



ARTICLES

How is educational legislation mirrored in textbooks? A mixed-method study in relation to the minimum contents of music education in Early Childhood Education (3-6 years)

¿Cómo se refleja la legislación educativa en los libros de texto? Un estudio de metodología mixta en relación a los contenidos mínimos de educación musical en el segundo ciclo (3-6 años) de Educación Infantil

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Abstract

Although there are many works dedicated to the study of either educational legislation or textbooks, only a few are devoted to their joint research. In the present study, we aimed to investigate how the national regulations regarding the mandatory contents related to music in Early Childhood Education in the stage of 3 to 6 years are reflected in textbooks in Spain. By means of a multistage mixed methodology, including analyses based on grounded theory, content analysis, as well as cluster and variance analyses, our results provide evidence for: 1) a modern music education philosophy underlying the national Spanish regulations, 2) discrepancies between this philosophy and its development in textbooks, and 3) the existence of different publisher profiles regarding the treatment of contents in music. Finally, we discuss the implications of our results regarding the use of textbooks at this educational stage and in relation to music education.

Keywords: Music; Education; Textbooks; Childhood.

Resumen

Si bien existen multitud de trabajos dedicados al estudio de la legislación educativa o de los libros de texto, son escasos los que se dedican a su investigación de forma conjunta. En el presente estudio, se ha investigado de qué manera la legislación estatal española que regula los contenidos mínimos preceptivos en Educación Infantil en la etapa de 3 a 6 años se refleja en los libros de texto, con respecto a los contenidos relativos al desarrollo de la educación musical. A través de una metodología mixta polietápica, se han llevado a cabo análisis cualitativos de teoría fundamentada y de contenido, así como análisis cuantitativos descriptivos y relacionales de clúster y de la varianza. Los resultados aportan evidencias sobre la existencia de una moderna filosofía de educación musical subyacente en la legislación estudiada, discrepancias entre esta filosofía y su desarrollo en libros de texto, así como la existencia de diferentes perfiles respecto al tratamiento de los contenidos de música. Finalmente, discutimos implicaciones de los resultados en relación al uso de los libros de texto en esta etapa educativa y en relación a la educación musical.

Palabras claves: Música; Educación; Libros-de-texto; Infantil.

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1. Introduction

The materials and resources used in classrooms constitute cultural vehicles and normative instruments and thus universalise sociocultural knowledge and values (Gimeno, 1995). In the case of textbooks, they offer the contents, activities and teaching resources that teachers may use in class. These contents are theoretically presented in an orderly manner and in accordance with current educational legislation to facilitate the teachers' work. However, any structuring of the curriculum according to educational legislation necessarily implies a subjective interpretation of these laws and, therefore, the prioritisation of certain contents (Rockwell, 1991). In an educational system such as the Spanish one, which is characterised by a common dependence on textbooks by its teachers (Palacios & González, 2012; Monereo, 2010), the field of study regarding these textbooks takes on special relevance. Furthermore, in the specific case of Early Childhood Education (ECE), Martínez and Rodríguez (2010) find an increasing usage of textbooks at this stage. In fact, the sales of textbooks at the ECE stage in 2021 exceeded those of high-school and vocational-training textbooks to approach the number sold in Secondary Education (Orús, 2021). According to the argued centrality of textbooks in the Spanish educational system and, more specifically, in the ECE stage, the study of how the curriculum is developed in textbooks seems of increasing importance. In the present work, we investigate different publisher projects (i.e., a series of textbooks grouped according to a given name) in relation to their specific contents regarding music education. Through a mixed qualitative-quantitative methodology, we intend to answer the following research questions regarding ECE in children 3 to 6 years old in the Spanish context:

1. What minimum, mandatory content does the state educational legislation demand in relation to music education at the ECE stage?
2. What is the consideration that this content receives in the textbooks of various publisher projects aimed at this educational stage?

2. Contextual Framework

ECE in Spain is arranged in two stages. The first includes up to the age of three years old, and the second ranges from three to six years old. Referring to this second stage in regard to the state legislation, we find the *Real Decreto 1630/2006 of December 29th* as a central legislative text at the time of writing this study (year 2019). This decree establishes the minimum contents that the teacher must develop in this stage. Three content areas or 'scopes of action' are presented in this text: 1) 'Self-knowledge and personal autonomy', 2) 'Knowledge of the environment' and 3) 'Languages: Communication and representation'. The contents that correspond to each of these areas are structured according to thematic blocks in the text's annex. The first of these areas contains the following content blocks: 'Body and self-image', 'Game and movement', 'Activity and daily life' and 'Personal care and health'. The second area, relating to 'Knowledge of the environment', includes three thematic blocks; 'Physical environment: Elements, relations and measurement', 'Approach to nature' and 'Culture and life in society'. The third area, related to 'Languages: Communication and representation', includes the following four blocks: 'Verbal language', 'Audiovisual language and information and communication technologies', 'Artistic language' and 'Body language'.

As shown in the previous description, the contents related to music education are not presented in a differentiated way within the aforementioned royal decree. Not even the thematic block mentioned above and named 'Artistic language' distinguishes the contents in music education; quite on the contrary, this block mentions contents related to graphic expression such as 'line, shape, colour, texture'; along with other contents that are closer to music education, such as 'exploration of the sound possibilities of the voice' or 'use of sounds (...) for interpretation and musical creation'. In fact, contents such as 'Dance' or 'Approaching the knowledge of artistic works' are presented in other blocks and areas other than the one named 'Artistic Language' in the royal decree. Consequently, we conclude that the contents that could contribute to or be associated with those of music education are distributed throughout the *Real Decreto 1630/2006 of December 29th*. Thus, those presented in an undifferentiated or transversal manner in the text's different sections.

Other state legislative texts, also in force at the time of pursuing the present study, do not make explicit reference to music in a differentiated way at this stage; this is the case, for example, of the *Organic Law 2/2006 on Education of May 3rd*, which in its *Title I, Chapter I* attends to the 'General Principles' and 'Objectives' of ECE, albeit without specifically mentioning content related to music education. On the contrary, that content can be inferred, always implicitly, as part of objective f) of ECE in Spain within the aforementioned organic law: 'Develop communication skills in different languages and forms of expression'.

3. Theoretical Framework

Nowadays, ICTs (Information and Communications Technology) compete with textbooks in the classroom as the two main educational resources (Braga & Belver, 2016). However, despite the progressive introduction of new resources in the classroom, the textbook continues to be one of the most used materials in Spanish classrooms (Palacios & González, 2012; Rodríguez, 2016, May 4th). In this sense, Martínez and Rodríguez (2010) find that, in the midst of the digital age, textbooks continue to be the didactic (i.e., teaching) device that hegemonises curricular development in Primary, Secondary and Baccalaureate classrooms in Spain, and, with increasing intensity, also in kindergarten classrooms. Among their conclusions, they argue that one of the reasons that justify their relevance can be found in the frequent educational reforms carried out by the different Spanish state governments. These reforms, often coinciding with the changes of political parties in the government, thus give credit to the common expression in Spain that states that 'there is no educational reform without [new] class materials' (Martínez & Rodríguez, 2010, p.2). In this line, Gimeno (1995) highlights the commercial interests that are behind the textbook market in Spain, thereby establishing a mercantilist culture between the publishers and the administrative institutions of education regarding the preparation or modification of the educational curriculum in Spain. Furthermore, in the specific context of ECE, Bejarano (2010) adds that the configuration of the curriculum of this stage and the teaching actions oriented towards its development are determined by a series of intersecting subsystems and contexts, among which the preschool historical background – resulting from past ways of conducting child education - stands out, as well as the political, administrative and classroom contexts where the pedagogical practice takes place that, in turn, are configured by the teachers, the students and by the characteristics of the specific educational institution in Spain.

Within the field of study that specifically relates textbooks to educational legislation, we did not find a direct precedent to our study on music education; however, we did find many indirect ones - both related and non-related to music education. In this regard, in the theoretical study by Ramos *et al.* (2019), a review of the legislative history of the Spanish educational system is carried out so as to determine the role of textbooks as a didactic mediator in music education. Ramos *et al.* (2019) conclude that a good part of the Spanish educational legislation has historically given significant relevance to textbooks. This result is related to an explicit interest of the Spanish state in the development of textbooks, which is based on incentives such as contests and prizes for the best editions. However, Ramos *et al.* (2019) also find that in no educational legislation is there a specific mention of the textbooks regarding music education, while those related to other areas of knowledge (language, mathematics, etc.) are commonly included.

In the field of study of textbooks regarding music education, the recent work by Marín-Liébana and Botella (2019), based upon a bibliographic review, concludes that the most frequent topics are studies on attention to diversity, ideology and gender studies. In relation to the latter, these works provide evidence of the existence of gender stereotypes in textbooks, both in the Spanish context (Bernabé *et al.*, 2021; Bernabé and Martínez-Bello, 2018) and in the international context (Kozá, 1994). Likewise, there is evidence of how textbooks do not sufficiently reflect the ethnic diversity present in the classroom (Bernabé & Martínez-Bello, 2021). Other studies, also related to the field of study of textbooks in music education, refer to new technologies (ICTs). These tend to show that textbooks do not promote the effective use of ICTs (Ferreira & Ricoy, 2017) and highlight the need for books and electronic resources in music education that contribute to developing self-regulation of learning (Ludovico & Mangione, 2014; Park, 2016). Likewise, in the scientific literature on music education, we found another body of works related to the musical repertoire that these textbooks allude to. Within this field, a dissonant character with respect to the musical preferences of the students was found regarding the scarce presence of urban popular music in textbooks as well as how the allusions to music in textbooks of subjects other than music are almost exclusively stated in reference to the knowledge of history (Marín-Liébana & Botella, 2019).

The perspectives and beliefs of teachers and students regarding the content and use of textbooks in relation to music education have also been the focus of previous research. There is evidence of textbooks being a valuable source of teaching resources for teachers. At the same time, textbooks are considered a 'closed' resource (i.e., a finished one) that can limit the flexibility and freedom of teachers if not used properly; in addition, the business criteria regarding the publishers' profit prevail over the pedagogical ones in terms of the elaboration of their contents in Spain (Alonso & Vicente, 2019). On the other hand, the students' vision has been described as highly variable and, therefore, difficult to define (Burak, 2016).

Recent scientific literature also includes studies on specific pedagogical experiences or interventions in the field of music in relation to textbooks. Accordingly, it has been found that the elimination of the textbook and its subsequent substitution with making portfolios in music lessons is motivating for students (Sanz, 2017). Similarly, the selection of music in textbooks can contribute significantly to the promotion and development of a regional culture (Gual & Salas, 2020).

Regarding ECE in relation to the study of musical contents in textbooks, we highlight the work of Sánchez-Marroquí and Vicente-Nicolás (2021). Their research, specifically focused on the Spanish context, largely shares the analysed texts with those of the present study, given that their study is focused on the educational projects of publishers at this same educational stage. However, their study possesses very different purposes in comparison to ours: these authors carried out an analysis of textbooks in order to detect errors based on three types or categories; musical (conceptual errors, false associations and graphic representations with errors), didactic (planning errors, methodological, omissions, level or inconsistencies in general) and errors in work cards (cards not properly related to the contents). The results showed that one out of every five activities analysed contains errors of some kind, scoring overwhelmingly on the items in the category previously described as 'musical errors'. Consequently, in the discussion of the Sánchez-Marroquí and Vicente-Nicolás' (2021) study, they concluded that the authors of textbooks, in general, do not demonstrate sufficient knowledge of music or do not know how to adapt the activities to a level of musical competence that is compatible with the development of music education at this educational stage. Accordingly, they warn teacher trainers about the need to alert their students about these mistakes in the ECE textbooks. These results are convergent with the analysis of textbooks abroad; in this sense, Newton and Newton (2006) found that school textbooks in primary education in the United Kingdom could serve well as a guide for teachers with amateur musical knowledge or for teachers who are not specialists in music. However, they also concluded that these textbooks are insufficient for teachers with musical skills or for the music specialist teachers. Particularly, Newton and Newton (2006) highlight the inability of the analysed textbooks to develop critical or reasoned thinking in relation to music.

Finally, a series of studies have been developed (Blanco, 1994; Cabero *et al.*, 1995; Gutiérrez & Cansino, 2001; Iotova, 2012; Martínez, 1992) through the application of assessment instruments that aim at offering criteria for the selection of textbooks in the field of music education to teachers. These studies include aspects such as the language used, development of creativity, development of expression, scientific validity, didactic relevance, progression/gradation of content, quantity/quality of facilitating elements, use of illustrations, information management, clarity and design of the materials and pedagogical coherence. In any case, these categories complement each other and overlap among studies. Likewise, the aforementioned categories for the assessment of textbooks generally obey preconceptions about educational priorities (Ramos & Botella, 2019). The latter justifies the need for studies in which the analysis of textbooks is based instead on categories that emerge from the curricular reality that is set by the educational legislation.

We conclude, based on the review of the existing literature, that despite finding numerous works dedicated to different teaching resources in music education in the ECE stage (Ballesteros & García, 2010; Díaz, 2004; Pérez-Moreno & Viladot, 2016; etc.), the present study stands out for the scarcity of those that regard the comparison of educational legislation with textbooks. Likewise, the objective and methodological design of the present study seem innovative in relation to previous studies, provided that, for the most part, the previous research in this field is focused on different aspects (gender studies, studies on specific interventions, development of self-regulation, visions teachers, etc.) and make use of mostly qualitative methodologies.

4. Method

We carried out the present research in several stages based on a mixed methodology. No ethical review was requested since no individuals were involved (Fisher *et al.*, 2008). At the first stage, we carried out a Grounded Theory analysis (Glaser & Strauss, 1967) on the minimum educational contents presented by the current state curriculum for the second stage of ECE in Spain, as detailed in the *Real Decreto 1630/2006 of December 29th*. Through the analysis of this text, several categories emerged that represent educational content associated with the development of skills in music education as the legislation for ECE dictates in Spain. This first phase seemed fundamental given that, as we justified in the contextual framework of the present study, the knowledge related to music education is presented in an undifferentiated manner throughout the aforementioned legislative text.

At the second stage, a search was carried out to find publishers that operate in the market in Andalusia (Southern Spain) and are aimed at ECE. To this end, we used different means (Molero, 2009), including Internet searches and contact with randomly selected schools. In order to determine the size of the sample of schools to be contacted, we pursued a statistical calculation (Ryan, 2013) based on the total number of schools that offer the second stage of ECE in Andalusia ($N = 159$); imposing a confidence level of $\alpha = .05$, a margin of error of 3% and maximum variance of proportions ($q = .25$). This resulted in $n = 139$ centres. A total of 19 publisher projects from the following publishers were identified and included in the analysis: Algaida/Anaya, Bruño, Edebé, Edelvives, Everest, Oxford, Santillana, SM and Vicens Vives. The projects included are: Cachalote; Papelillos; ¡Qué idea!; Juntos con Zeta; Lobo rojo; Otito, ota y yo; Kids; Tic Tac; Tocalotodo; Nubaris; Daniel y los Diversónicos; Magos y Genios; Balalú; Exploradores; Mica y Sus Amigos; El Viaje de Suso; El Cole Viajero; Guau; y Espiral Mágica. As an indicator of concurrent validity, the selected publishers largely agree with those found in other studies carried out in similar contexts (Beas & González, 2019; Sánchez-Marroquí & Vicente-Nicolás, 2021).

At the third stage, we carried out a content analysis (Krippendorff, 2018) on each of the previous publisher projects, drawing on the categories that emerged from the analysis of the legislation (first stage of the present study). For this purpose, the authors independently carried out the segmentation and analysis of the texts of five publisher projects (including student workbooks and annotations for the teacher / teacher books). Next, a pooling and debate were conducted, after which a new analysis was carried out on the whole sample. The data obtained after this second analysis were transferred to the SPSS program and inter-rater reliability was evaluated through Krippendorff's Alpha coefficient. This resulted in reliability $K = .91$ with valid confidence intervals at $CI > 95\%$. At the fourth stage, we pursued descriptive and relational quantitative analyses, both graphic and statistical; aimed at the study of means and variances with the aid of the SPSS v.21 program.

5. Results

The results of the analysis are presented below and ordered according to the phases of the study.

5.1. Legislation analysis

At the first stage of this study, several categories associated with music education emerged from the Grounded Theory analysis described in the method section. These categories are present in the Spanish state legislation in relation to the second stage of ECE (*Real Decreto 1630 /2006 of December 29th*). The results are shown in Table 1.

Table 1. Categories and respective frequencies resulting from the analysis of the legislation

CATEGORY	FREQUENCY
Expressive possibilities of the voice (colour, texture, etc.)	16
Manipulate objects and instruments to produce sounds	16
Music and body; dance	15
Listening development (in general)	7
Learn about cultural and artistic traits	5
Identify objects through hearing	4
Creative use of forms of communication	4
Share interpretations, sensations and emotions	3
Development of artistic languages (in general)	3
Positive attitudes towards artistic productions	2
Specific development of musical expression	2
Recognise environmental sounds and distinctive features	2
Audiovisual productions	1
Singing	1
Differentiate among forms of expression	1
Development of aesthetic sensitivity (in general)	1
Situate oneself and place objects in space	1
Breath control	1

5.2. Analysis of the educational projects

Within the third stage of the present study, we carried out a content analysis on the educational projects of the publishers identified in the second stage of the present research. Drawing upon the categories exposed in the previous section, the results are presented in Table 2 according to the average identification of those categories in the analysis in descending order.

Table 2. Descriptive statistics resulting from the analysis of legislation regarding the contents in relation to music

	MIN.	MAX.	MEAN	STD. DEV.
Expressive possibilities of the voice (colour, texture, etc.)	1	400	174.10	136.08
Share interpretations, sensations and emotions	0	398	166.57	140.04
Identify objects through hearing	53	349	118.00	64.36
Situate oneself and place objects in space	48	169	102.42	35.90
Differentiate among forms of expression	23	213	95.47	47.05
Listening development (in general)	1	288	80.42	90.40
Manipulate objects and instruments to produce sounds	17	90	51.42	19.19
Creative use of forms of communication	3	107	47.68	29.73
Music and body; dance	1	282	33.73	64.55
Specific development of musical expression	1	58	18.73	16.62
Recognise environmental sounds and distinctive features	2	45	16.63	12.37
Learn about cultural and artistic traits	0	26	4.52	7.06
Singing	0	23	4.47	6.31
Breath control	0	21	3.47	5.30
Positive attitudes towards artistic productions	0	9	1.21	2.69
Audiovisual productions	0	1	.05	.22
Development of aesthetic sensitivity (in general)	0	0	.00	.00

Friedmann's F test suggests that there are statistically significant differences [$\chi^2 = 168.727$ (df = 18, $p < 0.01$)] among the analysed educational projects regarding their consideration of the categories identified in the previous section. In addition, the results of this test in SPSS produced a ranking of the educational projects from the different publishers based on their consideration of content associated with music education (Table 3).

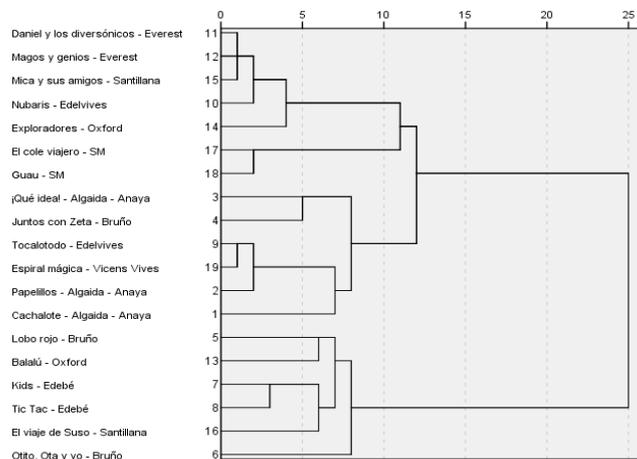
Table 3. Ranking of educational projects according to their consideration of music education by means of the Friedman F test

EDUCATIVE PROJECT (PUBLISHER)	MEAN RANGE
Balalú (Oxford)	13.95
TicTac (Edebé)	13.91
Lobo rojo (Bruño)	13.17
Kids (Edebé)	13.10
El viaje de Suso (Santillana)	13.80
Otito, ota y yo (Bruño)	12.71
Mica y sus amigos (Santillana)	10.88
Guau (SM)	10.70
Magos y genios (Everest)	10.48
Exploradores (Oxford)	10.34
El cole viajero (SM)	10.30
¡Qué idea! (Algaida/Anaya)	9.71
Daniel y los diversónicos (Everest)	8.82
Nubaris (Edelvives)	8.79
Tocalotodo (Edelvives)	6.82
Espiral mágica (Vicens_Vives)	6.71
Cachalote (Algaida/Anaya)	6.39
Juntos con Zeta (Bruño)	6.04
Papelillos (Algaida/Anaya)	3.43

5.3. Cluster analysis

In an exploratory fashion, we performed an agglomerative hierarchical cluster analysis using Ward's method based on the evaluation of Euclidean distances with standardised Z-scores. This revealed $n = 2$ clusters as the optimal classification through a graphical evaluation of the resulting dendrogram (Figure 1).

Figure 1. Dendrogram resulting from the cluster analysis



Next, a two-stage cluster analysis ($n = 2$) was performed regarding the consideration of music education by the different publishers (Figure 1), which suggests that the cluster cohesion and separation statistic for the found classification (Silhouette = 0.7) confirms its validity (Kaufman & Rousseeuw, 1990).

5.4. Characterisation and interpretation of clusters

We proceeded to interpret the two conglomerate profiles in relation to how these differ with respect to the consideration of the contents related to music education. Proximity to centroids, mean values and statistically significant differences when maximising calculations were used as the basis for this analysis (Kaufman & Rousseeuw, 1990). The categories that differentiate both conglomerates ($p < 0.05$) when maximising the calculations were verified through ANOVA tests and resulted in: expressive possibilities of the voice (colour, texture, etc.) [$F(2,17) = 93.69; p < .00$]; manipulate objects and instruments to produce sounds [$F(2,17) = 8.11; p = 0.01$]; listening development (in general) [$F(2,17) = 21.14; p = .00$]; share interpretations, sensations and emotions [$F(2,17) = 92.62, p < .00$]; specific development of musical expression [$F(2,17) = 5.90; p = .02$]; recognise environmental sounds and distinctive features [$F(2,17) = 7.29; p = .01$] and singing [$F(2,17) = 4.86; p = 0.04$]. The following two categories emerged as a result of the interpretation of the conglomerates' statistical qualities: a) publisher projects that promote a more holistic music education; and b) publisher projects more focused on listening.

Publisher projects that promote a more holistic music education

The projects comprised in this group include Balalú; Lobo Rojo; Tic Tac; Guau; Kids; Otito, Ota y yo; El Cole Viajero; y El Viaje de Suso. These projects are characterised (in general) by paying more substantial attention to aspects related to music education. Particularly, in comparison with those grouped within the other cluster, these ones carry out an outstanding treatment of aspects related to the voice, the use of the body and the communication of sensations and emotions, and also attend to aspects related to hearing.

Publisher projects that are more focused on listening

The projects encompassed within this group include Cachalote, Papelillos, ¡Qué idea!, Juntos con Zeta, Tocalotodo, Nubaris, Daniel y Los Diversónicos, Magos y Genios, Exploradores, Mica y sus Amigos, y Espiral Mágica. These projects are characterised by carrying out a less substantial consideration of music education. They prioritise, instead, a more general development of artistic languages. In specific relation to musical knowledge, they stand out mainly in their treatment of content related to hearing, scoring less in the rest of the categories.

6. Discussion and conclusions

Our results suggest first the vision of the Spanish state regarding the selection of contents for the musical development of children from 3 to 6 years in their general education. In this sense, the content analysis of the legislation indicates that the educational priorities associated with

music education at this stage are threefold: 1) voice work, 2) the manipulation of objects and instruments and 3) the use of the body and dancing. These results are fully compatible with the foundations of modern music education philosophies like those developed by Carl Orff, Zoltan Kodaly or Edgar Willems (Abeles & Custodero, 2010).

Likewise, our study suggests that the development of the minimum mandatory content in music education is considered in a globalised way instead of receiving specific consideration within the Spanish educational legislation; as a section is not dedicated to the contents related to music but those appear scattered throughout the state legislation instead. Although our results do not allow a comparative analysis of the contents in music with respect to those in other areas of knowledge, the organisation of the analysed educational legislation implicitly advocates for music skills as subordinated to other, more global, competencies. This result converges with the extant literature on the historically low relevance that the Spanish educational laws have devoted to music as a subject (Ramos *et al.*, 2019).

In relation to the analysis of the contents associated with music education and developed by the analysed textbooks, we found convergences and divergences with respect to the priorities derived from the analysis of the state legislation. On the one hand, working with the voice occupies a place of priority in these books, which is in agreement with the place that this occupies in the analysed legislation. However, dancing, the use of the body and the manipulation of objects and instruments are equally a priority in the analysed legislation while, on the contrary, these are relegated to less relevant positions in the examined publisher projects. Accordingly, the analysed publisher projects prioritise content related to listening to music, such as the categories 'Identify objects through hearing', 'Situate oneself and place objects in space' or 'Listening development (in general)'. In the same vein, while the previous research literature has identified notable deficiencies in textbooks in relation to their consideration of musical contents (Koza, 1994; Marín-Liébana & Botella, 2019; Sánchez-Marroquí & Vicente-Nicolás, 2021), our result represents a completely novel contribution to this body of literature: a new deficiency is identified, which consists of the limited consideration of musical knowledge in disagreement with the state legislation. Likewise, the results of the present study are compatible with those of previous studies in the international literature insofar as those highlight the importance of the teacher's musical competence regarding the use of textbooks (Newton & Newton, 2006). Indeed, based on the deficiencies found in textbooks in regard to music, being a slave to the textbook regarding music content may result in harmful consequences for the development of the children's music education, leading them to develop misconceptions about music. We anticipate that the specific consequences of this deficiency found may also derive from practices aligned with archaic didactics of music education, specifically those in which the teacher prioritised passive in-class music listening over bodily musical activities (Mark & Madura, 2014).

Another interesting result based on our analysis of textbooks is the inequality that exists among publishers and even within each publisher in terms of the consideration of content associated with music education. It is curious, to say the least, to find these differences not only among publishers but also among different educational projects within the same publisher. This result reveals implicitly that there are no specific publishing lines in terms of music education. Instead, the textbook authors seem to build these lines ad hoc in relation to music education. Furthermore, this result supports the belief of teachers, as described in the previous research

literature, about how the business criteria take precedence over the pedagogical ones in terms of content development in textbooks (Alonso & Vicente, 2019).

Beyond the contributions of our study to the research world in the field of music education, our results additionally offer a contribution to the professional world with practical utility towards decision-making in the process of publisher choice. The ranking of educational projects regarding the consideration of music education content may indeed serve as a hands-on guide to Spanish ECE teachers particularly interested in music education. In this ranking, we find that the projects Balalú (Oxford) and TicTac (Edebé) stand out in terms of their substantial consideration of contents in music education.

The results of our cluster analysis have allowed us to describe two different profiling philosophies of textbooks. Accordingly, we found educational projects that promote a more holistic music education: one in which the use of the voice, body, listening and the communication of sensations and emotions are encouraged. This is in contrast to a teaching approach that is focused on listening and gives a more secondary role to the development of specific musical competencies. This contribution is equally innovative with respect to the scientific literature in the field of textbook analysis and provides direct tools for the evaluation of textbooks based on educational priorities. Our own experience in Spanish schools suggests that the decision-making process regarding the choice of textbook/publisher is usually carried out at the school level instead of at the classroom level. Accordingly, we suggest in line with Sanz (2017) that in the cases in which the selected publisher project promotes a less holistic education regarding music contents (in the terms described in the present study), the ECE teacher may (and possibly should) substitute or complement the textbook contents with other, external teaching resources if a 'harmonious' development of music skills is intended among children.

Future research may replicate the mixed-methods methodology used in the present study to verify to what extent the findings - both in relation to the analysis of the educational legislation and the ECE textbooks - converge or diverge from our results. Furthermore, studies to come may analyse the vision of the ECE teachers on the two encountered profiling philosophies present in textbooks to reveal how textbooks align with either one or the other. Additionally, the investigation of the publisher process and the profiles of the textbook authors may also provide insights in relation to the results found in the present study.

Regarding the limitations of this study, the part of this study dedicated to the emergence of categories is highly influenced by the "world of life" (i.e., cultural and social experiences, as well as personal views) of their authors (Scribano, 2001), in keeping with other qualitative studies. That is why even a replication of this study - due to its methodological novelty and unprecedented analysis - may provide valuable evidence to support or refute our conclusions. In the case of extrapolating our results to other realities in Spain, the reader should be aware that there are local legislations in Spain (i.e., those issued by each of the seventeenth Spanish autonomous communities) that may or may not play a role in relation to our results.

In conclusion, our study highlights, first, that the state educational legislation does not pay particular attention to music education in the second stage (3-6 years) of ECE in Spain. However, regarding the contents associated with music education, our results suggest the existence of a modern pedagogy in music education that is the underlying philosophy in the

Spanish state legislation. Second, our study provides evidence on how the educational philosophy present in the legislation is not necessarily reflected in textbooks. Equally, our study provides evidence of the coexistence of textbooks that, in some way, do promote a more substantial and holistic music education compared to others that are aimed more at a listening-based teaching methodology. As the main practical implication of our study, we highlight the importance of making a conscious choice regarding the publisher and the educational project within each publisher in the selection of textbooks - a choice that may be based on no other than the (teacher's) intended educational philosophy. Furthermore, the present study stresses the need for substantial education in music education for teachers in the ECE stage so as to free them from being slaves of textbooks regarding the development of musical skills among their students.

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