
Una metodología para el tratamiento a los medios expresivos de la música
A methodology for dealing with the expressive means of music

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Resumen: En el proceso de enseñanza-aprendizaje de la disciplina Educación Artística, los profesores, necesitan develar suficientemente los valores que ofrece la obra musical; por esta razón, las autoras la declaran como un objeto generador del conocimiento por excelencia, para desarrollar la formación integral de los estudiantes. A partir de plantear ¿cómo contribuir al tratamiento de los medios expresivos de la música en el proceso de enseñanza-aprendizaje de la disciplina Educación Artística de las carreras pedagógicas, fue propósito elaborar una metodología para el tratamiento a los medios expresivos de la música en esta disciplina.

Palabras clave: Metodología; Educación Artística; Proceso de enseñanza aprendizaje; Medios expresivos de la música

Abstract: In the teaching-learning process of the Artistic Education discipline, teachers need to sufficiently reveal the values offered by the musical works; for this reason, the authors of this article declare it as a knowledge generating object of excellence, to develop the integral education of the students. From the point of view of how to contribute to the treatment of the expressive means of music in the teaching-learning process of the Artistic Education discipline of pedagogical majors, it has the purpose to state a methodology for the treatment of the expressive means of music in the Artistic Education discipline.

Key words: Methodology; Artistic education; Teaching-learning process; Expressive means of music

Introduction

The methodology concept has multiple definitions and interpretations depending on the purpose for which it is established. In pedagogical science, the methodology has been approached by authors such as Bermúdez and Rodríguez (1996); the Study Center of the University of Pedagogical Sciences of Villa Clara (2004), Matos, (2007), Colás (2008), Cabrera (2011), De Armas and Valle, (2011), and Valle (2012).

In the specific case of Art Education, authors such as Sánchez and Morales (2000), Rizo (2010), Montoto and Crespón (2011), Menes (2013), Velázquez (2016), among others, have

contributed various methodologies related to the appreciation of the manifestations of art, work with art instructors, music educators. Specifically Sanchez (2000) offers methodological steps and proposals of exercises for the experience and embodiment of expressive means, such as texture, harmony, relationships of duration, height, among others.

The theoretical systematization carried out by the author has shown that, in a general sense, these authors agree that the methodology is a process, a proposal of a method or procedure that guides how to do, ordering the thought, all with theoretical references that they sustain it, it is expressed through legal and instrumental support, it goes through stages or phases, it is used in practice, it provides guidance, ways, procedures, recommendations, theoretical elements, among others. It consists of a sequence of stages that make up a system, which include actions or procedures dependent on each other that allow the achievement of certain objectives.

In this sense, we agree with De Armas (2011) to specify that the methodology can be understood on a more general, particular or more specific ways, and with the author's definition. Based on the interests of this research, the following definition is assumed: "(...) logical process consisting of stages (...) or conditioning and dependent steps, which, in a particular and flexible way, allow the achievement of the proposed objective". (p. 48)

By assuming the above, it was taken into account that it implies the presence of an objective that guides the conscious activity of the subject, it contains a system of actions in a logical sequence that fulfills a series of requirements or requisites and leads to obtaining a result: it implies the transformation of the object which the methodology affects.

After the analysis, the authors operatively define the methodology for the treatment of the expressive means of music for the Artistic Education discipline as a system of cognitive - affective, evaluative and methodological actions for the treatment of the expressive means of music in the teaching-learning process of the Artistic Education discipline.

Development

When approaching the structure of the methodology, it is considered appropriate to assume the criteria proposed by Bermúdez and Rodríguez (1996), who consider that the methodology has two devices: the theoretical or cognitive apparatus and the methodological

or instrumental apparatus. The first makes evident their constitutive legal and categorical bodies. If the legal body of the methodology is configured through relevant laws and principles, its categorical body is expressed in the strictly positive categories and concepts between it. The instrumental methodological apparatus presupposes the methods, the procedures (techniques) and the means (...) to be instrumented in practice. (pp. 15-16)

In addition to the above, the methodology proposed is distinguished by:

1. Taking into account and articulate the precise characteristics so that the treatment of the expressive means of music in the teaching-learning process of the Artistic Education discipline in pedagogical profile majors is effective, of the university context and of the own economic and social development of the province of Guantánamo.
2. Allowing the integration of the teachers of the Artistic Education discipline collective, and department directors, to facilitate the treatment of the expressive means of music in the teaching-learning process.

In the methodology proposed, the theoretical or cognitive apparatus is composed of the categories that support the treatment of the expressive means of music in the teaching-learning process of the Artistic Education discipline in pedagogical majors, and the legal body referred to laws and principles of didactics. The methodological or instrumental apparatus is made up of the objectives, the stages with their corresponding actions and methodological instrumentation, in order to achieve the proposed purpose.

From this perspective, between these components hierarchy, coordination and subordination relations are produced with a systemic character of logical and orderly sequence of actions and procedures. It also makes it possible for the methodology to be developing, flexible and socializing, in order to achieve a dynamic treatment of the expressive means of music in the teaching process -learning of the Artistic Education discipline through the articulated integration of teachers that converge in the collective.

The proposed methodology has as a general objective to provide theoretical and methodological guidance to the teachers of the Artistic Education discipline in pedagogical majors for the treatment of the expressive means of music in the teaching-learning process.

The traits that distinguish the methodology for the treatment of the expressive means of music as a communication system in the teaching-learning process of the Artistic Education discipline for pedagogical majors are:

The artistic and the communicative aspects link.

The expressive means of music as content.

It is a developing idea, since the workshops and the exposition of reasoning activates thought and lead to the best performance of the teacher for the treatment of the expressive means of music, both in the classroom and in other contexts. The reflection activity of the teacher is stimulated to face the necessary learning situations in his students so that they can then face the treatment of the expressive means of music, with pedagogical professional output.

It is also dynamic because it takes into account that the actions and methodological procedures developed can be adapted to other contents of other artistic manifestations. It is easy to understand, and has a logical and dynamic character in the teaching-learning process.

The proposal is also flexible because it takes into account the particularities of the teachers, as well as the working conditions of the same in the university and it can also be adapted to the contents of other artistic manifestations.

It is socializing since it involves teachers from the collective of discipline, and managers, who influence the teaching-learning process of the students; it also makes possible the exchange based on the results of the work, as well as satisfying the social and individual needs by providing the individual and group and all those who interact in it a sense of growth.

Principles of the proposed methodology:

The teaching-learning process of the Artistic Education discipline demands not only that each component contribute particularly, but also, in the first place, the regulatory nature emanating from the network of relationships produced, which means the existence of didactic principles.

Zilberstein's criterion is shared in that the didactic principles: "(...) are those essential regularities that govern teaching and learning, which allow the educator to direct scientifically the integral development of the personality of students, considering their learning styles, in propitious means for communication and socialization "(Zilberstein, 2000, p.128).

The criterion that didactic principles allow the organization, planning and direction of a teaching process that promotes a learning development and encourages the treatment of the expressive means of music in the Artistic Education discipline, but also in any communicative context is defended.

The principles guiding and facilitating the analysis of the content and direction of the pedagogical process contributed by Addine (2002) must also be taken into account, among which are indicated: the unity of the scientific and ideological character of the pedagogical process, the linking of education with life, the social environment and work; the unity of the instructive and the educational in the personality education process; the unity of the affective and the cognitive; the collective and individual character of education and respect for the personality of the student, and the unity between activity, communication and personality.

The principles outlined make clear the pattern to be followed in the teaching-learning process in terms of its scientific and ideological conception, the theoretical-practical application, the use of educational potential in the pedagogical context and the unity between activity, communication and the personality. In this way, we can affirm the existence of a theoretical base that favors a coherent teaching performance.

Undoubtedly, the conglutination of these principles expresses a valuable theoretical significance, because the teacher finds, in this way, a powerful way for his professional performance. However, the professional of teaching, even if he feels complying with these principles, does not always achieve a performance that facilitates the treatment of the expressive means of music.

It is important to recognize that the aforementioned principles are characteristic of Didactics as a general science, so that from the Artistic Education it is pertinent to ascribe to that

system, its potentials are assumed from the point of view of its theoretical significance and its educational character, but for the degree of generality of the same, do not include in an essential way the relations between the communicative and the artistic, in the teaching-learning process of the discipline. In addition, the principles raised by Sánchez (2000) for Aesthetic Education are taken into account:

- Teach men to perceive, create art and participate in the improvement of the personality of the citizen.
- Recognize the universality of aesthetic education, given that all individuals must be subjects and objects of aesthetic education.
- Understand the continuous and uninterrupted nature of aesthetic education, since it must begin with birth and continue until death.
- Recognize the integral and systematic character, manifested in the interrelated action of the different factors such as nature, art, mass means, the surrounding world, etc., in the different periods of human life, in which the subject must be able to recognize its positive and negative effects.

Therefore, it is considered necessary to value a principle to attend to the qualitative transformations of the process as they are conceived in this article so that it really responds to the demands of society in general and those of the professional model, in particular.

The proposed principle directs the treatment to expressive means of music because it overcomes the linearity prevailing in the process, where, generally, attention is given to these as transmitters of information, sensations and emotions without taking into account their potentialities for the development of an integral culture in the personality. That is why the elaborated principle emphasizes the contextualizing character to give treatment to the investigated object.

Thus, the proposal of the principle of attention to the communicative nature of the musical work that guides the teaching-learning process of the Artistic Education discipline takes place with theoretical-methodological actions that favor the treatment of the expressive means of music by revealing the work musical as a knowledge-generating object; so that its meaning acquires a dialogical character, developed from the relationship between the

author, the student and the teacher as a way to determine its values from its contextualization, and how it is organized in a dialectical unit to develop the learning of its appreciation.

In this order of ideas can be expressed, the active, heterogeneous and contradictory to specify the message of music, its objective nature, socio-historical processes and the qualities of thought in direct relationship of the student with the musical work, and thus promote the reflection of its content in the creative activity. Therefore, the authors configure the methodological procedures that are adopted in the practice of the process by the subjects who understand it and interpret it, to achieve new knowledge with a developer character.

What is expressed here makes it clear that the presence of the principle is consistent with the concatenation of the treated aspects, from the dynamics, the mutability and interconnection in amidst of the objective diversity with which it operates in the social reality.

Therefore, the principle supports a dialectical-materialist interpretation favoring a better performance of the teacher, in his attention to the treatment of expressive means of music, which constitutes an essential content in the program of the discipline.

For the proper application of the principle, didactic rules are required in correspondence with the theoretical foundations that promote the organization of the teaching-learning process:

- Attend to the knowledge of expressive means to understand the language of music.
- Identify the behavior of the expressive means of music in the musical work.
- Determine the potential of the expressive means of music not only for understanding and enjoyment but for the integral formation of the personality.

These rules recognize in the principle that it contributes to the execution and systematization of learning for the treatment of the expressive means of music through the preparation of the teacher, and favors its performance and the improvement of the program of the discipline.

Stages, actions and methodological instrumentation

Stage 1. Sensitization and diagnosis

The objective of the stage is to sensitize and diagnose the teachers to identify the needs that in the theoretical methodological order they have for the treatment of the expressive means of music from their communicative character in the teaching-learning process of the Artistic Education discipline.

The above allows determining the interests of teachers, and encouraging their involvement in the implementation of the methodology. At the same time, it facilitates the identification of teachers' level of proficiency in the treatment of the expressive means of music in the teaching-learning process of the Artistic Education discipline and the conditions for its materialization in educational practice.

Action 1- Sensitization

Methodological instrumentation

The person in charge of the task must generate an exchange with the teachers of the Artistic Education discipline, in which the need, relevance and importance of the treatment to the expressive means of music is based on its communicative character to consciously involve the staff selected towards the activity taking into account their knowledge on the subject, delimit the insufficiencies and potentialities for the fulfillment of the expected objectives.

For this exchange it is suggested to take advantage of the space within the methodological work system of the discipline in a climate of respect.

As part of this stage, it is suggested that the professors of the discipline carry out the analysis of the contribution of this content to the professional functions declared in the Model of the Professional.

In view of the role played by the university student cultural activities management in the different work scenarios in the university context, their participation in this exchange is suggested.

Action 2- Diagnosis

Determining the dimensions and indicators for the characterization of the current state of treatment of the expressive means of music, taking into account its communicative character in the Artistic Education discipline

- Methodological instrumentation
- The research instruments (survey questionnaire, interviews and observation guides) will be designed; the indicators that allow evaluating the treatment of the expressive means of music exposed in the section of this chapter should be taken into account.
- The material and human conditions for the application of the instruments will be created in coordination with the executives of the Art department. For the diagnosis, scientific methods of a theoretical, empirical and statistical nature will be used throughout the course of the methodology (before, during and after).
- The analysis and assessment will allow the identification of the most affected indicators, on which the work of the discipline should directly affect, as well as those with less degree of affectation, whose potentialities can be exploited in the actions proposed.
- It is necessary to take into account the following methodological steps: elaborate, apply, process and interpret qualitatively and quantitatively the results obtained from the research instruments, and have an individual and group assessment.
- The results will be announced at the meeting of the discipline group, which will allow the preparation of a forecast and the determination of the actions to be strengthened or redesigned according to the needs of the teachers diagnosed so that their satisfaction is guaranteed.

Stage II. Design and execution

Objective: to execute methodological preparations for the teachers of the Artistic Education discipline for the treatment of the expressive means of music.

This stage is considered of great importance in the methodology since it is established and planned what is necessary to achieve it. The preparation actions for the teacher are systematically conceived in advance.

The methodological procedure proposed for the treatment of the expressive means of music in the discipline is presented, which take into account for its concretion the method of semiological analysis.

Action 1. Selection and design of methodological preparation routes for teachers in the sample.

For this, it is taken into account that the preparation is a process of eminently pedagogical character for its formative purpose; directed, conceived, designed and developed on the basis of the requirements of the institution where it is offered. The content, the objectives, the organizational forms, the methods, the means and the evaluative forms must reveal the nature of the object of study.

In Higher Education, the methodological work is endorsed, among others, by Ministerial Resolution 210 in its article 24 where it is proposed:

The methodological work is the work that, supported by the didactic, the subjects involved in the educational process, in order to achieve optimal results in this process, prioritizing the educational work from the instruction, to fully meet the objectives formulated in the study plans. (p.5)

In the research the Methodological Teaching Work is assumed as:

The activity carried out in order to continuously improve the educational process, based, fundamentally, on the didactic preparation of the professors of the disciplines and subjects, as well as on the accumulated experience. In addition, the methodological problems are the object of analysis, reflection and debate, have a direct outlet to the conduct of the teaching-learning process or are related to insufficiencies or difficulties expressed by professionals. (Ministerial Resolution 210, 2007, p.8)

What has been stated previously allows that with this fundamental type of methodological work the teachers who direct the teaching-learning process of the Artistic Education discipline prepare themselves to fulfill their social order in an optimal way. It is necessary to enhance the professional levels in the constant updating of the new approaches to

teaching, being the systematic self-preparation of the methodological work within the department and in the discipline collective.

In this sense, the methodological preparation will take into account three fundamental variants: updating conferences, methodological workshops and self-preparation.

Conferences for updating: oriented to the theoretical-methodological update of the professors for the treatment to the expressive means of the music. For this it is taken into account that it is directed to a specific content and the characterizing aspects of the conference: the character guidance and information, the treatment of new content with a topical level, the realization of partial demonstrations, exemplifications, the treatment of the bibliography and the precise orientations for its use.

Methodological workshops: besides understanding the updating of the professors, these are characterized by the production of ideas, evaluations and debates of the work that is going to be carried out, considering these open spaces of learning from the exchange of experience, it will also make possible the personalized reflection and the results that are systematically achieved.

This form of teaching in Higher Education is considered as a fundamental type of methodological teaching work, and is thus endorsed in Ministerial Resolution 210 in its chapter two, article 46, specifically in its eleventh chapter, article 54 states:

It is the type of methodological work that aims to discuss about a problem related to the training process and in which teachers present experiences related to the subject. Alternative solutions to this problem are projected based on the knowledge and experiences of the participants. (p.9)

In the methodological workshop the guider highlights essential features:

- It is a variant of the methodological work that can be inserted within its dynamics, according to the needs of the teachers.
- It works through group interaction;
- The methodological problem is the subject of analysis, assessment, reflection, debate and proposal of solutions by the participants.
- It fulfills the functions of updating, integrating, reflecting and investigating.

- It makes possible the elevation of the professional level of the professors when dealing with difficulties of the professional level of the same and to discuss intrinsic problems to their pedagogical work in order to find ways for their optimization.

It can be inferred from the above that the workshop, used in the teaching-learning process of the contents selected for research as a methodological work method, makes possible to:

- Reflect in group and contribute and collect knowledge to analyze reality and find the tools to transform it scientifically.
- Create knowledge in a participatory way, through collective exchange.

Self-preparation: is essential; it is aimed at the teachers of the selected sample who facilitate communication and exchange among the participants on the selected problem, jointly elaborating actions that start from the real potentialities of the subjects, without abandoning the follow-up to the difficulties within a process of attention to diversity, systematizing the interpretation of theoretical methodological orientation to transform knowledge, skills and attitudes and thus provide experiences and exchange professionally, according to the treatment of the expressive means of music.

Action 2: Proceed methodologically for the treatment of the expressive means of music according to its communicative nature.

To materialize this methodological procedure, the teacher must take into account: the professional model, the objectives of the year, the objectives of the discipline program, which constitute a guide in the theoretical and methodological order for the treatment of the expressive means of music in the teaching-learning process of this discipline in pedagogical majors.

a) Exploration of the universe of musical knowledge of the student based on their needs, motivations and interests. It is necessary in this sense the previous diagnosis that allows specifying the knowledge of the students regarding the musical universe, based on their needs, motivations and interests, which will allow them to influence them. The following questions can be taken into account:

What is music?

What are the types of music you know?

Which of them do you prefer and listen to? Why?

What functions does music have?

What do you mean by expressive means?

What are the expressive means of music?

b) Selection of the musical works that favor the characterization of the expressive means, their decoding and their functionality.

In this aspect the selectivity of the musical works that will be analyzed according to the objective pursued will be taken into account, it is also necessary that the teacher take into account the characteristics of the students in pedagogical formation and the relation of the cognitive affective. The careful selection of musical texts must also address the communicative intention and the needs of the broadcaster. The following questions can be answered:

What musical work was selected?

What reasons justify the selection?

Is there a need of diagnosis, based on the levels of analysis achieved?

c) Listening and analysis of the musical work. The types of variants of the listening will be addressed as Sánchez Ortega (2000, p.58) indicated: directed to the reasoning of the listener paying emphasis on the cognitive sphere; the one related to the sensitivity level of the person aimed at establishing direct communication with the music or the sound fact without intellectual or technical musical evaluations and the creative hearing destined to the development of the creative and imaginative capacity of the listener promotes the musical expression, literary, body, plastic, vocal, diverse instruments and body and instrumental percussion.

From the analysis of the musical work, its specificities or particularities, its functions will be determined: aesthetic, educational and political-ideological and how they are revealed in the work (Sánchez, 2000).

In this sense it is important to prepare a sheet containing information about author (issuer), title of the work, date it was written and its contextualization, type of music and musical genre, importance of the ideas contained in the text attending to who is going directed and the purpose of it.

d) Identification of the expressive means of music. In this particular, after listening to the work, the teacher will start by identifying the rhythm, for this purpose it is suggested that

from listening the combination of the different durations of the sounds and their qualities that are: intensity or power (strong-soft), tone or height (high or acute-severe or low), tone or color, duration (long-short), etc.

These qualities are determined by the sound wave parameters themselves, mainly the frequency and amplitude. For its part, the melody consists of a series of successive sounds that vary in height and duration and the harmony is based on the simultaneous combination of sounds. The teacher must emphasize that these qualities in the musical work are closely related; only separated from the didactic point of view.

e) Formulation of questions for the decoding of the musical work attending to the levels of understanding. The key words, the main ideas will be recognized and questions will be formulated for the translation, interpretation and extrapolation, finally a summary of the meaning of the text will be made.

Translation level:

- What kind of musical work is it?
- What is it about?
- What is the reference you have of the author or interpreter?
- What is the topic that addresses?
- What is the context?

Interpretation level:

- What opinion do you have of the message of the musical work?
- What is your critical opinion about the message?
- Express your points of view about what the author wanted to convey?
- What are the keywords that allow you to identify the message?

Based on the considerations offered and the selection of keywords:

- How to judge what the author expressed?

Extrapolation level:

The analysis will be conducted, basically, on establishing relationships between the musical work heard and others:

- How to relate this musical work with another known one?
- How to relate the aforementioned context with others?
- How to relate this type of music with others?
- How to relate the validity of this musical work with respect to other realities?

f) Consensus of ideas, respect for the freedom of criteria, and the possibility of choosing different genres, emanated by the cognitive, educational and aesthetic character of the musical work.

g) Design of extrapolation activities to professional situations

Stage III. Evaluation

All activities must be subject to evaluation, as a tool that allows information and feedback to the process. The evaluation is conducted in two directions: first, the results of the teachers, and second, the methodology.

In this process, the objective and content of the evaluation is specified taking into account the what, how and when to evaluate. Therefore, the evaluation of the methodology designed and applied must meet the requirements referred to its validity, reliability and feasibility of its use; as well as the functions that it has when submitted to the consensus of the discipline collective to determine if what has been done meets the expectations of the professors.

It is a process of constant reflection, analysis and evaluation of the information of each and every one of the elements that comprise the methodology for the treatment of the expressive means of music, and allows the decision making to reorient the practice and continue with the realization of the necessary transformations in the Artistic Education discipline.

The evaluation will allow teachers to observe the degree and adequacy of everything planned, that is, to make a self-assessment about the implication that the methodological procedure has for the treatment of the content of the selected program, or rather, the result of group learning, where they decide and are responsible for promoting a change in the proposed actions to adapt them to the teaching-learning process, for which a solid

preparation that integrates the whole discipline group is needed.

In this order for the accomplishment of this phase it is necessary to address some actions such as:

1. Introduce changes in the methodology designed based on the results obtained and the level of preparation acquired by the teachers of the discipline.
2. Introduce variants, depending on individual and collective characteristics, to improve the methodology, preparation and self-preparation of the teacher.

Conclusions

The methodology developed is based on theoretical foundations: philosophical, sociological, psychological, pedagogical, didactic, aesthetic and legal; It consists of three stages and each of them contains a system of actions to contribute to the treatment of the expressive means of music.

The introduction of the methodology in the praxis corroborated its feasibility and scientific-methodological relevance from its verification through the criterion of specialists, the socialization workshop and a pre-experiment, which shows that the research developed offers a solution to the scientific problem and fulfills the proposed objective.

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