



Original article

Didactic model for the teaching-learning process of concert music appreciation

Modelo didáctico para el proceso de enseñanza-aprendizaje de la apreciación de la música de concierto

Modelo didático para o processo de ensino-aprendizagem da apreciação da música de concerto

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ABSTRACT

Appreciating concert music as a musical typology through time and its consolidation due to its aesthetic values, as opposed to fashionable music and other compositions with an ephemeral life, constitutes a challenge for the new generations. From this initial assessment, the article proposes as objective: to present a didactic model that contributes to the teaching-learning process for the appreciation of concert music, in the 2nd year students of the Artistic Education career. As the methodological basis of the research, the general dialectical-materialist method was assumed and methods of the theoretical, empirical and statistical-mathematical level were used, such as: the historical-logical, the modeling, the systemic-structural functional, the documentary analysis, the observation, interview and pedagogical test. The main results were in the didactic model, which is based on the determination of the new relationships that are established between the didactic components that intervene in the teaching-learning process for the appreciation of concert music, from a developer didactics and its connection with teaching, extra-teaching and extra-curricular activity, as well as with appreciation plans. These relationships enrich the didactics of Music Education, offering coherence and internal logic.

Keywords: appreciation; didactic model; concert music; teaching-learning process.

RESUMEN

Apreciar la música de concierto como tipología musical a través del tiempo y su consolidación a razón de sus valores estéticos, en oposición a la música de moda y otras composiciones de vida efímera, constituye un reto para las nuevas generaciones. A partir de esta valoración inicial, el artículo plantea como objetivo: presentar un modelo didáctico que contribuya al proceso de enseñanza-aprendizaje para la apreciación de la música de concierto, en los estudiantes de 2do año de la carrera Educación Artística. Como base metodológica de la investigación se asumió el método general dialéctico-materialista y se emplearon métodos del nivel teórico, empírico y estadístico-matemático, tales como: el histórico-lógico, la modelación, el sistémico-estructural funcional, el análisis documental, la observación, la entrevista y la prueba pedagógica. Los principales resultados estuvieron en el modelo didáctico, el cual se basa en la determinación de las nuevas relaciones que se establecen entre los componentes didácticos que intervienen en el proceso de enseñanza-aprendizaje para la apreciación de la música de concierto, desde una didáctica desarrolladora y su vinculación con la actividad docente, extradocente y extraescolar, así como con los planos de apreciación. Estas relaciones enriquecen la didáctica de la Educación Musical, ofreciendo coherencia y lógica interna.

Palabras clave: apreciación; modelo didáctico; música de concierto; proceso de enseñanza-aprendizaje.

RESUMO

A valorização da música de concerto enquanto tipologia musical ao longo do tempo e a sua consolidação pelos seus valores estéticos, por oposição à música de moda e outras composições de vida efémera, constitui um desafio para as novas gerações. A partir desta avaliação inicial, o artigo propõe como objetivo: apresentar um modelo didático que contribua para o processo de ensino-aprendizagem para a apreciação da música de concerto, nos alunos do 2º ano da carreira de Educação Artística. Como base metodológica da pesquisa, assumiu-se o método dialéctico-materialista geral e foram utilizados métodos de nível teórico, empírico e estatístico-matemático, tais como: o histórico-lógico, a modelagem, o sistémico-estrutural funcional, o documental análise, a observação, a entrevista e o teste pedagógico. Os principais resultados foram no modelo didático, que se baseia na determinação das novas relações que se estabelecem entre os componentes didáticos que intervêm no processo de ensino-aprendizagem para a apreciação da música de concerto, a partir de uma didática desenvolvidora e sua conexão com o ensino, atividade extra letiva e extracurricular, bem como com planos de valorização. Essas relações enriquecem a didática da Educação Musical, oferecendo coerência e lógica interna.

Palavras-chave: apreciação; modelo didático; música de concerto; processo ensinoaprendizagem.

INTRODUCTION

Today's world is increasingly identified by the relevance that education assumes in the development of societies. Faced with this reality, the countries that make up the Latin American region are facing a renewed challenge for the construction of their future: the strengthening of education and culture systems, which constitutes a challenge that societies must assume resolutely.

Education is one of the priorities of each country, hence the interest in training future education professionals with high quality in their cultural preparation, according to the needs demanded by society. In relation to artistic training, it is insisted that students are capable of appreciating the different manifestations of art.

One way to do this is Artistic Education, which fosters and develops the vocation for creation, the cultivation of art and the ability to appreciate it, in addition to playing a vital role in understanding a world dominated by audiovisuals; Its mission is to develop sensitivity, universal, national and local artistic values with an ethical and aesthetic sense in accordance with the aspiration of forming men who possess a general culture.

Within the Artistic Education is, as one of its contents, music and, within it, concert music, which has a high aesthetic value and is of great technical and professional development. On the other hand, it has a great power of communication, a high degree of theoretical-practical specialization, freedom of expression of all musical components, universalization of scientific knowledge of musical art and the focus of defined aesthetic conceptions.

Learning to appreciate concert music in its proper measure helps students to apply the knowledge learned in the proposal to other manifestations such as the audiovisual,

which is so present at present, based on the use of this musical typology in the soundtrack. For this reason, the student of the Artistic Education career, based on the high sense of social responsibility that he must face and the commitment that he assumes with respect to his professional model, must be able to appreciate concert music.

Motivated by this theme, an exploratory study was carried out to previously diagnose the teaching-learning process of the appreciation of concert music, in 2nd year students of the Artistic Education career of the University of Pinar del Río "Hermanos Saíz Montes of Goose". For this, the observation of classes of the Artistic Education discipline, the student questionnaire and the analysis of documents such as: lesson plans, Artistic Education discipline programs, study plans and the professional model were used. The following shortcomings were detected:

Asistematicity in the teaching of the appreciation of concert music by the Artistic Education teacher.

The students demonstrate ignorance of the title of concert musical works, authors, genres and stylistic periods, as well as limitations in the knowledge of the expressive means of this musical typology.

Deficiencies, on the part of the students, in the critical evaluation of the concert musical work.

The aforementioned results allow us to state as a contradiction that, despite being a necessity to train an Art Education student with the required theoretical-practical tools that allow them to appreciate concert music, the didactic-methodological resources currently used in the teaching-learning process of appreciation of concert music, do not favor the achievement of this purpose.

The study carried out by the authors on the musical appreciation of international and national researchers shows that it has been a subject widely addressed from different angles, among which are: Martínez (2013), Huerta (2022), Duran (2022) and Torres (2022), among others. In their research, they refer to different ways to appreciate art in general and music, in particular, using methodologies for it.

In the efforts to find a terminology that is as consistent as possible with what music expresses, specialists are still debating what to call a specific typology within this artistic manifestation that, without a doubt, is characterized by a high degree of elaboration. conceptual, technical and, therefore, professional. He has been called cultured, erudite, serious and artistic, among other names. None of these epithets is convincing, since they would reserve values for this type of music that would automatically be excluded for the rest.

The term concert music is assumed, since it can include some of the genres of Cuban popular music as seen in the works of Amadeo Roldán, Alejandro G. Caturla and Chucho Valdés, among others; Furthermore, it can be found through the vocal, instrumental and vocal-instrumental sound medium.

There are requirements to determine that a musical work belongs to concert music. In this regard, Villar states that music is considered concert when the following behaviors are manifested:

It predominantly conditions the action of listening or singing.

It presents as a regularity a greater degree of elaboration of the expressive means.

The metrorhythmic subcomponent is generally subject to constant alterations

within possible tempo variations. The systematization of a metrorhythmic-harmonic periodicity is not maintained, which causes the variability of sound events.

The text, when it appears as an integral element, acquires greater expressive individuality and can reach a high level of elaboration for all music from the literary and poetic point of view (1987, p. 10).

The authors of this article consider that concert music is the musical product fundamentally composed to be heard, with a high level of technical-musical elaboration. However, the idea is not shared in relation to what Villar states about the text, because any other musical typology can have texts of a poetic nature.

For their part, the musicologists Elí and Gómez define concert music as:

(...) all that has been composed (or that is performed) for a group of individuals to listen to: it can be performed by a solo instrument (guitar recital, piano, etc.), by two or more instruments (music chamber music, jazz downloads) or a large orchestra (symphonic, symphonic rock), it can include singing as part of its essence (and then it uses vocal-instrumental sound media) or it can be music for the stage (musical show, zarzuela, opera) (2002, p. 119).

In this definition, listening is taken into account as an element that distinguishes its social function; however, it is considered that this should be active, so that it allows the understanding of the artistic-musical message. On the other hand, there is no

allusion to the technical-musical values of the work itself.

Other authors address concert music, among which can be cited: Morales (2014), Cook (2019) and Gual and Vidal (2020). In their studies they propose theoretical and methodological considerations on the subject contextualized in professional education, some approach it as a musical typology and others define it and offer its characteristics; however, they do not refer precisely to how to conceive the appreciation of concert music from the teaching-learning process in non-professional students.

The recognition of this situation allowed to identify as a scientific problem: how to contribute to the teaching-learning process of the appreciation of concert music in the 2nd year students of the Artistic Education career?

The objective of the article is proposed: to present a didactic model that contributes to the teaching-learning process for the appreciation of concert music, in the 2nd year students of the Artistic Education career.

MATERIALS AND METHODS

A pedagogical study was carried out with a population of 51 second-year students, belonging to the Artistic Education career of the University of Pinar del Río "Hermanos Saíz Montes de Oca", from the 2018-2019 academic year and five specialist teachers in Musical Education, which teach the subjects of the Artistic Education discipline. As a sample, 14 second-year students of the aforementioned career were selected, with a margin of error of 6.7%. The simple random criterion was assumed. In the case of teachers, we intentionally worked with all five, because they affect the entire population of second-year students.

As the methodological basis of the research, the general dialectical-materialist method was used, which starts from the general contradictions of the object, as a source of development and as the genesis of the problem. A system of research methods, techniques, and procedures was used to collect, analyze, process, and assess information.

As research methods were used:

The historical-logical one, which made it possible to determine the historical evolution of the teaching-learning process of the appreciation of concert music and its antecedents.

The modeling, which allowed the structuring of the components and contents of the new didactic model.

The systemic-structural-functional method was a very helpful method for the organic structuring of the research and, in the particular case of the didactic model, focused on the teaching-learning process of concert music appreciation.

The observation to Artistic Education classes was used to verify the development of the appreciation of concert music from the teaching-learning process in the diagnosis and in the evaluation stage of the didactic model in which the behavior of the variable was valued. to investigate.

The documentary analysis allowed the study of the professional model, the program of the Artistic Education discipline and the educational strategy of the 2nd year of the Artistic Education career, in which the treatment given to the appreciation of concert music was verified.

The survey of teachers who teach the subjects of the Artistic Education discipline was used to verify their opinion on the

teaching-learning process of the appreciation of concert music, in 2nd year students.

The pedagogical test was of vital importance, since the stage of the appreciation of concert music in the 2nd year students was verified. It was applied in the pre-test and in the post-test.

With the observation of students, the level of knowledge, affectivity and procedures for the appreciation of concert music was verified. It was applied in the pre-test and in the post-test.

The experiment, in its pre-experimental variant, allowed us to verify the practical validity of the didactic model and assess the results obtained in the teaching-learning process of concert music appreciation.

RESULTS

The diagnosis made includes the documentary analysis guide, the observation guide for Artistic Education teachers and students in the teaching-learning process of the Artistic Education discipline for the appreciation of concert music, the pedagogical test for students of second year and the survey of teachers who teach these subjects.

Once the analysis of the professional model has been carried out, the following results can be stated:

The needs of the future teacher are met, such as: permanently raising their cultural preparation, possessing a comprehensive general culture and acting as a cultural promoter with their students and in the community.

Emphasis is placed on the development of identity values and that it must be cultivated.

The disciplines History of Art are taken into account, as well as Artistic Education.

When analyzing the Artistic Education discipline program, the following results were reached:

The objectives of the program contribute to the development of appreciation as a guiding skill; however, they are raised from instructional requirements, not being so with educational and developer requirements. The general and specific objectives appear formulated with a similar scope. These only refer to the learning of concepts, the panorama of the main historical moments of music in the universal and Cuban context and the expressive elements of music, prioritizing the cognitive. However, the effectiveness of the cognitive demands is limited when the development of the student's thinking in relation to their interests and motives is poor, as well as the assessments they make of why the appreciation of the concert musical work is useful for themselves.

The content system of the program of the Artistic Education discipline is raised from the instructive, which reduces the possibilities of the student to work with the content in carrying out teaching activities that generate elements that stimulate intellectual development and elements that lead to assessment. of concert music. On the other hand, the class hours are insufficient to address in depth the contents related to universal and Cuban concert music. Taking into account the complexity of the development of the teaching-learning process of the Artistic Education discipline for the appreciation of concert music, it needs to be developed in other spaces.

In the system of skills proposed by the program, they do not appear as main

arguments and characterizations, considered essential for the appreciation of concert music.

Little precision about methods and procedures to be used for the appreciation of concert music, so the methods to be adopted are left to the teacher's choice, in correspondence with the proposed objectives and contents.

The proposed teaching means obey the use of traditional means and those that allow the use of active listening are ignored.

Regarding the evaluation, it does not allow the assessment of the level of achievements achieved, according to the proposed objectives; this includes the different components of the content, which are specified in the concepts, skills, behavior norms and attitudes that are manifested.

The forms of teaching organization proposed from the program respond to the traditional types of classes at the higher level, such as: the conference, the practical class and the seminar.

In a general sense, the revision of the Artistic Education discipline program reflects that the objectives and contents are raised from instructional requirements. These do not contribute to the development of educational and developing requirements in the appreciation of concert music. Methodological guidelines, methods, procedures and means are not required for the development of the appreciation of concert music and the evaluation does not allow the assessment of the level of achievements achieved according to the proposed objectives.

Analysis of the results of the observation guide for teachers

The teachers presented difficulties in the use of teaching media, as the use of traditional media prevailed in their classes over audiovisuals and live music, which made it difficult for the students to assimilate the contents. These results can be related to those found in the review of the Artistic Education discipline program, in which objectives are set from instructional requirements. Likewise, difficulties were manifested in the evaluation, which limits the planning and execution of actions aimed at the appreciation of concert music.

Analysis of the results of the pedagogical test

Five questions were asked. The first is aimed at contextualizing the musical work, the second checks the qualities of sound, the third inquiries about the expressive elements of music, the fourth measures the sound media and, the fifth, the critical and affective assessment of the student and Above all, that emphasizes the feelings that the work in question aroused in him. This yielded the following results: a low level in the knowledge and affectivity dimension for the appreciation of concert music, which were the same ones that evaluated the contextualization of the musical work indicator low. A medium level in the analysis indicator of the technical-musical elements of the musical work; which means that the majority of students know the qualities of sound, but have difficulties when they have to locate them within the musical work and, therefore, do not exercise this ability in the analysis of the musical work. A low level in the critical assessment of the musical work indicator.

Analysis of the results of the observation guide for students

The students show difficulties in determining the message of the musical work, when establishing relationships between the content and the form, also when evaluating

the use of the elements of music based on the musical work. This affects the fact that he can comment on essential ideas that the musical work transmits and that he explains the ideas seen from a critical position in relation to the context.

The result of the diagnosis led the authors to carry out a didactic model that contributes to the teaching-learning process of the Artistic Education discipline for the appreciation of concert music. The model, as a scientific result in pedagogical research, has reached a significant place that constitutes means and methods used in order to represent complex phenomena. Its use contributes to enrich theory and transform educational practice. For this reason, its use in the educational field is becoming more and more frequent. The concept has been used and analyzed by different authors, such as: De Armas (2012), Valle (2012), Torres (2020), Cardona (2021) and Gutiérrez (2022).

In the particular case of a didactic model that contributes to the teaching-learning process of the Artistic Education subject for the appreciation of concert music, the author defines it as: a theoretical-methodological construction based on the representation of the essential relationships that are established among the components of the teaching-learning process of the appreciation of concert music, taking into account the planes of appreciation: contextualization of the musical work, analysis of its technical-musical elements and critical and affective assessment, taking advantage of the link with the extra-teaching and extra-curricular activity, which makes it possible to transform the didactic actions of the teacher, in order to achieve the proposed objectives.

Presentation of the structure of the didactic model that contributes to the teaching-learning process of the appreciation of concert music

In the elaboration of the didactic model, the theoretical assumptions raised by Valle (2012) were taken into account when considering the following as components: purpose and objective, principles, characterization of the research object, strategy (stages, objectives and actions by stages), forms implementation and evaluation of the model.

Purpose of the model: to contribute to the development of the teaching-learning process of the appreciation of concert music in university students, in which they acquire a responsible attitude towards music, in all the contexts in which it is performed.

Objective of the didactic model: to improve the teaching-learning process of the appreciation of concert music in university students.

Principles that govern the didactic model

The system of principles on which the didactic model is based is made up of the following:

- Principle of the educational nature of the teaching of concert music.
- Principle of the scientific nature of the teaching of concert music.
- Principle of affordability in the teaching-learning process of appreciation of concert music.
- Principle of systematization in the teaching-learning process of the appreciation of concert music.
- Principle of the relationship between music theory and listening practice.

- Principle of conscious and active character of the students under the guidance of the music specialist teacher who teaches the Artistic Education subject.

- Principle of solidity in the assimilation of knowledge, skills and habits related to the appreciation of concert music.

- Principle of attention to individual differences within the collective nature of the teaching-learning process of appreciation of concert music.

- Principle of the audiovisual character in the teaching-learning process of the appreciation of concert music.

- Principle of the combination of teaching activity, with extra-teaching and extra-curricular.

Characterization of the teaching-learning process of the appreciation of concert music in university students

The incidence of the didactic components that intervene in the teaching-learning process of the appreciation of concert music from a developer didactics propose modifications in order to contribute to the improvement of the process under study.

The objectives that respond to a developing teaching-learning process and the work with the concert musical work to develop the appreciation demand to specify exactly the objective or objectives to be achieved, in which their scope will depend on the knowledge that the student possesses in this regard. student.

In the didactic model, the contents that respond to a developing teaching-learning process must focus on educational and developing requirements that allow the university student to value the knowledge system related to concert music: plans for its

appreciation, artists and most significant concert musical works of universal, national and local music, the expressive means applied to concert music and the development of habits and skills within which listening is found, as a guiding skill. As can be seen, the content system establishes dependency relationships with the proposed objectives.

As for the system of skills to be developed, one must start from mastery of the guiding skill "listen". To achieve this, the following skills must be developed: characterize, assess, identify, classify, explain, analyze, compare and argue. It is important to highlight that in the development of the listening ability, the unity of the cognitive and the affective is manifested, so the listener has to achieve an emotional state, either positive or negative.

From the model that is proposed, the methods that respond to a developing teaching-learning process must act as stimulators par excellence for the development of the concert music teaching-learning process; by offering the teacher the possibility of selecting the most appropriate and, therefore, effective path for university students to develop the guiding ability to listen and appropriate the planes of appreciation and those contents related to the history of concert music. Through the method, communication with the student and the group is achieved.

In the didactic model, teaching means are proposed that respond to a developing teaching-learning process in the appreciation of a concert musical work; They must be varied, alternative, appropriate to the objectives, contents and selected methods.

From the projective model, the evaluation that responds to a developer teaching-learning process must allow the teacher to verify the content based on the fulfillment of

the proposed objectives and establish at different moments of the process the quality with which the objectives are being fulfilled within the project. teaching-learning for the appreciation of concert music.

From the model, the class is proposed as a form of organization that responds to a developing teaching-learning process. This must respond to the proposed objectives, in correspondence with the contents and promote as types of classes: practical classes, seminars and workshops, to allow greater prominence on the part of the university student in the appreciation of concert music. In addition, it is proposed to incorporate a new type of class: the concert-conference. This type of class is in which the teacher who teaches the Artistic Education subject, to the extent that he explains the contents that the student must take into account in the appreciation of a concert music work, exemplifies with the small orchestra accompanying format.

The student must respond to a developing teaching-learning process as another protagonist of the teaching-learning process of concert music appreciation; They must have an active position in the appropriation of the contents permanently, which allows them to establish learning strategies and demonstrate independence in the appropriation of the content.

The group, in the same way, must respond to a developing teaching-learning process and there will be an intertwining of particularities that will acquire new nuances, from the process of communication and social interaction. The teaching-learning process for the appreciation of concert music must be directed and organized by the teacher, according to group interests.

The teacher who teaches the Artistic Education subject is in charge of directing it, so that it responds to a developing teaching-

learning process from the proposed model. In the nature of the actions that it proposes, it must: promote a collaborative environment, rethink new forms of active methodologies that promote dialogue and reflection between them and university students, based on the knowledge of the personal characteristics of each one (strengths, weaknesses and interests).

All this, in correspondence with the success that you have when selecting the concert musical work and the learning content, in how it leads and develops the appreciation plans, they are named: contextualization of the musical work, analysis of the technical elements- musicals and critical and affective evaluation of the musical work.

At the level of appreciation, contextualization of the musical work, university students determine the author, the title of the musical work, refer to his life and work (social situation, attitude), place the musical work in the context in which it was made, refer to the historical-social fact that it represents and determine the theme of the musical work in question. It is proposed as a novel element to take specialized criticism into account, which works as motivation, in order to ensure that the student incorporates specialized elements of music criticism. Art criticism, on this level, should constitute a cognitive aid for the appreciation of concert music.

For their part, at the level of appreciation and analysis of the technical-musical elements, university students identify the qualities of sound (duration, intensity and timbre), the expressive means (melody, harmony, dynamics, agogic, rhythm, metro rhythm and musical texture) and the musical sound medium of the work in question (instrumental, vocal, vocal-instrumental and electroacoustic). This plane demands a formal-conceptual analysis of concert music by the students.

Regarding the level of appreciation, critical and affective evaluation of the musical work, university students carry out the semantic analysis of the work (message), explain the degree of contemporaneity, issue critical judgments, establish extrapolations with known works and express what they felt when they heard the play. As can be seen, through this plane university students develop reflective thinking, as well as affective thinking. It is important to clarify that the plans do not constitute an ordered sequence of steps; on the contrary, the student begins the appreciation of the concert musical work from the plane that he deems appropriate.

Didactic strategy to contribute to the teaching-learning process of the appreciation of concert music

The proposed didactic strategy has the following stages:

The diagnosis of the sociocultural context presents the research object and allows the verification of the insufficient teaching-learning process of the appreciation of concert music in the 2nd year students of the Artistic Education career, with the purpose of planning tasks or actions of learning, prioritizing the analysis of compliance with the dimensions and indicators determined for their evaluation.

In the strategic planning for the transformation of the object, it is essential to reflect what the teacher must take into account for the didactic action proposed by the strategy, as well as the assurance of the resources and means necessary for its implementation in the short, medium and long terms.

For the execution of the planned actions, the instrumentation of the actions is conceived in two moments. In the first, the necessary conditions are prepared and in the second,

emphasis is placed on the materialization of the planned actions in pedagogical practice.

As the last stage, the evaluation of the executed actions is where compliance with the executed actions and their permanent redesign must be assessed.

Forms of implementation of the didactic model

The way of implementing the didactic model that is proposed is practical and has been developed for university students; however, the didactic model can be used not only in this teaching, but for the rest of the teachings, which favors the preparation of the student body. Therefore, the model has a flexible character. In addition, it includes actions of a didactic nature that guarantee, in an effective way, transformations in the direction of the teaching-learning process of the appreciation of concert music.

Forms of evaluation of the didactic model

Compliance with the actions proposed for teachers must be taken into account, from the didactic point of view and the result of second-year students of the Artistic Education career, in relation to the appreciation of concert music. It is also necessary to use the indicators established in the diagnosis of the current state of the teaching-learning process of the appreciation of concert music and it is proposed to take into account the empirical methods used.

Essential relations of the didactic model

In the teaching-learning process of the subject of concert music from a developer didactics and the teaching, extracurricular and extracurricular activity, the relationship is explained from the necessary transformation that is generated when the teaching-learning process of music concert,

from a developer didactics, takes place in different contexts. The foregoing manifests the necessary organization, planning, execution and control of the process, which goes beyond the limits of the university, to find organization in spaces outside of it. The teacher must plan the process, taking into account the socializing agents and agencies with which they will interact in extracurricular and extracurricular activities, thus establishing coordination and subordination relationships.

Components of the teaching-learning process of the appreciation of concert music from a developer didactics and appreciation planes; The inclusion of levels of appreciation in the teaching-learning process of appreciation of concert music causes transformations in the didactic action that, depending on the integrity of its components and its nature as a system, modifying one of them generally leads to a change in the other components of said process, as explained below.

The objectives to be achieved acquire a more contextualized and significant character, while general objectives were designed from which specific objectives are derived for the appreciation of concert music, through the use of plans. These objectives are related to the needs and interests of students and contribute to the development of reflective thinking.

In the content system (knowledge, skills and habits, relationships with the world and creative activity) the plans for the appreciation of concert music are included. These new contents, from the Artistic Education subject, generate changes in the other components.

The use of productive methods that promote the use of problematic and investigative exposure methods allow the successful use of the plans in the appreciation of concert

music. The student, in a conflictive situation, performs activities of various kinds, among which is the independent search.

The media establish a very direct coordination relationship with the levels of appreciation. The use of live music enables the student to appreciate the concert musical work with greater integrity and experience of the artistic fact. The use of new technologies and audiovisual media is important.

The form of organization continues to be the class; however, a new type of class is included: "the concert-conference", in which the teacher explains and exemplifies with a small format orchestra and the student appreciates live concert music, using appreciation plans.

For its part, in the evaluation of learning, the procedural and participatory nature is reinforced, as it is possible to assess the achievements and difficulties reached by the students in the use of the planes of appreciation of concert music, without ruling out the result. Special emphasis requires the use of self-evaluation, hetero-evaluation and co-evaluation.

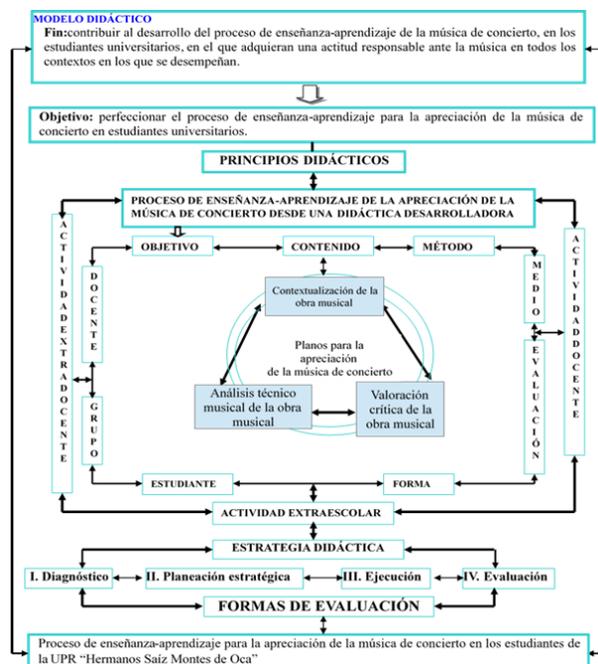
With the use of the planes of appreciation of concert music, the student is able to understand the meanings contained in the musical work object of appreciation. The plans constitute new content to be taught in the Artistic Education subject, which is why dependency relationships are established between them and the teaching activity. On the other hand, its development depends on the link between the teaching activity and the extracurricular and extracurricular activities, in which a logical extension of the content must be sought.

In the case of extracurricular activity, although it is directed by the social and cultural institutions of the community, it must be previously coordinated by the

teacher, so the latter becomes a key figure for the development of the latter.

The planes of appreciation and the didactic strategy. For the implementation of the didactic model, a didactic strategy is proposed that allows sequencing the actions that guarantee its effectiveness and begins by diagnosing the knowledge that students have about the appreciation of concert music and the use of plans, to introduce them into audiovisual practice and evaluate its effectiveness.

The didactic model, in its graphic integrity, is represented as follows:



DISCUSSION

The theoretical references analyzed and systematized allowed us to determine that the teaching-learning process of the Artistic Education discipline for the appreciation of concert music reveals that its concretion is expressed in the development of planes of appreciation, such as: the contextualization of the concert musical work, its technical-musical analysis and its critical and affective assessment. This constitutes an essential foundation from the point of view of the didactics of music and contributes to the formation of the aesthetic taste of the students.

The diagnostic study carried out revealed limitations related to the didactic actions of the teacher who teaches the subjects of the Artistic Education discipline, which affects the appreciation of concert music by second-year students of the Artistic Education career, presenting deficiencies in the contextualization of the musical work, analysis of the technical-musical elements, critical assessment and affective involvement, as well as limitations in the interest shown in concert music and the application of what has been learned in appreciation activities.

The proposed didactic model, which contributed to the teaching-learning process of the Artistic Education discipline for the appreciation of concert music in second-year students of the Artistic Education career, is characterized by the incidence of the didactic components that intervene in the teaching-learning process of the Artistic Education subject for the appreciation of concert music from a developer didactics, by the use of appreciation plans for concert music and the

strengthening of the teaching-learning process of appreciation of music. concert music fully linked to teaching, extra-teaching and extracurricular activity.

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Conflict of interests:

The authors declare not to have any interest conflicts.

Contribution of the authors:

The authors participated in the design and writing of the work, and analysis of the documents.



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