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## Antiquity in the history of music: a critical review of the music textbooks for secondary education in Spain

### Abstract

The history of music is shaped through narratives that sometimes contain a number of issues regarding cultural stereotypes, historiographic approaches, Eurocentrism or colonialism. For this reason, its transmission and the way it is taught must be the object of study and careful consideration. The present research analyses —on the basis of narratological and organological premises— the contents that shape the discourses underlying the coverage of the ancient period by music education textbooks used in the Spanish compulsory secondary education stage. To this effect, an *ad hoc* instrument was designed and implemented on 24 coursebooks. The results confirmed that the chronological narrative is the most widely used strategy and that in more than half of the textbooks under examination the history of music begins to be told after Antiquity. Other findings were that the construct of the "foundational" civilisations of the West is still perpetuated and that an organological narrative is proposed which is inspired by a diffusionist approach. In conclusion, we detect patterns that are controversial and need to be subjected to revision at a time when educational textbooks are a decisive resource that adapts the official curriculum and mediates between the latter and music education teachers.

**Key words:** Antiquity; Cultural stereotypes; History of Music; Narratives; Secondary Education; Textbooks.

## Introduction

Music histories are shaped by narratives which act as organising principles that impose a structure on our experience by incorporating time and space (Stauffer, 2014). Each experience is situated within the context of a network of meanings and historical relevance, which is why these narratives sometimes involve problems such as cultural stereotypes, historiographic approaches, Eurocentrism, Orientalism or colonialism that we must be aware of. Therefore, the transmission of the history of music and the mode of teaching implemented for the latter must be the object of analysis and reflection, given the power of education to transmit values and identity (Apple, 2014/1993; Dello-Lacovo, 2009; Martínez-Rodríguez, 2021). In this regard, the main document that articulates what a student should learn and how they should learn it is the school curriculum, which can be understood as the pedagogical device that informs a process of cultural transmission which reproduces power relations, forms of awareness and social values and establishes as "official" certain knowledge (Apple, 2004/1979; Martínez-Delgado, 2019). Therefore, and under this premise, it becomes necessary to learn about the discourse, the topics and the claims that in a given historical moment make up a hegemonic mode of signifying reality (Foucault, 1992). The specification of this school curriculum takes place, for the most part, within the textbook, which continues to be the main educational material and a commonly used resource for teachers (Martínez-Bonafé, 2008). This fact supports the need for analyses of music textbooks as instruments that single out and perpetuate certain cultural meanings and forms, albeit not always in a conscious way.

Here lies the justification of the present research, which aims to conduct a preliminary review of the discourses embodied by the textbooks of the music subject on ancient music history used in Spain's compulsory secondary education system (ESO). In this study, Antiquity is understood as the period of history chronologically framed between the 4th millennium BC —the origins of the Sumerian civilization— and AD 476 in the Western world, which marks the fall of the Western Roman Empire. The fact that few material sources from this period survive today makes Antiquity a source of interest in historical, musicological and also educational studies (Zavala, 2020). Consequently, the present exploration seeks to detect and shed light on the presences and absences of Antiquity in music history, as well as on the transmission of outdated or erroneous musicological knowledge about the ancient period, often based on nineteenth-century narratives, which may reinforce cultural stereotypes that are handed down through such curricular materials as are objectified in music textbooks.

In addition, this research aims to fill an existing gap in the scientific literature regarding the analysis of textbooks in the field of music at national level, where we found research that covers the textbook as a didactic mediator in music education (Ahijado et al., 2019; Gual & Salas, 2020), analyze racism (Bernabé & Martínez, 2021), the figure of women (Bernabé & Martínez, 2018; Bernabé et al., 2021) and Krusian origin for the teaching of aesthetics and the history of music in Spain (de Andrés, 2011), but no works are found that analyze the discourses on the history of music that these present. On the other hand, there are studies in other areas that analyze the narrative of textbooks, such as work developed by Gómez et al. (2015) on the construction of a national narrative in history textbooks in Spain, the study conducted by Padilla and Vana (2022) who carried out a critical discourse analysis and a visual analysis in Spanish language textbooks to examine the representation of Afro-Latinxs and the ideologies behind these representations. Along the same lines, there is also the work developed by Moreno and Martínez (2018) who analyze the treatment of pre-Columbian cultures in Social Sciences textbooks in Spain. Outside the national sphere, if we rely on the bibliographic review developed by Marín-Liébana and Botella (2019) on the analysis of school textbooks in music education, there are studies that

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3 address the analysis of specific ideologies (Brand, 2003; Lee, 2014; Chang, 2018) or the  
4 transmission of an idealized canon (Pérez-Caballero, 2017; Kupets, 2018; Dobrocká &  
5 Szórádová, 2018; Pyng-Na, 2020), but neither research that critically analyzes the discourses on  
6 the history of the music that you are present.  
7

### 9 **Narrative in the construction and teaching of music history**

10 Through narratives, different societies have built a legacy around the several manifestations of  
11 life that have become the object of study by historians in a range of disciplines that include music  
12 (Stauffer, 2014). In order to study the narrative that shapes the history of music, Musri (1999)  
13 draws on Carl Dahlhaus who, already in 1977, mentioned several historiographic orientations that  
14 differed from one another concerning the object of study. For him, the history of musical works,  
15 the history of composition or the history of the great composers did not represent "a social history  
16 of music", whose function would eventually surpass and replace all the others (1983). To the  
17 discrepancy regarding the object of study, we should add the issue of periodisation and the  
18 concern of music history over delimiting the temporal continuum, which at the same time has led  
19 some scholars to sidestep the origin of the terms used in other disciplines and the valuations that  
20 these entail, as well as the explanation of the historiographic foundations that underpin those terms  
21 (Eckmeyer, 2018; Standley, 2001).  
22

23 Another main issue involved in producing a narrative-based classification of music histories  
24 is, according to Iglesias (2021), the mixture of literary genres and organisational strategies.  
25 Iglesias starts from the metahistorical taxonomy —romance, tragedy, comedy and satire—  
26 posited by Hayden White (1973), the author of a benchmark contribution on the genesis and forms  
27 of narrative, undoubtedly one of the main texts in the field since Robin George Collingwood  
28 (1946/1993). Iglesias, however, considers that "the use of romance, tragedy, comedy or satire  
29 conditions, but does not completely determine, the organisation of narrative histories, which in  
30 general terms can choose between following an organic structure or avoiding it" (2021, p. 240).<sup>1</sup>  
31 The author claims that organic histories —understood as biological entities— constitute a  
32 majority in the historiography of popular music and are constructed in different ways depending  
33 on whether they take as their object of study biography, musical genres or styles. Organic history,  
34 when applied to musical genres, understands the latter as entities that arise, develop and decline.  
35 Style-based historiography would be based on the succession of different musical practices  
36 defined by norms or particular formal features within one or more genres (Iglesias, 2021, pp. 240-  
37 242). According to this author, in the field of organic historiography, it is the narrative line which  
38 focuses on style-based divisions that is usually followed by academic historical accounts for  
39 students.  
40

41 On the one hand, and with regard to music history, insofar as it can be labelled as "Western",  
42 "European" and "Classical" (since it continues to uncritically reproduce its theoretical model, in  
43 force since the 19th century), Hurtado (1951) states that the chronological sequence is the type of  
44 narrative that is most commonly used in education. This principle continues to be perpetuated  
45 despite the fact that an exclusively diachronic historical account lacks methodological criteria  
46 other than chance occurrence over time (Hurtado, 1951, p. 24). In no way is it suggested that  
47 musical chronology is not important; but it should be completed with other principles that provide  
48 it with historical significance and a conceptual and stylistic organisation of music events. On the  
49 other hand, and in contrast with organic narratives, we have sociocultural ones, which represent  
50 music on the basis of non-artistic events. In this regard, Iglesias (2021) states that these accounts,  
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59 <sup>1</sup> For this and other Spanish language sources cited in this article, we provide our own translation.  
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3 where music is a mere reflection of the circumstances surrounding the period when it was  
4 produced, have been privileged over the years, although in recent decades they have been  
5 combined with other approaches based on interpellation-based theories.  
6

7 To all these issues concerning the several approaches that govern the construction of  
8 narratives influenced by the researcher's various interests, motivations or ideologies, we must add  
9 a number of questions about what and how should be taught as music history. Burkholder points  
10 out that these questions became a source of concern for him when he was asked to prepare reissues  
11 of *A History of Western Music* —the leading textbook in English for the last half century— and  
12 the *Norton Anthology of Western Music* (2009, p. 399). These volumes, in Burkholder's words,  
13 are canonical in many ways, as they are the oldest music history coursebooks that are widely used  
14 today. In order to develop the new editions of these textbooks, the author asked himself questions  
15 like: what kind of music should be included in our historical narratives of the Western musical  
16 tradition? Should music composed for purposes other than their contemplation as works of art be  
17 excluded from the historical narrative of Western music? Which world regions does the term  
18 "Western music" encompass?" (Burkholder, 2009). In this regard, authors such as Tuinstra (2019)  
19 and Pyng-Na (2020) also defend the need to incorporate non-Western music into formal music  
20 teaching.  
21  
22

23 Despite the fact that in recent decades musicology has widely renewed its paradigms  
24 (Stauffer, 2014), both textbooks and curricular proposals in the area of music history continue to  
25 be anchored in the positivist vision. For Eckmeyer "this historiography has become hegemonic  
26 [in musicology], showing great resistance compared to other historical disciplines" (2018, p. 1).  
27 The new trends in musicology have not yet pervaded the curricular contents, which are still  
28 aligned with the hegemonic positivist tradition.  
29  
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31

### 32 **Methodology and sources**

33 The methodology used in this paper is framed by qualitative research models involving an  
34 interpretive approach that aims beyond sheer content analysis and seeks to reflect on and interpret  
35 the results derived from the examination of the discourse on Antiquity that characterises the  
36 reviewed music textbooks. To this end, the methodological design was structured along two  
37 phases:  
38  
39

- 40 - 1st phase: analysis of the presence of any kind of contents related to the ancient period  
41 and its civilisations in ESO textbooks that deal with music history.
- 42 - 2<sup>nd</sup> phase: preliminary analysis —conducted on the basis of narratological and  
43 organological premises— of the contents that articulate the discourses on Antiquity in  
44 music history as presented in textbooks used in courses on music education in the ESO  
45 curriculum.  
46

47 The content analysis implemented in both phases involves a research technique aimed at studying  
48 the messages conveyed in various communication spaces and employs different procedures for  
49 the processing of scientific data (Krippendorff, 1990, p. 28). This kind of analysis content used  
50 in this study is called summative content analysis and involves counting and comparing usually  
51 keywords or content followed by interpretation of the underlying context (Hsieh & Shannon,  
52 2005). Content analysis is used to interpret the meaning of text data content and, hence, adhere  
53 to the naturalistic paradigm (Maxwell, 2019). In the 1st phase, the presence of the ancient period in  
54 the textbooks used on the several educational levels was examined by means of a frequency-based  
55 study. Moreover, content analysis was performed regarding the treatment of Antiquity and its  
56 civilisations in music history as presented in textbooks used in courses on music education during  
57 the ESO educational stage. Secondary Education in Spain is arranged in four school years that  
58 covers the period between 12 and 16 years old and represents the end of compulsory studies in  
59 Spain. Within the secondary school curriculum, music is introduced as a specific and non-  
60

compulsory subject, which means that depending on the regulation and programming of the educational offer established by each educational Administration and, where appropriate, the offer of the teaching centers, students must choose a minimum of one and a maximum of four of the subjects from the block of specific subjects, which may be different in each of the courses (RD 1105/2014, p. 12). This results in the fact that music is not taught in all courses and therefore the publishers produce a music book that can be used in 1<sup>st</sup> or 2<sup>nd</sup> (Level I), another for 3<sup>rd</sup> (Level II), and finally for 4<sup>th</sup> of ESO (4th grade).

To conduct the content analysis of 1st phase, an *ad hoc* record form was created that included several categories matching our research focus in order to facilitate the processing of information (see table 1). The research sources were music education textbooks according to the following inclusion criteria:

- Educational stage within ESO (Levels I-II & 4th grade).
- Proportionality across the educational levels of ESO.
- Main publishers used in the Spanish territory.

The selection process was carried out by means of incidental sampling and the textbooks were consulted at the National Library of Spain (Biblioteca Nacional de España). The resulting sample consisted of a total of  $n = 24$  textbooks belonging to 8 different publishers (sm, Santillana, Anaya, Edelvives, Editex, Educália, Bruño, McGraw Hill). Regarding the distribution of the sample by educational levels, it was divided as follows:

Table 1. Distribution of textbooks in the sample by educational levels.

Educational levels	Nº of textbooks
Music. Level I	8
Music. Level II	8
Music 4th grade, ESO	8
<b>Total Nº of Textbooks</b>	<b>24</b>

The content analysis performed during the 1st phase serves as a starting point and a preliminary approximation to our discourse review, since the fact that textbooks are framed by a specific cultural context and introduce political and social interests cannot be ignored (Martínez-Delgado, 2019). Textbooks are, therefore, mediated by discursive elaborations whose language acquires meanings and establishes relationships between power and knowledge (Palacios et al., 2019). The concern over the analysis of cultural discourse was first developed by Michel Foucault (1992) who reflected on how discursive texts contain power-knowledge relationships and regulate social life. Along the same lines, Fairclough and Wodak (2000) considered that discourse fulfills an ideological function which in turn promotes certain identity constructions and articulates meanings. All of which justifies the need to examine the narrative of textbooks as curricular materials. To carry out the corresponding discourse analysis, a battery of questions was developed for three of the categories on the record sheet (see table 2).

### ***Instrument***

To address the review of the textbooks, a coding system was developed that made it possible to identify and organise significant data (Coffey & Atkinson, 2005). A general category named Music History was created and further divided into 4 subcategories (the ancient period, civilisations of Antiquity, narratological classification and organology of Antiquity). On the basis of this taxonomy, a dedicated instrument was created that consisted in a record grid that allowed the information to be emptied following a systematic procedure. The grid was used to collect the

technical data and the general structure of the book, as well as the subcategories of interest (see table 2).

Table 2. Data collection and classification instrument: record grid.

<b>Book data sheet</b>		
Title		
Author		
Publisher		
Year of publication		
Stage/Grade		
Educational Project (book series name)		
Music listening tasks		
Structured into (n° of teaching units)		
<b>Music history</b>		
The ancient period	Text	
	Images	
Civilisations of Antiquity	Text	
	Images	
Narratological classification	Text	
	Images	
Organology of Antiquity	Text	
	Images	

This record grid helped systematize content analysis. In relation to the discourse review, each category and subcategory was considered separately and, on the basis of theoretical references, a battery of questions was formulated in relation to the extracted contents in order to delve deeper into the narrative delivered by the textbooks under examination.

Table 3. Battery of questions in relation to 2 of the subcategories under examination.

<b>Music History</b>		
<b>Subcategory</b>	<b>Battery of Questions</b>	<b>Theoretical references</b>
Narratological classification	What kind of periodisation is shown in textbooks —by musical genres, composers, historical periods?	Beard y Gloag (2005)
	Does it show a slanted, Eurocentric gaze?	Dahlhaus (1983)
	Is the Middle Ages the predominant historical period with which textbooks begin the history of music?	Echmeyer & Cannova (2010)
	Is the reason for the absence of other historical periods explained?	Hurtado (1951)
	Is historical periodisation considered and discussed as a construction or is it simply reproduced?	Iglesias (2021) Knepler (1977) Treitler (1996)
Organology of Antiquity	Is there a representative organological sample of various civilisations from the ancient period?	Álvarez (1997)
	What civilisation is foregrounded from the point of view of organology?	Merklin (2003)
	Are the original names of the instruments provided?	
	Can students hear sound examples?	
	Are the images correctly identified?	
	Are they iconographic images?	
	Is the change in instruments discussed?	

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2  
3 Additionally, to the analysis of the discourse of the subcategories under scrutiny, a  
4 comparison of the data of the different grades within each of the publishers analyzed was  
5 conducted with the objective of ascertaining whether music history is dealt with in a segmented  
6 way so that its evolution is displayed along with the several grades, or whether on the other hand,  
7 contents are condensed into a single level.  
8  
9

## 10 **Results**

### 11 *The ancient period*

12  
13  
14  
15 The history of music begins to be told in many textbooks after Antiquity, 58% of the sample of  
16 music education books analysed do not consider this period, despite the guidelines in educational  
17 regulations. Of these 58%, 33.14% do not include any music history contents. However, 22.86%  
18 do include them, but begin in the Middle Ages, which can generate confusion in the teaching-  
19 learning process around music history, since although the medieval period is the time when  
20 musical writing was developed, it does not represent the emergence of music or the beginning of  
21 music history.  
22

23  
24 In order to determine whether or not the ancient period was substantially present in all  
25 the textbooks under examination, content depth was analysed and a lower percentage was  
26 assigned to those coursebooks where Antiquity is dealt with in a purely introductory way or  
27 as general background for the medieval period. Textbooks published by Santillana, Educalia,  
28 Bruño and McGraw Hill (three of them targeted at level I of Music Education) represent this  
29 type of coverage of Antiquity. On the other hand, the publisher whose textbooks feature the  
30 largest presence of Antiquity across the several educational levels is Edelvives.  
31  
32

33  
34 [Insert Figure 1]

35  
36 The above graph also shows that the coverage of the ancient period in textbooks for  
37 ESO's 4th grade is non-existent, and that it is the educational level corresponding to Music  
38 Education II —ESO's 3rd grade— that addresses this period to a greater extent.  
39  
40

### 41 *Ancient Civilisations*

42  
43 The ancient period is characterised by the emergence of different cultural horizons; for this reason,  
44 another of the issues to be considered is which civilisations are most frequently covered in music  
45 education textbooks and which ones are absent. We next present the results obtained for the  
46 ancient civilisations that are dealt with in music education textbooks for compulsory secondary  
47 education in Spain.  
48  
49

50 [Insert Figure 2]

51  
52 In the above graph it can be observed that Greek civilisation is the one with the greatest  
53 presence in textbooks across all the three ESO levels under examination, with a frequency rate of  
54 33.33%. Indeed, it is the only ancient civilisation covered by coursebooks targeted at the first  
55 level, while its occurrence is slightly higher (16.66%) in the textbooks targeted at the second level  
56 by contrast with the rest of the above-mentioned civilisations: Egyptian, Mesopotamian, Etruscan  
57 and Roman. On the ESO's 4th level, in turn, we only find demonstrable coverage of the Greek,  
58 Etruscan and Roman civilisations, all of which share a frequency rate of 4.16%.  
59  
60



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2  
3 The absence of the Egyptian and Mesopotamian civilisations indicates that some of the  
4 textbooks under scrutiny present Greek music as the origin and the beginning of Western music.  
5 In this sense, Bruño's textbook (*Música I*), resorts to a primitivist, simplistic and reductionist  
6 narrative to explain that the Greeks understood music as "a gift" from the gods, which they used  
7 to defend themselves from the evil spirits and ward off death and disease. The Editex coursebook  
8 (*Música I*), in turn, points out that the first musical treatises were written in Greece before passing  
9 down into the medieval period. In relation to Egypt, the sm textbook (*Música II*) explains that  
10 "Egyptian music was orally transmitted, linked to religious rituals and monodic, although in some  
11 music types there were perfect intervals (8<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup>, produced by instruments)". This statement  
12 is striking since there are no written sources that allow us to know the musical theory of Pharaonic  
13 Egypt (Robertson & Stevens, 1972).

14  
15  
16 It must be pointed out, at the same time, that there is a conspicuous absence of the Etruscan  
17 and Roman civilisations from the textbooks' narrative. One of the few coursebooks that is an  
18 exception to this rule is *Música II* by Editex, which addresses the Etruscan background and its  
19 links with Greek music, as well as the great influence it had on later Roman music; in fact, a large  
20 part of Latin music is understood in the light of the Rasenna contribution. In this regard, *Música*  
21 *II* by sm argues that the Roman civilisation adopted the Greek musical system without  
22 contributing too many innovations, except the incorporation of virtuosity in musical performance  
23 —a deeply problematic statement insofar as it suggests that Hellenic music was not virtuosic,  
24 which constitutes a wrong claim (Espinar, 2011).

### 25 26 27 28 ***Narratological classification***

29  
30 The history of music has been formulated on the basis of different types of narratives. The  
31 chronological narrative is one of the most commonly used typologies of music history in the  
32 educational field, although organic arrangements also occupy a prominent space, to the point of  
33 ranking second in terms of frequency. Organic narratives present a certain variability depending  
34 on the choice of their object of study (biographical, genre-based or stylistic). Attending to these  
35 4 narrative categories —chronological, organic by styles, organic by genres and organic by  
36 composers— the following graph presents an analysis of the narrative typologies that underpin  
37 the delivery of music history contents in ESO textbooks.  
38  
39

40  
41 [Insert Figure 3]  
42

43  
44 The chronological narrative is the most frequent type, accounting for 54.16% of the total  
45 occurrences, and appears mainly in level II music education textbooks. Possibly, because the  
46 educational curriculum for this level (RD1105) focuses more prominently on contents that are  
47 closely linked to the history of music. Another aspect worth highlighting is that the genre-based  
48 approach to historical narrative is widespread on level I of music education, whereas the  
49 composer-based approach is only represented in one textbook for ESO's 4th grade (McGrawHill).  
50 Finally, the style-focused organic narrative is used in four textbooks used in ESO's 4th grade.

51  
52 Regarding the issue of whether the coursebooks expressed a rationale for the narratological  
53 typology used in each case or included considerations about the periodisation of history, it is  
54 observed that none of the ESO textbooks analysed provides any explanation or encourages  
55 reflection among students on the temporal categorisation of history as a human construct.  
56

### 57 58 ***Organology of ancient civilisations***

59  
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Once the several ancient civilisations that are most frequently dealt with as curricular contents have been discussed, the following lines address the extent and quality of the coverage given to the musical instruments of such civilisations in ESO textbooks. The graph below shows that the textbooks under examination corresponding to level I of music education only mention instruments from the Egyptian and Greek civilisations. It is once again the Greek culture that is foregrounded the most and whose musical instruments have the most frequent occurrence in the coursebooks that constitute the object of analysis: 37% in the ESO stage and 50% on the educational level targeted by the “Music Education II” coursebooks.

[Insert Figure 4]

In most coursebooks there is no systematised organological classification for each of the civilisations being described. An example of this is sm's *Música II*, a textbook that simply includes occasional images of instruments (harp, lyre, sistrum, aulos, pandura, tympanum, salpinx or tuba and buccina), without adding any kind of explanation. Moreover, it must be pointed out that the images are incorrect from the chronological point of view and poorly reconstructed, so that they represent the instruments in a way that largely departs from available contemporary evidence. Other coursebooks like Bruño's *Música I* indeed feature images of instruments from Antiquity, but without specifying their names.

In *Música II* by Edelvives, a classification by families is provided: string instruments —lyre and zither—, wind —aulos, syrinx and salpinx— and percussion —crotales and tympanon—; while the images provided correspond to purely iconographic representations. Bruño's *Música II* is the textbook that provides the largest account of the instruments in their context, as well as information concerning their uses and functions. For example, the sound of the lyre, the zither (cithāra) or the harp (magadis) were linked to the human voice; among the wind instruments, the aulos stands out —it was made of wood, ivory or metal and was “similar to a flute with one or two pipes”, an absolutely wrong description since the aulos is a reed aerophone; finally, as percussion instruments, the tympanum, the cymbals or the Greek castanets are also mentioned. The phrasing used to associate castanets with Greece is striking, since there is already evidence of castanets long before ancient Greece (López, 2007). Otherwise, Bruño's coursebook is one of the most comprehensive as regards the description of the instruments of Antiquity, since in addition to Greece's it also addresses those of Etruria.

At this point it should be noted that Bruño's textbook discusses the transfer of instruments from one civilisation to another and makes it clear that Roman society used Greek musical instruments —such as the zither, the lyre and the syrinx— and Etruscan ones —such as the lituus or the cornu. The textbooks' discourse on the organological influences between civilisations is always phrased in terms of the transfer of a society's body of knowledge to a recipient civilisation. On the other hand, the textbooks that begin the narrative of music history in the Middle Ages ultimately convey a more evolution-centred approach, where the musical traits come from other previous civilisations.

## Discussion and conclusions

The transmission and the regulated teaching of music history contents in Spain's compulsory secondary education constitutes a suggestive topic for analysis and considered thought. Moreover, this kind of reflection can be a first step in the study of narrative teaching strategies whose discursive resources, organisational strategies and argumentative logics pose numerous and interesting problems.

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3 The results obtained regarding the narrative typologies employed indicate that  
4 chronological sequencing is the most frequent type and the one with the greatest presence in level  
5 II music education books: the educational level corresponding to the grade where music history  
6 contents are developed to the largest extent in compliance with the current educational legislation  
7 (RD 1105). This fact may justify the regular use of this teaching model as regards the arrangement  
8 of contents, even though the fortuitous nature of its structuring principle requires, according to  
9 various scholars (Hurtado, 1951; Treitler, 1996), the intervention of other criteria so as to  
10 conceptually and stylistically systematise the music-related facts and events. Along the same line,  
11 the study conducted by Gómez et al. (2015) also finds a positive vision of history focused on the  
12 idea of timeline, which he considers we must overcome. The organic narratives by genres,  
13 composers and styles are less frequently used, and of these it is the latter that is present to a greater  
14 extent in the coursebooks for ESO's 4th grade, where there is a concentration of popular music  
15 contents in the curriculum. This observation matches the findings of published research in the  
16 sense that style-centred organic narratives are the most widely used in the academic narrative on  
17 popular music (Iglesias, 2021). From a didactic viewpoint, it is useless to produce a chronological  
18 narrative of composers and works, since it would merely entail a meaningless compilation of dates  
19 and names. In order to achieve meaningful learning outcomes, therefore, it is necessary to position  
20 oneself in a narrative construction supported by a musicological analysis which understands and  
21 articulates the political, economic, cultural and social environment. At the same time, this  
22 narrative must be critical of the ideological functions that are attributed to the teaching of music,  
23 as observed in the works by Brand (2003), Lee (2014), Kupets (2018) and Dobrocká and  
24 Szórádová (2018). This idea is also exposed in the work conducted by Andrés (2011) who  
25 explains how the manuals intended to spread the ideas of Krausean aesthetic thought in public  
26 education.

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33 In more than half of the ESO textbooks, the history of music's narration begins after  
34 Antiquity: a decision which can engender false beliefs in students, in addition to constituting a  
35 lack of compliance with the official curriculum (RD 1105). On the other hand, a sharp contrast  
36 can be observed concerning the coverage of Antiquity by textbooks depending on the educational  
37 level they target, which suggests that the teaching of the history of music is approached in a  
38 segmented way and that, in publishing houses, there is no progressive development of these  
39 contents across the several courses. The civilisations that are addressed most recurrently in the  
40 ESO coursebooks are, firstly, the Greek, followed by the Roman and the Etruscan. Whether or  
41 not deliberately, the construct that equates Western with "foundational" civilisations is  
42 perpetuated, which is consistent with their still hierarchical pre-eminence in Western (classical)  
43 music education books. On the one hand, it may be argued that including the rest of the ancient  
44 world would be seen as colonial and orientalist if the rest of the textbook only dealt with Western  
45 academic music; and yet, presenting the Western ancient civilisations as foundational perpetuates  
46 and justifies imperialism and colonisation (Hernández, 2014; Chang, 2018). On the other hand,  
47 assuming that the Western hegemonic narrative is due to external contributions affronts the  
48 prevailing historiographic discourse and the dominant collective imaginary. In this regard,  
49 Lowenthal (1985) highlights the many ways that we shape the past to fit our present—  
50 intentionally, subconsciously, and unintentionally—, including when we are convinced that we  
51 are being purely objective and truthful, and Said (1994) claims that the power to narrate, or to  
52 block the formation or emergence of other narratives, is critical for culture and imperialism, and  
53 constitutes one of the main connections between both terms. Authors like Tuinstra (2019) and  
54 Pyng-Na (2020) defend the need to incorporate both Western and non-Western music in the  
55 teaching of formal music.

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3 The detected absence of the Egyptian and Mesopotamian civilisations indicates that some of  
4 the textbooks pose a knowledge gap by omission, as not all Greek attributions are original. In  
5 addition, some of the revised coursebooks present Greek music as the *fons et origo* of music  
6 history, a gift from the gods. This is a highly simplistic and problematic explanation that refers us  
7 to evolutionary ideas about the origins of music held by philosophers and sociologists like Jean  
8 Jacques Rousseau (1998) and Herbert Spencer (1891), and which are also debatable. These  
9 textbooks point out that it is to Greece that we owe the first musical treatises which would later  
10 pass down into the Middle Ages, but they say nothing of the flourishing of culture in the Arab  
11 world and its contribution to medieval Europe in music, or of the role played by Muslim scholars  
12 in the transmission of classical texts that had been translated, preserved and developed by the  
13 Arab world long before reaching Europe (Lewis, 1993; Watt, 2004). The books use an anti-  
14 Islamic rhetoric for which the origin of European culture can only be found in medieval Christian  
15 civilisation. Additionally, the coursebooks contain startling statements about the music of these  
16 civilisations that have not been proven entirely true. These data find differences with the work  
17 developed by Gómez et al. (2015) where the influence of Islamic culture is presented in history  
18 textbooks, although they emphasize that it is assumed as an alterity to us.

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22 With regard to organology, it is once again the Greek culture that appears most reinforced in  
23 the majority of textbooks, while the presence of instruments from Antiquity in the textbooks of  
24 ESO's 4th grade is non-existent, possibly because the curriculum for this educational level puts  
25 the focus on music content related to ICTs and current popular music. It can be concluded that  
26 the textbooks do not provide a classification of organology for each of the civilisations, but mostly  
27 contain occasional and often erroneous examples. Errors have been detected as well regarding  
28 mismatches between images and captions, or inaccuracies in the naming of some instruments and  
29 the use of transliterations.

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32 Another of our main conclusions regarding the examination of discourse is the way in which  
33 some coursebooks refer to organological influences between civilisations always in terms of  
34 transfer of knowledge, emphasising, for example, that the Romans used Greek and Etruscan  
35 musical instruments. They deliver a narrative that mostly relies on a diffusionist approach, where  
36 organological diversity results from material advances, but mostly from the transfer of musical  
37 knowledge from one civilisation to another (de la Cruz & Piqueras, 2002). On the other hand, the  
38 textbooks that begin their account of music history in the Middle Ages do convey a more  
39 evolutionary approach (Tylor, 1871), one that is completely ethnocentric. This ethnocentric  
40 approach is also found in the research conducted by Moreno and Martínez (2020).

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43 Following the above considerations, it can be concluded that, despite the fact that each  
44 publisher performs a different reading of the curriculum with respect to the ancient period  
45 (RD1105), we can detect similar musicologically controversial patterns that need to be subjected  
46 to a deep scrutiny and revision insofar as educational textbooks are a decisive resource that adapts  
47 the official curriculum and mediates between the latter and music education teachers.

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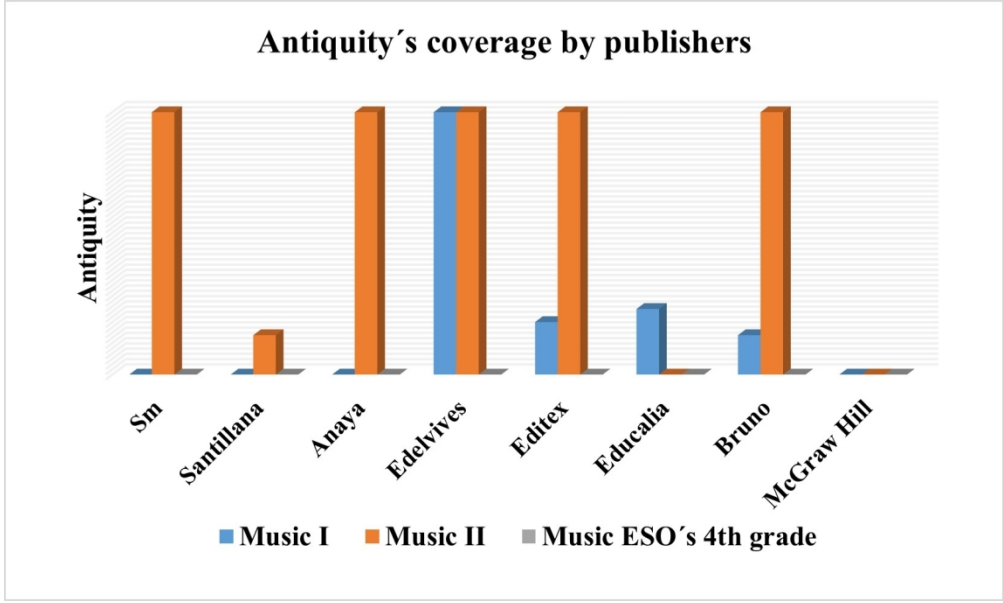
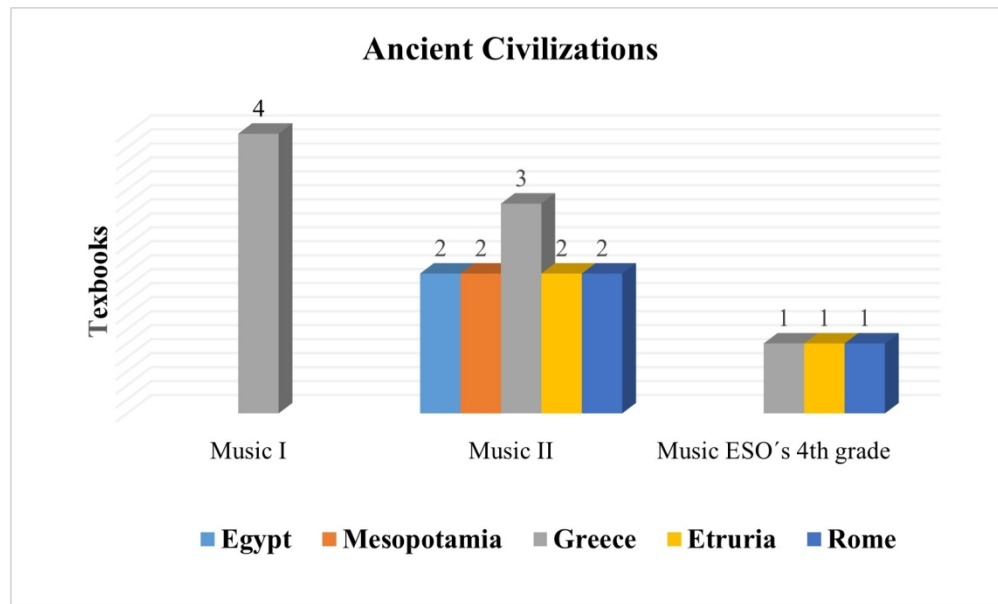


Figure 1: Antiquity's coverage in ESO's music education textbooks by publishing houses.

127x76mm (330 x 330 DPI)





26 Figure 2. Ancient civilisations covered by ESO's music education textbooks.

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28 127x76mm (330 x 330 DPI)

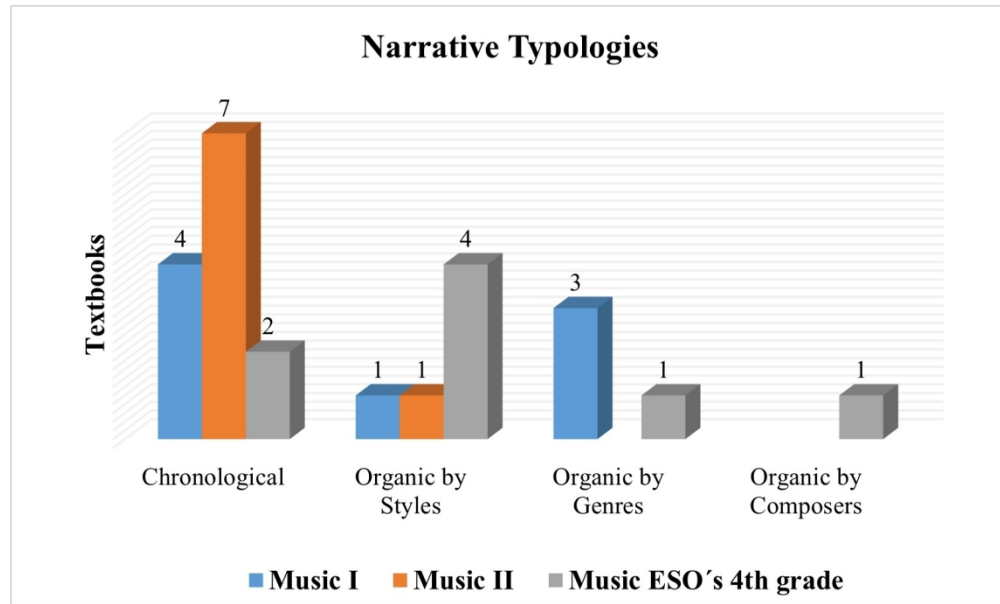
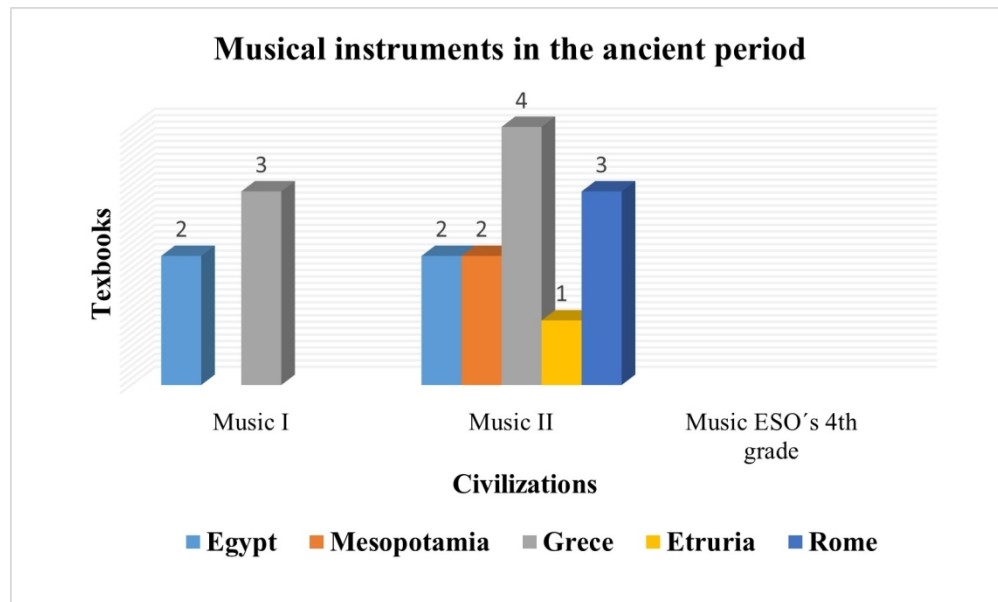


Figure 3. Narrative typologies by educational levels in ESO's music education textbooks under examination.

127x76mm (330 x 330 DPI)



26 Figure 4. Musical instruments from ancient civilisations in ESO's music education textbooks.

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28 127x76mm (330 x 330 DPI)