contenido flexible y depende de los impactos y devenires sociales que se

van conformando con respecto al quehacer musical, pero que completa y articula el trabajo del músico en formación con una visión ideológica y analítica.

Palabras clave: filosofía, educación, música, formación, humanismo.

Abstract

The field of Philosophy of Education is extensive, but also abstract and subjective. Within the subjects that are taught in a musical career at an institutional level, there is the subject of Philosophy of Music Education that can contribute to an ideological and influential debate. Many questions have been formulated from the complex philosophical thoughts about the relevance of music and its teaching, as well as its influence on the human being. The objective of this essay is to determine the scope of this subject for the music undergraduate student, as well as establish the benefits that it can bring through a content that invites to deepen criteria and reflection. It follows that the educational past has shaped the current way of learning and teaching music and that the Philosophy of Music Education opens the debate for the fundamental concepts of music teaching today. It is concluded that this matter integrates a flexible content and depends on the impacts and social developments that are taking shape with respect to musical work, but that it completes and articulates the work of the musician in training with an ideological and analytical vision.

Keywords: philosophy, education, music, training, humanism.

Resumo

O campo da Filosofia da Educação é extenso, mas também abstrato e subjetivo. Dentro das disciplinas que se ensinam numa carreira musical a nível institucional, encontra-se a disciplina de Filosofia da Educação Musical que pode contribuir para um debate ideológico e influente. Muitos questionamentos têm sido formulados a partir dos complexos pensamentos filosóficos sobre a relevância da música e seu ensino, bem como sua influência no ser humano. O objetivo deste ensaio é determinar a abrangência dessa disciplina para o aluno de graduação em música, bem como estabelecer os benefícios que ela pode trazer por meio de um conteúdo que convida ao aprofundamento do critério e à reflexão. Conclui-se que o passado educacional moldou a forma atual de aprender e ensinar música e que a Filosofia da Educação Musical abre o debate para os conceitos fundamentais do ensino de música hoje. Conclui-se que esta matéria integra um conteúdo flexível e depende dos

impactos e desdobramentos sociais que vão se configurando no que diz respeito ao trabalho musical, mas que completa e articula o trabalho do músico em formação com uma visão ideológica e analítica.

Palabras-chave: Filosofía, Educación, música, formación, humanismo.

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Introduction

The Philosophy of Music Education is a subject that is included within the teaching of music with a holistic, albeit abstract, function. The relevance of this is reassessed through the evolution of the sociocultural changes that define us. In this way, it impacts the student and the teacher of music as a subject that is built from the outside towards the inside. Therefore, the purpose of this essay is to analyze, at an institutional level, the relevance of the aforementioned subject with subjective indicators within a certain music program, as well as to propose a methodological proposal and understand the need for a more idealistic and reflective perspective within a career that has a high practical percentage. For this, this research has been based on a deductive analysis of individual reasoning, for which it has started from the general context towards the particular one in an area whose words are formed by the phrases and musical discourses constructed by the students during their learning. In this regard, it is worth noting that it is necessary to reflect on its influence from the different sociocultural contexts that have been cemented throughout history and to analyze the aforementioned contributions to music from some prominent and renowned philosophers whose concept of this art contributes to the convergence between music and its teaching. Specifically, the essay is divided into three parts. In the first, a brief history of education is offered and the dimension of the phenomenology of educational philosophy is contextualized in a general way, which understands education from a systematic dimension and an interest in truth. In order not to instrumentalize education, it is necessary to avoid rigid and unilateral instruction to articulate interests through assertive learning.

Phenomenology understands education as a dimension of life whose duration is prolonged and its effects lasting. We can make of it a praxis whose goal is the transformation of existence and not only educational change. Phenomenology opposes the conception of philosophy as something alien to life: we are consciences intentionally directed towards the world, beings-in-the-world who know ourselves to be such (López Sáens, 1998, p. 38).

Philosophy, then, is not alien to the term education, since during the transmission of knowledge from the teacher to the student, primary factors for the development of skills are also produced that must be understood, analyzed and reasoned. Thus, in the second part — Philosophy and music as a whole— he focuses on the methodology used to learn an unknown language: music. From the thoughts of Plato, Aristotle, Kant, Nietzsche or Adorno we can assess great ideas about music, ranging from its own intrinsic meaning to the importance of training and its scope.

In the third and last part —The philosophy of music education— a pertinent debate opens that has to do with the expression of several elements of vital importance: the increase in current knowledge of what music education is through a more constructive and intrinsic knowledge of the individual himself, as well as the limits of indoctrination. For this, the different contributions of musical pedagogues who set guidelines within the development of musical education are taken into account. In this sense, musical teaching and education are recognized as fundamental, although different, parts of the development of music in human universality.

By music education, in this discussion, is meant all deliberately instituted procedures designed to shape the musical abilities, knowledge, and taste of learners, and only such procedures. Part of this education will be formal, that is, when the main objective of the procedure is the instruction (Broudy, 1958, p. 62).

This essay, in short, channels the relevance of the aforementioned matter within musical education at an associative level.

Brief history of education

It is important to understand the function of education since our ancestors, since its essence, both historical and philosophical, emerges from it. In other times, since the development of the complex medieval world and the emergence of new educational institutions, the true revival of education occurred in the Renaissance century. It was here where the foundations for what is today education were laid and the term humanist became more complex. One of the new characteristics of the educational system was the fusion between the mind and the body, hence the goal of evolution towards a more upright individual. In this period, evidence of the use of the term formation can be found, as well as clues to understand how it was built as a pedagogical concept. Language, customs, social and economic movements, political,



artistic and cultural situations, in general, are propitious to explain the construction of the word (Venegas, 2004).

At that time, artistic education was already considered within this comprehensive program, although it was also sectoral and somehow elitist. Delval (1990) affirms that the class differences within the system were very noticeable and there was contempt from the upper class for the less favored class; In addition, they used to instruct them from the moral point of view and also for the use of weapons and war strategies.

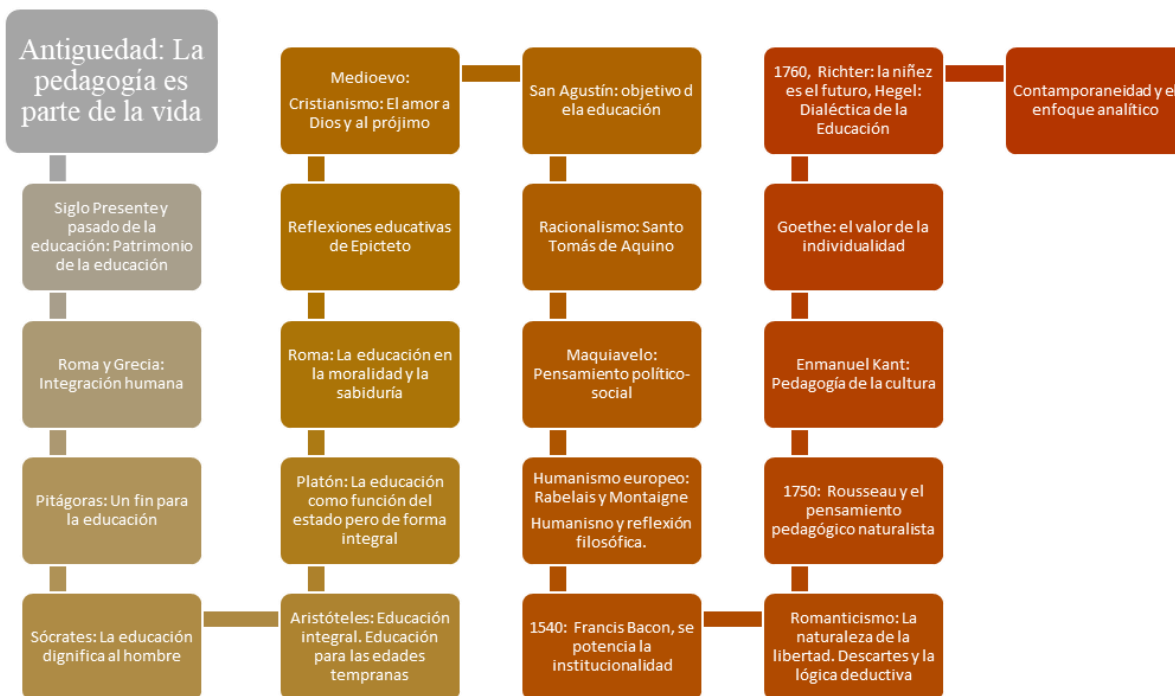
It was not until the Enlightenment that the following steps were taken to extend education when the French Revolution, inspired by its ideals, seriously considered a generalization of education. Delval (1990) once again expresses that during the discussions in the large assemblies the proposals for the future of education were analyzed. In other words, education has always been a matter of debate and a high-impact social policy tool. For this reason, the educational model has been defined through a complex phenomenology that concerns the condition and context of a given period.

Thus, they have tried to replace the old models with the new ones, but the education lag is always present since the perpetuation of these irrelevant models that permeate the development and advancement of the educational system. "In ancient Greece, a concept of education was observed according to the ideals or needs of society" (García, 2008, para. 10), since the concept of education, within the limits of culture, is broad and segmented for the direction of the practical, which is prudential judgment.

The ancients saw the *phrónesis* or prudence as the one that educated the passions. The tragedy was intended to balance the passions in the human being, by catharsis, that were not too strong or too weak. It is the balance or proportion of the analogy. That is why it is also an education in virtues. Both theoretical or epistemological virtues, and practical or ethical virtues (Ramirez, 2015, p. 30).

Education trains to develop an ethical and moral attitude, kind, positive, but free. Thus, philosophy generates the debate to indicate discussion parameters regarding the limits of indoctrination and freedom of educational action. In short, social models have profoundly influenced education, as can be seen in the following figure:

Figure 1. Educational models



Source: Own elaboration

In the previous figure it is clearly seen how social currents define educational models that are influenced by arguments as deep as morality, the teaching of values, reasoning, the search for identity, religious manipulation, etc. Marrou (1985) comments that the term of Education has been fixed since the time of the Renaissance and that we carry the heritage of humanism (p.8) so that the consequent stages of educational development are based on this tradition of classical education.

From this humanist starting point, philosophical concepts permeate deeply, standing out since antiquity and resulting in a balance between a certain indoctrination and freedom of thought and self-knowledge. These parameters coincide deeply with the vision of a subject like the Philosophy of Education. In addition, they are very close to the musical educational methodology itself, since teacher and student approach a single construct through learning an instrument or musical practice that is exercised in a systematic, intellectual and behavioral way.

Philosophy and music as a whole

Philosophy is known as a set of reflections or knowledge about the individual and the universe, which is configured in a profound and systematic way. The word philosophy — seen from an inherent etymological level— means 'love of wisdom', and by originating in parallel from different hemispheres and areas, it has developed from different angles of perception. There are many ways of looking at the individual, just as there are many more ways of analyzing what is happening around us.

Philosophy tends to generate several characteristics: universality, coverage from multiple areas of study, lack of absolutism, and encourages critical knowledge through rethinking the arguments of existing knowledge. Other of the characteristics that it raises is the systematization, since it organizes in a coherent way the different truths; Furthermore, it is methodical because it gives real importance to the strategy used in the search for knowledge. Two Greek philosophers were leading exponents of Western philosophy, who debated the subject of music and education in great depth: Aristotle and Plato. The latter was one of the great universal educators. From his perspective, questions were raised that are still controversial and pertinent. Plato refers to music as a transcendental component in human development, from the recognition of emotions and behavior. Music also has a real impact on political treatments from a manipulative point of view.

On the teaching of music, Plato formulates a series of rules. In the first place, songs that have to do with insults, anguish, witchcraft and crying that sadden the souls must be rejected. Second, the chants must be prayers to the gods, for whom the sacrifices are made. Thirdly, poets, knowing that prayers are petitions to the gods, must be very careful and therefore not inadvertently ask for evil as if it were good. (Ballén, 2010, p. 43).

Thus, we understand that music as a healer of souls, character builder and emotions has a catalytic function and is conceived with strong metaphysical characteristics, not always positive, because there is some underlying superstition, fear of sorcery.

On the petals are figures representing the Seven Liberal Arts. Going clockwise from the top are Grammar, Rhetoric and Dialectic, which form the curriculum of the Trivium; then come music, arithmetic, geometry and astronomy, which form the curriculum of the Quadrivium (Duvan, 1996, p. 12).

It is quite evident that music is contemplated among other so-called liberal arts, ranging from the hard sciences, from which it is constantly nourished, to the metaphysical such as astronomy.

Plato seems to speak from a general perspective of what music means, but if we delve into this concept, we understand that it is born from the sounds generated by an instrument or by the voice. In addition, although Plato shows doubts about the formative capacity of music, the work of the guide, the teacher and other factors that have to do with instruction in order to train a conscious musician is indisputable. The student, therefore, has a role as an integral trainer who has an influence on the internalization of knowledge.

According to Plato, if we get to know the beauty of singing and dancing, we will know the correctly educated and the one who has not been. But if we ignore these two arts, we can never clearly know if and where there is a way to preserve education. (Ballén, 2010, p. 40).

Plato makes references to the indoctrination of music and dance as a conception not necessarily of the first order, since they respond to a purely aesthetic sense of the expression of these fine arts. In other words, the dependence of music education on musical aesthetics and, ultimately, on the global situation is evident. However, there are few pedagogical criteria that we can use instead of those that are related to this issue (Adorno, 2009).

On the other hand, from the Aristotelian perspective, education constitutes a habit that defines the individual in many aspects. According to Bowman (1998), Aristotelian views were indebted to Platonic works and there were misunderstandings and misreadings of Aristotle that did not favor the progressive and the unreal. Even so, for Aristotle music was fundamentally passion. His rational mind understood that passion conformed to politics in most cases. This conception points out that music keeps the citizen's mood stable and, above all, it keeps them busy. According to Zagal (2019), Aristotle affirms that the sensations of rhythms and phrases even influence the character of the individual and, therefore, passion is shown.

When talking about imitation, we understand then that to create music you have to educate yourself, since this transfer of knowledge is necessary for musical training. This formative nature of music is constantly reconsidered in the restructuring of its teaching, since the parameters of knowledge and action are necessary and must be fused. In other words, neither philosophy nor music are really exempt from a certain systematization paradigm, since

through education an attempt has been made to train individuals who comply with what society demands.

Nietzsche values the culture in which he lives as the culture of the machine. This does not mobilize in man more than his inferior and thoughtless forces, it does not encourage the desire to educate himself, to do things better and with more art. The creative force gives way to the reproductive force, technique, repetitive movement and uniformity prevail. (López, 2018).

This relationship between two forces that seem to prevail occurs in the teaching of music, but in the sense of the fusion between theory and practice, which is why it is one of its great problems. This is a complicated process and often disappointing due to the great influence of practicality. The integrity of the recognition of the importance of the theoretical and the practical is one of the most debated issues in the field of music education philosophy.

Within the fine arts, music has been highly developed as a career in institutional settings, and from a philosophical point of view, thinkers such as Schopenhauer and Adorno viewed the teaching of music as the essence and root of will. For great writers like Oscar Wilde, music was the most sublime art, while for Kant (1876) "music is colour, art can be divided into the art of music and the art of colouring" (p. 149).

So, we understand that music is nuanced through the aesthetic, the auditory-contemplative, that it is an art that forms the will, the energy of the spiritual essence and, therefore, the actions of the individual. Herein lies the applicability of the philosophy of music education: enunciating and highlighting the corporeal and spiritual manifestation of knowing how to make music, of musical work, as well as questioning the how and why of these actions.

The philosophy of music education

A methodological proposal

The Philosophy of Musical Education is articulated with the aesthetics of music, since it is a subject that points out the artistic development not only of a particular individual, but of humanity, since it also refers to the intrinsic artistic evolution in the human being. Paradoxically, aesthetics is not expressed in a dialectical way, since the judgment on what is beautiful and harmonious does not easily admit disputes, in the same way that it happens in philosophy, where everything is questioned. But in order to access this reasoning about how well done or how beautiful a musical passage or even a sound is, it is necessary to develop a refined, moving listening experience that can distinguish between these subtle approaches,

since the quality of the sensations itself cannot be considered uniformly in all individuals. In other words, the superiority of the charm of one color over another, or of the sound of one musical instrument over another, cannot be recognized by everyone (Kant, 1876).

Renowned music educators have exerted a profound influence on the music paradigm and have implemented methodologies that are adapted to the historical and social context of their respective times. These methodologies are based on the prevailing starting points for music teaching. For example, Zoltán Kodály (1882-1967) was a Hungarian composer and educator whose teaching method was based on singing and music theory. From this perspective, Kodály demonstrates with his vocal exercises that in order to learn music in a deep way, one must go to the intonation of the sounds before other more complicated parameters.

In contrast, Carl Orff (1895-1982), an Austrian composer and educator, makes extensive use of movement-based rhythm as well as singing. His contribution has more to do with freedom, because for him improvisation was a fundamental element. For his part, the Swiss creator Jacques Delacroze (1865-1950) preponderates rhythm as an element of vital importance, hence he uses the body as an instrument in itself. In his contributions, the need to understand and break down the constant questions that are immersed in music shines through, since there are many ways of learning and teaching, and all of them have advantages and limitations.

Other forms and means of music education have held sway for decades, including praise of the elite musician and great talent; the preservation of the western European canon, the transmission of ordered tonal and rhythmic forms of learning, and the rise of technicality in theological systems, methods, and curricula (Lines, 2009, p. 14).

The institutional teaching of music, therefore, needs a continuous and updated discussion of these parameters that may be limiting the necessary skills for a student in training.

Institutional music educators have used these and other narratives to legitimize their practices (...) despite the astonishing contradictions and interests found in institutional music education, the current general situation of music remains obscure and little analyzed, despite the obvious signs that warn of change (Lines, 2009, p. 15).

Noting the above, it is pertinent to describe the difference between music education and music teaching, as shown in the following table:

Table 1. Differences between music education and music teaching

Music education	Music teaching
Easy to play instruments are used. In addition the sung voice is used.	Concentrates on mastering a single specific instrument.
It is vital for both the child and the adult. Age does not influence. Music education is massive.	Usually has age limit especially for learning instruments such as violin, piano and cello. Individuals with specific musical abilities are chosen.
It is formative and its programs are accessible to all; its objectives are to educate through rhythm, creation or expression.	It is based on a program that also includes complex theoretical subjects that reinforce and expand musical knowledge.

Source: Own elaboration

There are questions that still remain without definite answers in the musical field: what is music? What is its purpose? Why is it so resistant to explanation and perpetuates itself in the need for justification? What human interests does it serve? What does it have to do with feeling or emotion? Does it shape people's character? (Bowman, 1998, p. 9).

These questions support centuries of experimentation and entail a whole structural analysis from the humanist perspective. In the deepest sense of music, it constitutes a complex paradigm to approach a musical work not only from the sense of action, but also of thought and feeling.

These functions are developed contextualized by determined social needs and have an impact on the complex teaching-learning processes with a transferable vision according to the requirements of the programs or of the social and psychological environments. But how to relate all of the above with a methodological proposal for this subject? In this subject, the student analyzes and discusses topics such as the following:

- The sense of transversality in music through the challenge and impact of educational culture.
- The debate on the educational process and the need to be educated.
- The debate on the conceptual tools that the teacher needs.
- Conversation, analysis and questioning of the big questions about music.
- The multiculturalism that surrounds philosophical-musical thought.
- The goals and values of education and the relevance of music education.

Para ello, desarrolla competencias como las siguientes:



- 1- Intervene and update the complex philosophical and ideological discourse of the Philosophy of Music Education.
- 2- Identify the need or not for teaching without indoctrination.
- 3- Discuss and analyze the prejudices that may exist about educational philosophy, as well as the teacher's reluctance towards it, because it belongs to a theoretical and impractical context.
- 4- Propose and analyze the relevance of music education in the 21st century.
- 5- Identify the challenges of music education in the new normality.
- 6- Stimulate group work by encouraging different types of conversations.

The methodology can be articulated and supported with platforms and forums so that students can be active, develop the community and contribute their analysis and research on the topics. In addition, it is interesting to note that this subject can be offered at both the undergraduate and postgraduate levels due to the flexibility of its content and relevance. The frequency of this class will be two continuous hours a week, depending on the program of each institution. In it, debate will be encouraged in person with the support of readings previously selected by the teacher and by the students, as well as videos and images.

Conclusions

The history of educational philosophy has been deliberated since ancient times. From the point of view of philosophy, it becomes a whole political and social system that tries to shape the individual for the interests of different governments. Thus, it has had multiple approaches ranging from moral training to religious and progressive training, where the intervention of the self or individuality is revealed as the main axis.

Music was an important art and valued by prominent philosophers and references from the entire educational and, of course, philosophical panorama. It is determined that music is formative from several aspects, not only in the practical sense of learning an instrument, but also from the emotional sense, since it exalts the passions of the individual, as well as molds his spirit.

Musical pedagogues who have provided essential tools for the teaching of music are the watershed for the discussion of the phenomenology of music teaching and from these contributions different questions emerge:

However, the problems that Jaques-Dalcroze observed more than 100 years ago in many of his disciples (inability to discriminate pitch of sounds and



intervals; difficulty understanding harmonic relationships and/or internally hearing harmonic links, distinguishing the different notes of a chord, aurally following voices in polyphonic music and differentiating keys; lack of ability to accurately execute rhythmic combinations; difficulty feeling and expressing music, among others) they are the same ones that we find in students of many music schools today. In the same way, his proposals are still valid and have helped many young people to overcome the challenges that learning music entails and to enjoy it. (Capistrán-Gracia, 2019, p. 41).

The previous quote describes the difficulties that are still challenges today, which can be analyzed from the constructivist approach that supports a subject such as Philosophy of Music Education. In addition, other disciplines such as psychology, mathematics, acoustics and finally philosophical speculation can be taken into account, as Polo and Radigales (2008) point out. This shows that the intrinsic nature of music is so complex that its teaching cannot be sheltered from philosophical musing or a necessary ideological openness, even though it is delimited by the practical parameters of professional music teaching.

For this reason, a subject such as the Philosophy of Musical Education is important, which covers all of the above in a flexible way through debate and conversation about the contexts of the current era. This is a subject that is being remodeled according to the social and academic context of music programs. In addition, it involves students in the complex phenomenological world of the philosophical approach with the purpose of developing necessary cognitive complements for the due rationalization of their musical career.

On the other hand, it opens the great debate in which music teaching is currently about the balance between the theoretical and the practical. In fact, it exposes the openness to the issue of the indoctrination of music under different methods and the scope of music teaching within the holistic cultural horizon of the academic community.

For these reasons, this subject offers competencies that are not achieved in other subjects where, in general, the theoretical method or the practical method prevails, and they tend to be more limited and one-sided, hence they do not fully focus on reflection and analysis of making music. This subject, in short, constitutes an invaluable reference of changing content and necessary as an ideological link for learning music within institutional teaching.

Finally, it should be noted that this essay was limited by the characteristics of the subject itself, which is in constant restructuring due to the nature of its content and the needs of the

various programs. For this reason, it can be affirmed that there is still much to discuss regarding the new and old approaches to music, which must be restructured.

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