

Study, Design and Implementation in the Classroom of Two Methodologies for the Understanding of Musical Folklore in the Spanish Compulsory Secondary Education

Estudo, Desenho e Implementação em Sala de Aula de Duas Metodologias para a Compreensão do Folclore Musical no Ensino Secundário Obrigatório Espanhol



Ana María Botella Nicolás

University of València, Valencia, Spain

ana.maria.botella@uv.es

<https://producciocientifica.uv.es/investigadores/334135/detalle>



Guillem Escorihuela Carbonell

University of València, Valencia, Spain

guillem.escorihuela@uv.es

<https://producciocientifica.uv.es/investigadores/334351/detalle>



Carla de Sales Romeu

University of València, Valencia, Spain

c.salesromeu@gva.edu.es

Abstract: This work aims to compare two methods of teaching Spanish musical folklore: master classes and the flipped classroom. A conceptual framework on musical folklore and its teaching at the secondary school level in Spain was established to achieve this. The effects of applying the traditional methodology versus the flipped classroom were compared in a sample of two groups of 32 students, using a pre-test and a post-test, plus the application of a satisfaction test to check the students' perception of both methodologies. The results led to analysing the advantages and disadvantages of master classes and the flipped classroom for teaching and learning Spanish musical folklore, with which the conclusion was reached that the flipped classroom has a better

effect on motivation, interest of students, and the acquisition of knowledge about Spanish musical folklore.

Keywords: Teaching methodologies. traditional methodologies. active methodologies. flipped classroom. musical folklore

Resumo: O objetivo deste trabalho é comparar dois métodos de ensino do folclore musical espanhol: master classes e sala de aula invertida. Para conseguir isso, foi estabelecido um quadro conceptual sobre o folclore musical e o seu ensino ao nível do ensino secundário em Espanha. Os efeitos da aplicação da metodologia tradicional versus sala de aula invertida foram comparados em uma amostra de dois grupos de 32 alunos, aplicando-se um pré-teste e um pós-teste, além da aplicação de um teste de satisfação para verificar a percepção dos alunos sobre ambas as metodologias. Os resultados levaram à análise das vantagens e desvantagens das master classes e da sala de aula invertida para o ensino e aprendizagem do folclore musical espanhol, com o que se chegou à conclusão de que a sala de aula invertida tem um melhor efeito na motivação, no interesse dos alunos e na aquisição de conhecimentos sobre Folclore musical espanhol.

Palavras-chave: Metodologias de ensino. metodologias tradicionais. metodologias ativas. sala de aula invertida. folclore musical.

Submetido em: 8 de fevereiro de 2025

Aceito em: 4 de abril de 2025

Publicado em: maio de 2025

1. Introduction

The *Educación Secundaria Obligatoria (ESO)*¹ covers ages 6 to 16 and is divided into: Primary Education (from 6 to 12 years old) and Secondary Education (from 12 to 16 years old). So, ESO in Spain comprises a four-year educational stage. This stage follows Primary Education and precedes the Baccalaureate (post-compulsory studies before university). In ESO, subjects are taught holistically to provide students with an education that enables them both to enter the workforce and continue their studies in the post-compulsory stage. Therefore, mathematics, Spanish, or English subjects are considered core subjects. At the same time, music, visual arts, and physical education are specific subjects that complement the comprehensive education of students in ESO.

Regarding the subject of Music in education, it is essential to note that it is present in the curriculum from the age of 3 to 16, from the Early Childhood Education stage (a non-compulsory stage prior to Primary Education) until the end of ESO. In this sense, music is a compulsory subject taught for two hours per week during the first three years of compulsory education. In the final year of ESO, music becomes an elective subject, focusing on preparing students to pursue an artistic or musical baccalaureate.

Regarding the ESO in Spain, musical folklore has experienced a decline in its relevance, being relegated to a complementary activity. It is important to note that the concept of folklore is neither precise nor straightforward, and over time, it has been subject to various definitions. Newal (1976) defines folklore as a set of popular beliefs, customs, and traditions passed down from generation to generation, whether through speech, performance, or customary practices. Similarly, Prat (2006) states that folklore derives from the English term folklore and carries its inherent complexity. Leach and Fried (1949) regard folklore as those cultural expressions that endure over time.

¹ Compulsory Secondary Education, commonly known as ESO, comprises four academic years and typically caters to students aged between 12 and 16.

Nevertheless, despite the differing definitions of the term, the concepts of “oral transmission,” “tradition,” and “customs” are common to all of them (Reig, 2010). This led to neglecting its fundamental role in preserving national cultural heritage (Botella, 2010). Even though the aim from a normative perspective is to promote knowledge, respect, and appreciation of musical and cultural diversity and develop artistic, communicative, and social skills among students, reality presents significant challenges. The lack of specific training for teachers teaching musical folklore at different education levels is an obstacle, since many teachers do not have the necessary knowledge, skills, and attitude to address this discipline in an engaging yet appropriate way for students (Botella, 2010). Likewise, the scarcity of educational resources adapted to musical folklore, such as books, scores, instruments, sound, and video recordings, is highlighted, and many of these resources are currently obsolete, incomplete, or difficult to access (Conde, 2018; Botella et al., 2014).

The traditional teaching of musical folklore, characterised by master classes and the simple reproduction of dances, has resulted in a passive approach by students, who are not actively and creatively involved in learning, thus generating disinterest and negative perceptions in that cultural manifestation (Porrás, 2021). Furthermore, a homogenisation and standardisation of the musical folklore is observed in the educational curriculum, presenting it as a static series of songs and traditional dances, without considering the wealth and diversity of the folkloric expressions throughout the country (Poblete, 2010). This decontextualisation and the lack of update prevent students from connecting folklore with its historical, social, and cultural context, thus ignoring its evolution and interaction with other music and cultures. The result of this situation is a noticeable lack of motivation and interest on the students towards musical folklore, perceiving it as something old, boring, and not in line with their musical preferences (Oriol de Alarcón, 2012). The potential of folklore to allow them to learn and appreciate the musical traditions of their country and

other regions of the world, as well as the influences and cultural exchanges throughout history, is ignored, thus contributing to the development of a critical awareness and an attitude of respect for cultural diversity.

In this context, active methodologies, understood as promoting students' participation, cooperation, and creativity in the learning process (Acosta, 2020), are presented as a valuable alternative for teaching musical folklore in secondary school. The methodology of the flipped classroom, in particular, offers the possibility of bringing this cultural manifestation closer to the interests and experiences of students, thus allowing them to review theoretical content beforehand and dedicate classroom time to the practice and application of that knowledge.

In this regard, the present research compares traditional teaching methodology, characterised by master classes, with active methods, especially the flipped classroom technique, through a quasi-experimental design. The teaching outcomes will be evaluated in two groups, one of control and another experimental, through the application of a questionnaire-type pre-test, which will be detailed in later phases of the research.

Musical folklore plays a key role in compulsory secondary education, as it allows students to know and appreciate musical diversity nationally and internationally. Moreover, it contributes to developing musical, creative, and critical skills, thus involving students in activities such as listening, interpreting, composing, and appreciating various musical genres. The teaching of folklore also has an essential role in preserving musical heritage by spreading and transmitting musical traditions, which are part of the collective identity of a country. Given its importance in students' cultural and musical development, it is essential for music education to include folklore as relevant and meaningful content in secondary education.

2. Objectives and Hypotheses

The objectives of this research are based on a series of questions related to the central theme of teaching the Spanish musical folklore: What is the level of effectiveness of traditional methodologies in the teaching of the Spanish musical folklore, in terms of motivation, academic performance, and student satisfaction? What is the efficacy of active methods in teaching Spanish musical folklore, in terms of motivation, academic performance, and student satisfaction? What are the advantages of applying active methods to teaching Spanish musical folklore?

Thus, the main objective of this study was to explore the effectiveness of learning or teaching Spanish musical folklore through an active methodology, compared to master classes (Porras, 2021) and the flipped classroom, according to the characteristics outlined by authors such as Fernández and Méndez (2016) and Arévalo (2023), among others, to provide the education community with new resources and teaching tools. To reach this objective, the following specific objectives were proposed:

1. To establish a conceptual and historical framework on musical folklore and its teaching in compulsory secondary education institutions in Spain.
2. To contrast the effects of applying traditional and active methodologies to compulsory secondary education students.
3. To analyse the advantages of master classes and the flipped classroom for the teaching and learning of the Spanish musical folklore.

Based on the objectives above, the research hypotheses were as follows:

- H1: Students who receive master classes on Spanish musical folklore demonstrate lower theoretical knowledge, a lower level of motivation, and a lower academic performance than students who receive a traditional education.

- H2: Students who are taught Spanish musical folklore using active methodologies demonstrate greater theoretical knowledge, a higher level of motivation, and a better academic performance than those who receive master classes.

3. State of the Art

Research on the didactics of musical folklore has significantly advanced in recent years, especially in the early childhood and primary education stages. However, during the collection of theoretical information for the present study, a significant absence of research works related to the didactics of musical folklore applied in the context of secondary education was noted. It also became clear that there is a greater volume of research in South America than in Spain. After searching through many different databases, it is concluded that most published studies focus on musical folklore from a conceptual or technical perspective. This represents a significant gap, as there is a noticeable lack of studies regarding didactic proposals or the pedagogy of musical folklore, especially in ESO.

This article analyzes studies related to musical folklore, methodological research on music education, and, finally, studies that encompass both areas: methodology and musical folklore.

It is important to note that, despite attracting little attention in current education, folklore has been included in non-formal education since medieval times. In other words, it was a learning tool for non-literate societies. Vidal (2017) states that, historically, “those who could not access formal education were educated through folklore” (p.15).

In this same vein, relevant pedagogues such as Kodály and Orff focus their didactics on traditional songs as the central axis of musical pedagogy. Researchers note that in the early 20th century, new pedagogies connected learning with traditional culture (Botella et al., 2014). Nevertheless, Botella (2010) highlights the absence of conventional music in secondary education textbooks,

despite it being a relevant part of the study programme in the Valencian Community² at other educational levels. On this basis, Puras et al. (1996) define the didactics of folklore as:

The part of didactics concerned the study and development of practical-normative-decisional theories regarding teaching traditional popular knowledge [...]. The didactics of folklore should aim to create effective regulations through an appropriate rationalisation of the teacher-student work relationships, based on the specific contents of folklore (p. 8).

To carry out this rationalisation, the same authors indicate a process that consists of three stages: programming, implementation, and control or evaluation.

Following this line, Botella et al. (2014) present a didactic proposal based on the traditional music of the Valencian town of Chelva for the secondary classroom. This study claims that there is a lack of traditional music styles as a result of the loss of their initial functionality:

Traditional music has served a communicative purpose as it has orally transmitted news, rituals, beliefs, values, or customs. Nowadays, it is only preserved in the memories of older people, while other melodies are no longer sung and have been lost (p. 18).

Moreover, the present study notes the low precision and depth of the educational centres in the teaching-learning process of this kind of music. It emphasises the importance of teaching lesser-known melodies (rather than the predominant traditional music) to keep them alive in the collective memory. Botella (2010) adds to this and highlights the little attention publishers pay to

² The Valencian Community (*Comunidad Valenciana*) is one of the 17 autonomous communities in Spain, which are self-governing regions with their own governments and parliaments.

traditional music contents, considering that these contents have been and continue to be a part of the secondary school study programme over time.

Comparing the South American context, Poblete (2010) explains that musical education in Chile has experienced different transformations over the last few decades, concerning the social, political, and curricular changes that have marked the country's history. According to the author, three curricular reforms that have influenced school music education can be identified: those of 1965, 1981, and 1996-1998.

The 1965 reform established music as a core subject based on active methodologies such as those of Orff, Kodály, or Dalcroze. In this reform, the repertoire included both folk and academic music.

In 1981, music changed from being a core subject to an optional one, and with this, the repertoire was expanded to include urban and popular genres. In this reform, musical folklore had less presence in the educational system.

Finally, the 1996-1998 reform reinstated music as a compulsory subject. The musical repertoire was broadened to encompass various global, national, and local expressions.

Poblete's (2010) study clearly illustrates how the political and social context influences the educational system in general and the teaching of folklore in particular.

It is important to note that few sources address the teaching of folklore in ESO. Therefore, moving to the context of higher education, the work of Oriol de Alarcón (2012) discusses how music education has significantly contributed to preserving Spanish art and popular culture. The author analyses the historical, legislative, sociological, and curricular evolution of the training of primary education teachers, tracing the development from the establishment of teacher training schools to their integration into faculties of education. Likewise, the author examines the inclusion of music in various study programmes, the development of music within the general education system, and its relationship with the

teacher training programmes. Lastly, he emphasises the role of music as a vehicle for the transmission and dissemination of art and popular culture, particularly folklore, through the teaching of songs, dances, and related cultural aspects. The study concludes that music education in teacher training studies has been a key factor in preserving the musical heritage and its cultural roots, as well as in developing the artistic and cultural competence of future teachers.

For traditional music to become a fundamental pillar in secondary education, it is necessary to have “the recovery of songs, the study of these both morphologically and sociologically, the publication of the material, cataloguing, and, finally, its incorporation into the educational sphere” (Botella et al., 2014, p.21). Therefore, it is evident that there are not enough materials for teaching musical folklore adapted to the age of secondary school students. This highlights the relevance of this study, which proposes a didactic adaptation for students at this educational stage. In line with this, Botella et al. (2014) present a study on the song as an intercultural resource in the primary classroom, stressing its importance as well as its benefits: “the song in the music classroom promotes the integration of students [...] which enables the development of a series of positive attitudes” (p. 18).

Similarly, in their research, Chao et al. (2020) present a case study in the autonomous community of Galicia for the preservation of the musical heritage in primary education. Thus, it compares the preservation of the Galician heritage in 2003/2004 and 2018/2019, concluding that the pedagogical methodologies used in education regard musical folklore and its preservation as a fundamental pillar in teaching. However, the reality is contrary, as this preservation does not occur in practice.

It is fair to say that Spanish musical heritage is an essential part of the culture and history of the country, encompassing everything from early to contemporary music, including distinctive genres such as *zarzuela*. However, this heritage has not always been well-defined, protected, and disseminated, resulting in a loss of value

and knowledge for society. This is seen in the work of De las Heras (2020), which aims to analyse how Spanish musical heritage is perceived in the classroom, in other words, how the music that is part of our collective identity is taught and learned. This is based on a literature review and a survey conducted with teachers and students in secondary education. The results show a lack of specific training regarding Spanish musical heritage, both among teachers and students, as well as a scarce presence of this heritage in the curricula and teaching materials.

In addition, the author observes a tendency to associate the Spanish musical heritage with folkloric or nationalist stereotypes, which makes its critical appreciation and aesthetic enjoyment difficult. De las Heras (2020) proposes a series of measures to improve the situation, including the creation of a map of the Spanish musical heritage that captures the diversity and richness of the musical resources available in the various cultural institutions across the country, the development of educational resources adapted to new technologies and the needs of current students, and the promotion of dissemination and participation activities that encourage interest and respect for the Spanish musical heritage.

For his part, Conde (2018) suggests a songbook for children from the Castilian-Leonese³ folklore as a resource for working on vocal education. Thus, he compiles thirty songs for children to be used in the primary education classroom, classified according to their difficulty level. In the same vein, Ferreira (2020) carries out a pedagogical proposal of folklore in a transversal way, linking different areas of knowledge. This proposal includes discs that contain traditional and original folk dances.

Finally, Herranz (2021) presents an intervention proposal through routines and thinking skills for learning the Castilian-Leonese folklore in the primary education classroom. In this way, the main objective of this study is to enhance the ability to understand primary school students using the Visible Thinking

³ From the autonomous community, *Castilla y León* (Castile and León).

approach. Consequently, Castilian-Leonese folklore, its elements, instruments, and principal musical works are explored through a proposal aimed at primary students.

In short, several studies explore the didactics of folklore (Puras et al., 1996; Poblete, 2010; Oriol de Alarcón, 2012 and De las Heras, 2020). Some of these studies propose different implementation methodological stages (Puras et al., 1996). Others establish a causal relationship between the political context and music education (Poblete, 2010). Oriol de Alarcón (2012) emphasizes the importance of primary teacher training in music as a basis for proper music instruction, while De las Heras (2020) focuses on how musical folklore is taught and learned in classrooms, conducting a study on how both students and teachers perceive folklore didactics.

Regarding studies specifically focused on folklore, the children's songbook by Conde (2018), the proposal based on traditional dances by Ferreira (2020), and the study of Herranz (2021) on learning Castilian-Leonese folklore stand out.

Finally, the state of the art has also addressed research on folklore didactics and its related aspects. These studies highlight the importance of preserving folklore through music education (Botella 2010; Botella et al., 2014 and Chao et al., 2020). In summary, Botella et al. (2014) presents a didactic proposal that includes methodological phases; meanwhile, Botella et al. (2014) point out the lack of materials for teaching musical folklore, and Chao et al., (2020) examine the preservation of heritage and the current methodological reality for learning it in Galicia.

In conclusion, all the analyzed studies share several common points, the most significant being the affirmation and reinforcement of the importance of musical folklore in music education. Some of these studies highlight the limited presence of musical folklore in the Spanish educational system (Botella et al., 2014; De las Heras, 2020; and Oriol, 2012). Consequently, various studies emphasize the need to recover, preserve, and disseminate musical heritage (Botella et al., 2014; Conde, 2018;

Ferreira, 2020; Herranz, 2021 and Chao et al., 2020). Several authors mentioned above also present didactic proposals for learning musical folklore (Conde, 2018; Herranz, 2021 and Ferreira, 2020).

As for their differences, it is worth noting that the analyzed studies are set in different geographical contexts, including Spain (Botella, 2014; De las Heras, 2020 and Herranz, 2021) and Latin America (Poblete, 2010). Additionally, some focus on the Primary Education stage (Conde, 2018; Chao et al., 2020; Ferreira, 2020 and Herranz, 2021), while others concentrate on Secondary Education (Botella et al., 2014 and De las Heras, 2020) or teacher training at the university level (Oriol de Alarcón, 2012). It is also essential to highlight the different approaches adopted by the studies analyzed, as some offer practical and pedagogical contributions (Ferreira, 2020; Herranz, 2021 and Conde, 2018), whereas others take a more theoretical view of musical folklore (De las Heras, 2020). Finally, a key difference lies in how much these studies focus on folklore itself, its didactics, or both.

4. Methodology

The present study adopts a quantitative quasi-experimental methodology, following the approach of Hernández and Mendoza (2018), to evaluate the effectiveness of master classes and the flipped classroom learning in teaching musical folklore in secondary education in Spain. Two groups of students were selected based on academic criteria, interest in music, and time availability. The quasi-experimental design, similar to an experiment but with some limitations in control and internal validity (Ñaupas et al., 2019), allows classes to be held in authentic contexts and assesses their feasibility. The procedure includes sample selection, the application of a pre-test, the implementation of methodologies in small groups, and the administration of a post-test to compare the results, thus contributing to the advancement of scientific knowledge and pedagogical innovation in music education (Guevara et al., 2020).

In this sense, the procedure to be followed was as follows: (a) selection of the control group and experimental group sample, (b) application of a pre-test to both the control and experimental groups to assess their level of knowledge of musical folklore before the intervention, (c) the experimental group will be taught using a flipped classroom methodology, while the control group will have their sessions with the master class methodology, (d) small study groups will be formed, and a student of each group will be selected to guide their group. It should be noted that the classroom teacher is who generally guides the activity, (e) the types of proposed activities are those that will gradually lead to a final musical folklore presentation, and (f) once the intervention sessions have been conducted, a post-test activity will be administered for both groups (control and experimental) to compare the results.

The experiences lasted seven sessions in both groups, divided into two weekly sessions of 55 minutes each. The content covered was the same in both methodologies: traditional Spanish music and cultural diversity, the history and evolution of flamenco, active listening through music auditions, the social function of music, and the listening to and performance of vocal or instrumental pieces. Furthermore, it is worth mentioning that both methodologies pursued the same objectives: to identify and recognize the main musical, historical, and cultural characteristics of Spanish musical folklore; to analyze and compare different flamenco pieces; to perform simple musical pieces; to value and appreciate the diversity of Spanish musical folklore; and to critically express experiences related to musical heritage.

4.1. Population

Arévalo and Leal (2021) define the population as a finite or infinite set of elements with common characteristics for which the research conclusions will be extensive. In context, the population taken for this study consisted of two (2) groups of Year 1 of ESO⁴.

⁴ The first year of secondary education in Spain is equivalent to Year 8 in the British educational system.

Both selections comprise 32 students, with 15 boys and 17 girls in the control group, and 16 boys and 16 girls in the experimental group, resulting in a total population of 64 participants. In this case, the sample comprised the entire population, with one section forming the control group and the other forming the experimental group.

The type of sampling used was the International Non-Probabilistic Sampling, in which subjects are selected according to the criteria established by the researcher (Ñaupas et al., 2019). In this sense, the group chosen for this research was selected on their level of cognitive maturity to understand the key elements of musical folklore, following what is established by the LOMLOE Curriculum (BOE-A-2020-17264, 2020)⁵, in the component of the artistic expression subject. In other words, the subjects were selected for having similar cognitive characteristics and the ability to use verbal and musical language to complete the proposed activities, as determined by Piaget's (2001) general characterisation of psychomotor development according to the age of the participants.

4.2. Techniques and Instruments for Information Collection

In the search for the necessary data to achieve the established objectives, the observation technique was employed to obtain information about a group of subjects concerning themselves or a specific topic through an anecdotal record (Watkins, 2020). A pre-test was designed as a written questionnaire with 10 items to measure the initial knowledge of the student population. Subsequently, a similar post-test was administered after the treatment and assessed using a three-level rubric. This treatment was limited to the experimental group, while the control group was given the post-test. After the treatment, both groups completed a satisfaction test to evaluate their opinions on both methodologies.

⁵ The acronym LOMLOE stands for the Organic Law for the Modification of the Organic Law on Education (*Ley Orgánica de Modificación de la Ley Orgánica de Educación*), which was approved in Spain in 2020.

Three instruments were designed to compile data for this research. First, a record sheet was used to gather relevant information about facts or behaviours in a specific context. Then, a written test questionnaire with open-ended questions assessed the students' level of knowledge in both methodologies. Finally, a satisfaction test with 10 closed questions measured the students' agreement with their experience of each methodology. All the questionnaires were validated through a triangulation method with the collaboration of three experts in the field (Cuenca et al., 2021; Hernández & Mendoza, 2018; Prieto, 2018).

5. Results

It has already been mentioned that the sample consists of 32 students of Year 1 of ESO, specifying that of these, 15 are boys and 17 are girls in the control group, while 16 are boys and 16 are girls in the experimental group. Having treated both samples as explained in the description of the teaching units, the data obtained from the pre-test, post-test, and the satisfaction test were analysed with descriptive statistics, to summarise, organise, and present the data in a meaningful way. This allowed for identifying trends, differences and similarities between the groups of students participating in each teaching modality. Thus, *Student's t distribution* tests and the *Kolmogorov-Smirnov test* were applied, which enabled the determination of whether the data followed a normal distribution or if there were significant differences between the means of the two groups. In this way, it will be possible to appreciate better the differences or similarities in the performance, satisfaction, or motivation of the students participating in each teaching modality.

In addition, to better understand the results, a more detailed description of the sample is provided, covering their characteristics as a group and their knowledge of folk music. This is done to establish a better foundation for accurately interpreting the results obtained from the pre-test and post-test, beyond what is reflected in each instrument and light of the theories studied. To achieve this, the first part describes the profiles of the groups (control

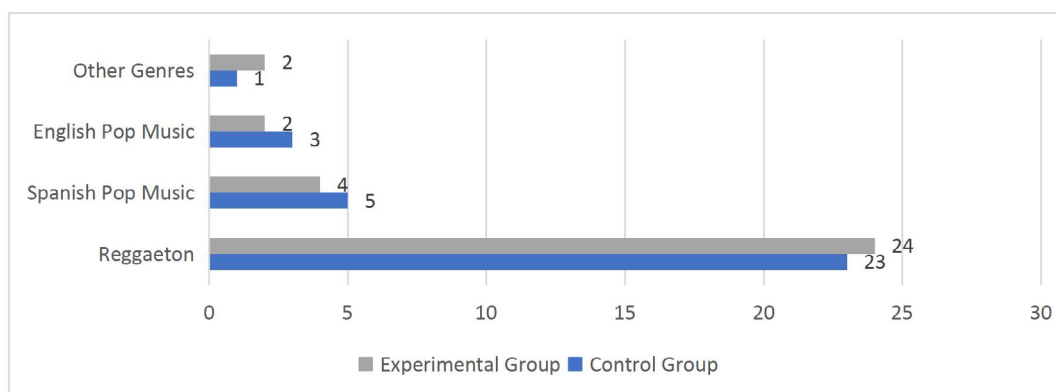
and experimental). In contrast, the second part presents the results obtained from the instruments, including the satisfaction test regarding the applied methodologies. The collected data is organised in a database according to each criterion (gender, age, music preferences, knowledge of folk music, interest in the subject, etc.) and processed using Excel and SPSS statistical software.

5.1. Characterization of the Sample

As for the gender distribution of the samples, there is a considerable balance in both groups, as mentioned above, so no biases are expected. In terms of age, it can be observed that the students are between 12 and 13 years old, which is the expected range for this educational level, with a higher percentage of students being 12 years old compared to those who are 13. No older students were identified, as no retained students in either group exceeded the normative range.

Next, the teacher inquired within the group about their musical preferences and knowledge, with the purpose of gaining an understanding of the group's needs and designing the class sessions accordingly. In this way, they were asked about the types/ styles of music they listen to most frequently, resulting in the findings that can be seen below (Figure 1).

Figure 1. Musical Preferences

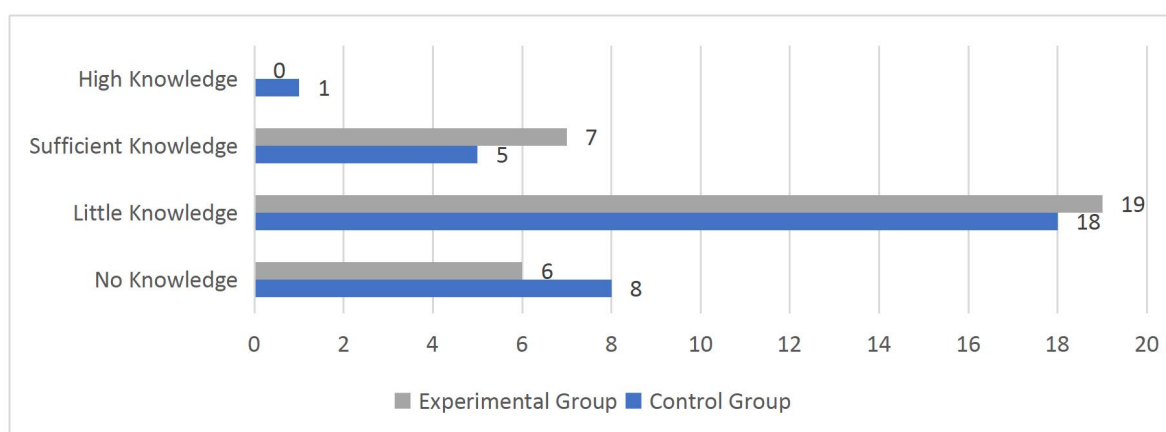


Source: own elaboration

None of the students indicated that they habitually listen to Spanish folk music. They stated that they only listen to it within the school context, as an academic requirement or during cultural events. Although it is important to note that they did not express negative opinions towards this genre, they simply do not consider it among their primary preferences.

Based on this, the students were asked about their knowledge of Spanish folk music (Figure 2), to which most of the students expressed having little understanding of this type of music, despite acknowledging that it is frequently performed at cultural events within the school context.

Figure 2. Knowledge of Folk Music

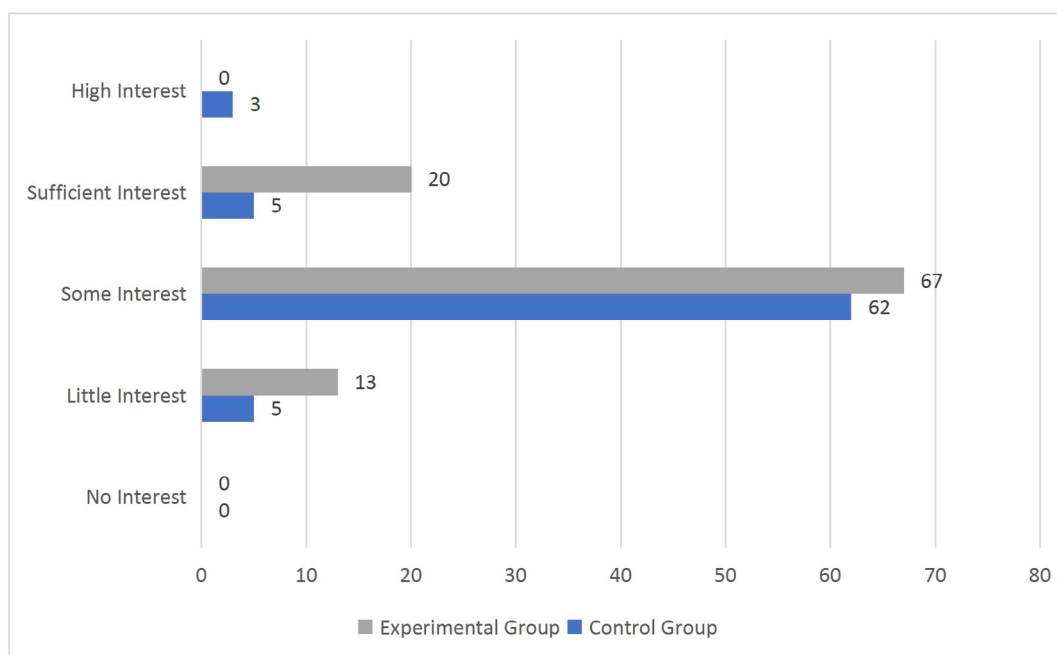


Source: own elaboration

Continuing with this profiling, the students were asked to rate their interest in the subject, emphasizing the study of Spanish folk music. For this, they were presented with a scale from 1 to 5, with 5 representing the highest level of interest.

It can be seen in the following figure (Figure 3) that the majority of the students (67% in the experimental group and 62% in the control group) have some interest in learning more about Spanish musical folklore, as they consider this to be part of the construction of their identity as Spaniards.

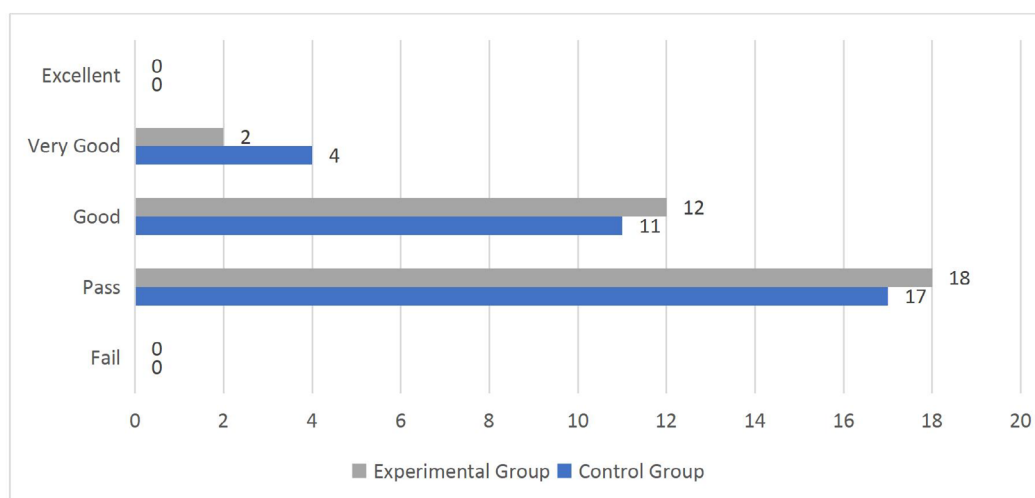
Figure 3. Interest in Learning More about Folk Music



Source: own elaboration

And to conclude the profile of the groups, it can be noted that the marks of the groups range from pass to very good. None of the students in either group were outstanding, and none failed. This can be seen in greater detail in the following figure (Figure 4).

Figure 4. Marks of the Groups in the Previous Academic Year



Source: own elaboration

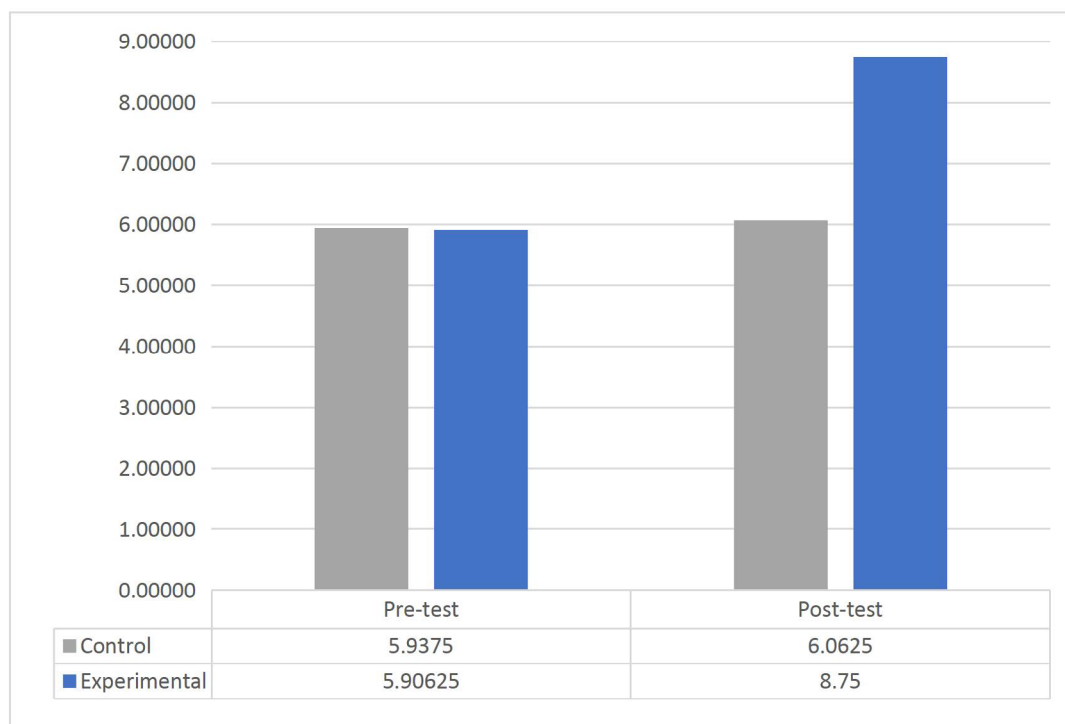
5.2. Results of the Application of the Quasi-experiment

It is pertinent to point out that applying the pre-test instruments was the initial step, before implementing the teaching units in the master class and flipped classroom methodologies. Thus, the following statistical tests have been applied to establish a comparison. A quasi-experimental methodology has been employed to analyse the obtained data, working with a sample of $n = 64$ students. On the other hand, as previously mentioned, the sample does not have a significant presence of students with previous musical knowledge acquired outside the compulsory academic environment. The average mark obtained in the music subject during the last trimester for both groups did not show a statistically significant difference due to the *Student's t-distribution* test, yielding a p value of 0.139 ($\alpha = 0.05$). The interest in the subject is reported to be over 90% according to the answers from both groups.

Therefore, based on the pre-test data, the normality of the distribution of the data obtained from the study sample has been analysed. For this purpose, the *Kolmogorov-Smirnov* test was used for both groups simultaneously. The results indicate the sample does not conform to a normal distribution ($p = 0.974$; with $\alpha = 0.05$).

Next, the non-parametric *Mann-Whitney U test* was applied to each group using the pre-test data. The results did not reveal significant differences between the experimental and the control groups, specifically, $p = 0.245$ ($\alpha = 0.05$). This is expected from the initial phase of any experiment, where two experimental groups are formed from a more or less homogeneous population in terms of background and psychosocial variables. After the experiment, the *Mann-Whitney U test* was repeated with the post-test results, yielding a p -value of 0.0347 ($\alpha = 0.05$); this indicates a statistically significant difference between the two groups. And this is evidenced by the results of the questionnaire in the post-test phase (Figure 5):

Figure 5. Results of the Pre-test and Post-test for the Experimental and Control Groups

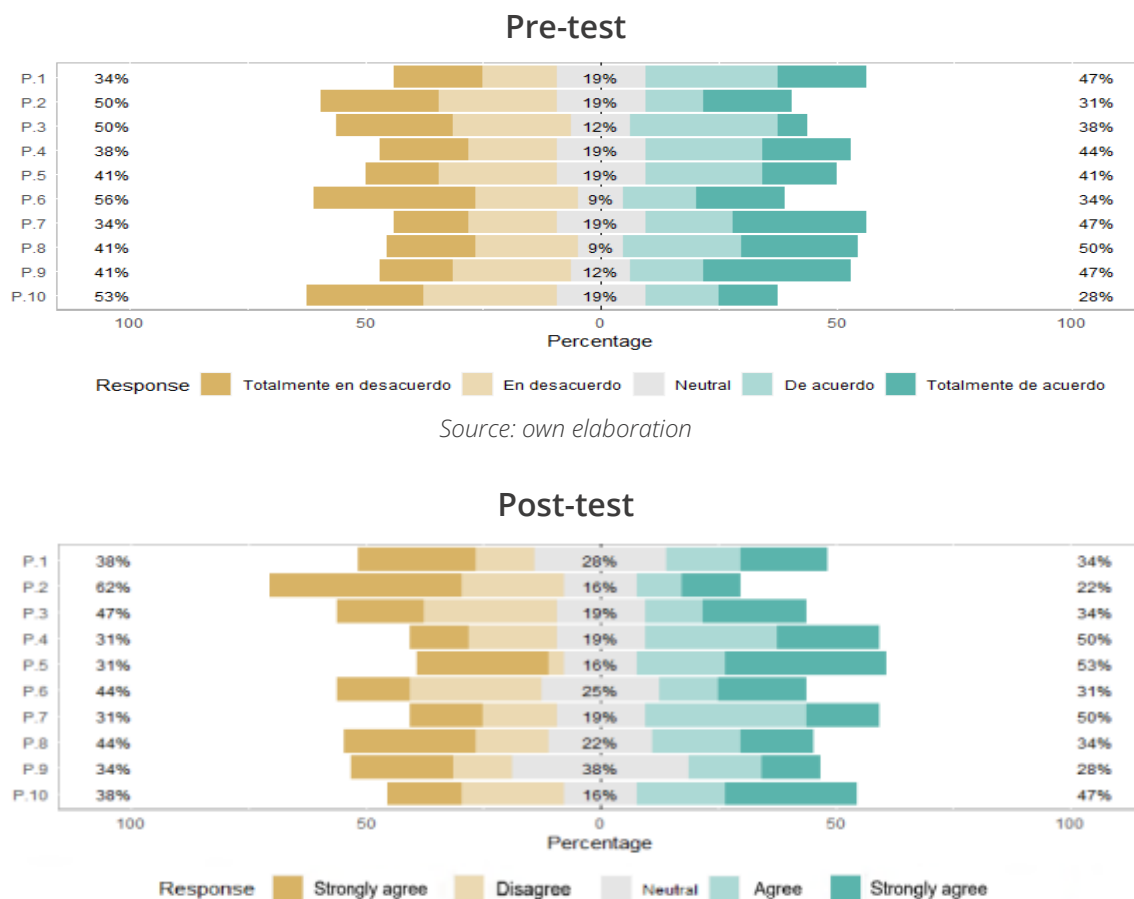


Source: own elaboration

Figure 5 shows a notable increase in the final media of the post-experimental test for the study group. Upon examining the answers from the post-test, it can be inferred that the methodology employed in the different sessions of the Didactic Unit, based on the Flipped Classroom approach, has yielded better results than the master class methodology.

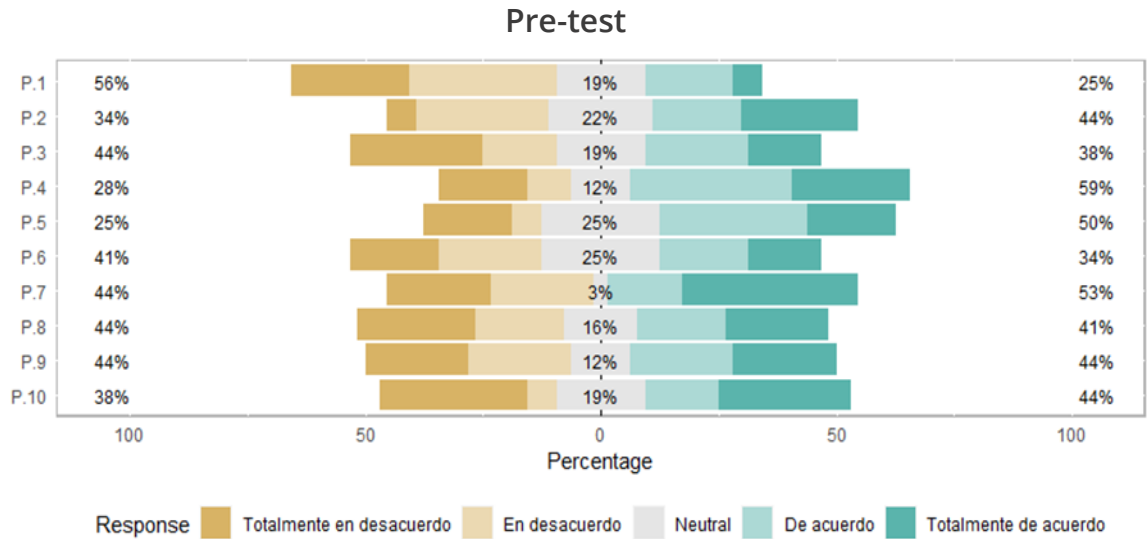
The valuation survey consists of 10 questions with Likert-type answers, in which students were asked to express their assessment of the relevance of each question in the pre-test and post-test. It was observed that, in the control group, the results showed little variability, both before and after the experience. This means that the students' opinions regarding the relevance of the questions were minimally affected after applying the master class methodology. These results are presented graphically below in Figure 6.

Figure 6. Results of the Pre-test and Post-test of the Likert Scale Survey for the Control Group

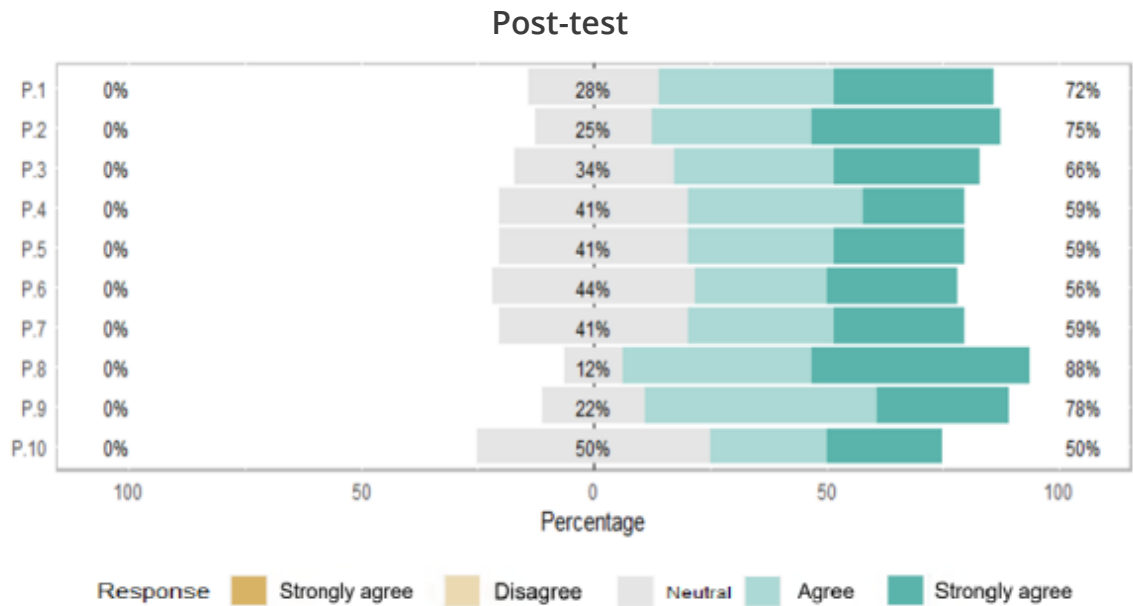


On the other hand, in the case of the experimental group, an improvement was observed in the answers to the Likert-type questionnaire used to assess the relevance of the questions in the instrument, both before and after applying the Flipped Classroom methodology. In fact, at the end of the experience, participants reported higher levels of relevance for each question in the questionnaire. This can be seen graphically in Figure 7.

Figure 7. Results of the Pre-test and Post-test of the Likert Scale Survey for the Experimental Group



Source: own elaboration



Source: own elaboration

Regarding the comparison of the results from the satisfaction test applied to both groups, a 5-level Likert scale was used in this instrument. And in terms of content presentation, it is observed that both methodologies achieved similar levels of acceptance,

although they were slightly higher in the experimental flipped classroom group. In this group, 51% of the students agreed and 38% expressed strong agreement as to the clarity and conciseness of the content presentation, in comparison with 47% and 40%, respectively, in the control master class group.

The experimental group showed a more positive evaluation in connection with the teacher's ability to answer the students' questions. Thus, 49% agreed and 48% expressed strong agreement, while in the control group, 39% agreed and 34% strongly agreed. In terms of teaching strategies, the experimental flipped classroom group received a more favorable evaluation, both for the students' overall level and for the group's specific needs. In this case, 48% agreed and 33% expressed strong agreement, compared to 24% and 16%, respectively, in the control group. As for the assessment of the didactic unit, both methodologies were perceived positively, although the experimental group showed slightly higher numbers in the categories of agreement and strong agreement. Concerning the improvement in understanding and knowledge of Spanish folk music, the flipped classroom methodology stood out, with 69% of students agreeing and 25% strongly agreeing, in contrast to the control group, where 57% expressed disagreement and only 10% expressed strong agreement.

These results support the literature review, indicating that the flipped classroom provides students a more effective and satisfying experience, thus promoting autonomy, active participation, collaboration, and critical thinking. The adaptability to individual paces and needs also contributes to a better academic performance and a more meaningful learning experience.

6. Discussion

The analysis of the results suggests a positive inclination towards active methodologies, supported by authors such as Toro (2022), Arévalo (2023) and Blasco et al., (2023). It is emphasised that master classes, while they may motivate technical and artistic

perfectionism, can also lead to harmful comparisons between students and experts, thus affecting their self-esteem and attitudes towards learning.

Despite this, Porras (2021) and Blasco et al. (2023) recognise positive aspects of master classes, exceptionally expert modelling. Combining these with active methodologies can facilitate meaningful learning by arousing interest, fostering theoretical understanding, developing listening and critical skills, promoting creativity, and connecting musical folklore with other disciplines.

As for student participation, it is noted that master classes may reduce participation if the expert dominates the spotlight. Assessment can also create pressure, and the lack of interest and knowledge among teenagers regarding Spanish musical folklore is attributed to the limited musical education and the predominance of foreign commercial music on social media.

To reverse this situation, implementing more active, participatory, and innovative methodologies is proposed, such as project-based, cooperative, service, discovery, or flipped learning. The importance of self-assessment and constructive feedback is highlighted to stimulate reflection, progress, and the adaptation of the methodology to the needs of the group.

The results indicate that the flipped classroom outperforms master classes in developing key musical competences, stimulating critical and creative thinking, educational diversity and inclusion, and active and collaborative participation of students. The autonomy and responsibility promoted by the flipped classroom are highlighted, as well as its ability to enhance understanding and retention of theoretical content, and to boost the development of practical musical skills.

7. Conclusion

This research aimed to compare two methods of teaching Spanish musical folklore: master classes and the flipped classroom. The specific objectives include establishing a conceptual and

historical framework on musical folklore, contrasting traditional and active methodologies among secondary education students, and analysing the advantages and disadvantages of master classes and the flipped classroom in the teaching of Spanish musical folklore.

Regarding the first specific objective, it is highlighted that the musical folklore, rich and diverse in Spain, has gained recent interest in secondary education. The teaching of folklore aims to promote knowledge and appreciation, addressing it with traditional and active methodological approaches. The results indicate that active methodologies are more effective for learning musical folklore. It is concluded that these methodologies encourage a better understanding of the musical folkloric elements and a more creative interpretation. Regarding the second specific objective, it is concluded that the flipped classrooms are more effective than master classes for learning folkloric music. Although it requires greater dedication in designing activities, it engages students more in their learning process. The third specific objective reveals that master classes are efficient in terms of time, but they can be less participative. Active methodologies allow for learning at one's own pace, fostering autonomy and personalisation. However, it is noted that there may be a greater workload for teachers, and the importance of considering the availability of resources for all students is emphasised.

It is recommended that the use of active methodologies be promoted, thus encouraging teachers' training and considering accessibility to resources. It is acknowledged that the research has limitations, and it is suggested that the study be expanded to include a larger number of students and in different contexts. Furthermore, future research is proposed on gamification or project-based learning methodologies for teaching musical folklore. In conclusion, the study highlights the complexity of teaching musical folklore and advocates for appropriate methodological approaches, emphasising the effectiveness of active methodologies.

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Authorship contribution

All three authors have equally contributed to the paper

Publisher

Federal University of Goiás. School of Music and Performing Arts. Graduate Program in Music. Publication in the Portal of Periodicals UFG.

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