



COURSE DATA

DATA SUBJECT

Code: 43477
Name: Research in music education
Cycle: Master's Degree / Doctorate
ECTS Credits: 14
Academic year: 2025-26

STUDY (S)

Degree	Center	Acad. year	Period
2157 - Master's degree in Research in Subject Didactics	Facultat de Formació del Professorat	1	First quarter
3112 - PhD in Specific Didactics	Escola de Doctorat		
3112 - PhD in Specific Didactics	Escola de Doctorat		

SUBJECT-MATTER

Degree	Subject-matter	Character
2157 - Master's degree in Research in Subject Didactics	Research in music education	ELECTIVES
3112 - PhD in Specific Didactics		
3112 - PhD in Specific Didactics		

COORDINATION

BOTELLA NICOLAS ANA MARIA

ISUSI FAGOAGA ROSA MARIA

SUMMARY

The subject of Research in Musical Education aims to make researchers in training aware of the main lines of research that are being developed in music didactics. Likewise, other educational objectives of this module include placing students in the present moment of these lines, so that they can understand how they can contribute to the knowledge in musical education that such lines seek to develop. The achievement of the objectives and the abilities associated with this module will place students in a position to start a research project in any of the lines studied.

PREVIOUS KNOWLEDGE

RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.



COMPETENCES / LEARNING OUTCOMES

2157 - Master's degree in Research in Subject Didactics

Analyse and synthesise the main current research agendas in Specific Didactics.

Apply the methodological resources necessary to develop research in accordance with the current criteria of quality, validity and reliability of Specific Didactics.

Choose an appropriate theoretical framework to adequately answer the research questions posed.

Conduct quality research in the scientific field of Specific Didactics using the methodologies, techniques and procedures of this discipline.

Create spaces for research and learning with special attention to equity, emotional and values education, equal rights and opportunities between men and women, citizenship training and respect for human rights that facilitate life in society, decision-making and the construction of a sustainable future.

Decide, with objective criteria, which methodological paradigm quantitative, qualitative or mixed best fits the objectives of your own research.

Design and validate reliable tools for data collection in qualitative or quantitative research in Specific Didactics.

Design a research project by defining the problem and its scientific field, the research questions, the appropriate theoretical framework, the necessary methodological tools, and specifying its limitations.

Diseñar y desarrollar una investigación, de alcance ajustado a las limitaciones temporales de la formación, con el fin de poner en juego de forma cohesionada y coherente, todas las competencias investigadoras desarrolladas en otros módulos.

Elegir el marco metodológico más adecuado para intentar contestar las preguntas de investigación y dominar las técnicas metodológicas necesarias.

Formulate testable hypotheses based on the research questions initially posed, in coherence with the chosen theoretical and methodological contexts.

Integrate ethical values and responsibility associated with research tasks into one's own research.

Plantear preguntas de investigación pertinentes sobre un tema de investigación actual.

Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should possess and understand foundational knowledge that enables original thinking and research in the field.



Use a computer programme for the appropriate processing of data obtained in a research.

DESCRIPTION OF CONTENTS

1. Research in music education

- Description of research problems and questions.
- Themes, theoretical models, methodologies.
- Contributions and limitations.

2. Databases and research journals in music didactics

- Knowledge and use of electronic resources.

3. Current lines of research in music didactics

- Research on music listening, cognitive processes and assessment.
- Didactics of listening, cognition and musical perception.
- Theories on the development of musical behaviours.
- Initial and continuous teacher training.
- Music technology and research.
- Didactics through audio-visual media.

- Therapeutic intervention processes through music.
- Research on methods, models and approaches in music education.

- Assessment in music didactics.

WORKLOAD

PRESENCIAL ACTIVITIES



Activity	Hours
Theory	84,00
Total hours	84,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	10,00
Individual or group project	153,00
Independent study and work	28,00
Preparation of lessons	45,00
Preparation for assessment activities	30,00
Resolution of case studies	0,00
Total hours	266,00

TEACHING METHODOLOGY

Various methodologies for teaching and student work will be applied, depending on the type of activity to be carried out:

- Lectures on the content given by teaching staff (usually in theory classes).
- Discussion among students under observation of teaching staff, with or without their intervention (usually in seminars)
- Supervised or independent work, either individually or in small groups, to carry out projects, prepare materials, search for information, etc.
- Supervised or independent individual study time.
- Presentation of the work carried out to teaching staff and/or other students (usually in seminars).
- One-to-one meetings with the tutor to track the student's progress.

EVALUATION

Assessment will be based on the evaluation of evidence of learning, which may be collected by one or more of the following means:

- systematic tracking of students' progress in both theory classes and seminars as well as in tutorials
- required assignments



- individual and group participation in the activities carried out during theory classes and seminars (presentations of work, participation in discussions, etc.)
- taking exams or other tests designed to assess the student's competencies in the subject.

Students must attend 80% of face-to-face classes in order to be entitled to continuous assessment. Those who do not attend the minimum percentage of classes are entitled to take the exam (100% of the mark) on the contents of the subject and a Final Master's Project.

Plagiarism or improper use of artificial intelligence may be sanctioned according to article 15 of the evaluation and qualification regulations of the Universitat de València.

REFERENCES

BASIC

-Arnal, J. Del Rincón, D. y Latorre, A. (1994) Investigación educativa. Fundamentos y metodología. Labor. - Bartel, L. y Elliott, D. (eds) (1996) Critical reflections on music education. Proceedings of the Second International Symposium on the Philosophy of Music Education, (University of Toronto, 12 –16 de junio de 1994). -Bergman, M. M. (ed) (2008). Advances in Mixed Methods Research. Sage. -Collins, I. (2013). Dictionary of Music Education. Scarecrow. -Colwell, R. (ed). (2006). MENC Handbook of Musical Cognition and Development. Oxford University Press. -Colwell, R. (ed). (2006). MENC Handbook of Research Methodologies. Oxford University Press. -Colwell, R. y Webster, P. (2011). MENC Handbook of Research on Music Learning (vols. 1 & 2), Oxford University Press. -Conway, C. (ed.) (2014). The Oxford Handbook of Qualitative Research in American Music Education. Oxford. -Creech, A., Hodges, D. y Hallam, S. (eds) (2021). Routledge International Handbook of Music Psychology in Education and the Community. Routledge. -Denzin, N. y Lincoln, Y. (coords) (2015). Métodos de recolección y análisis de datos. Gedisa. - Elliot, J. (1990). La investigación-acción en la educación. Narcea. -Elliot, D. (1995). Music matters. A new philosophy of music education. Oxford University Press. -Elliot, D. (ed.) (2005). Praxial Music Education: Reflections and Dialogues. Oxford University Press. -Froehlich, H., y Frierson-Campbell, C. (2012). Inquiry in Music education. Concepts and Methods for the Beginning Researcher. Routledge. -Gordon, E. (1997) A music learning theory for newborn and young children. (2ª ed.) GIA. -Hargreaves, D. J. (2008). Música y desarrollo psicológico. Graó. -Harrison, S. (ed) (2014). Research and Research Education in Music Performance and Pedagogy. Springer. -Krippendorff, K. (1997). Metodología de análisis de contenido. Teoría y práctica. Paidós. -Phelps, R.P. (2005). A guide to research in music education. Scarecrow Press.

ADDITIONAL

Ashley, R. y Timmers, R. (eds) (2017). The Routledge Companion to Music Cognition. Routledge. -Bauer, W. I. (2012). The acquisition of musical technological pedagogical and content knowledge. Journal of Music



Teacher Education, 22(2), 51–64. <https://doi.org/10.1177/1057083712457881> -Gordon, E. (1979) Primary measures of music audiation. *GIA*. -Gordon, E. (1986) Intermediate measures of music audiation: Music aptitude tests for kindergarten and first, second, third, and fourth grade children. *GIA*. -Gordon, E. (2000) Rhythm: contrasting the implications of audiation and notation. *GIA* -Guba, E. (ed) (1990). *The paradigm dialog*. Sage. -Hallam, S., Cross, I. y Thaut, M. (eds) (2016). *The Oxford Handbook of Music Psychology*. Oxford. -Haning, M. (2016). Are They Ready to Teach with Technology? An Investigation of Technology Instruction in Music Teacher Education Programs. *Journal of Music Teacher Education*, 25(3). 78–90. <https://doi.org/10.1177/1057083715577696> -Kokotsaki, D., Menzies, V. y Wiggins, A. (2016). Project-based learning: A review of the literature. *Improving Schools*, 19 (3). 267-277. <https://journals.sagepub.com/doi/pdf/10.1177/1365480216659733> -Mcpherson, G. E. (2006). *The child as musician*. Oxford University Press. -Mishra, P. y Mehta, R. (2017). What we educators get wrong about 21st-century learning: Results of a survey. *Journal of Digital Learning in Teacher Education*, 33(1), 6-19. <https://doi.org/10.1080/21532974.2016.1242392> -Pérez-Gil, M., Tejada, J., Morant, R. y Pérez, A. (2016). Cantus. Construction and evaluation of a software for real-time vocal music training and musical intonation assessment for music education. *Journal of Music, Technology and Education* 9(2), 125-144. https://doi.org/10.1386/jmte.9.2.125_1 -Regelski, T. (2020). Tractate on Critical Theory and Praxis: Implications for Professionalizing Music Education. *Action, Criticism, and Theory for Music Education*, 19 (1), 6–53, <https://doi.org/10.22176/act19.1.6> -Regelski, T. y Gates, T. (eds). (2009). *Music Education for Changing Times. Guiding Visions for Practice*. Springer. -Snyder, B. (2000). *Music and Memory*. MIT Press. -Voogt, J., Knezek, G, Christensen, R. y Kwok-Wing Lai (eds.) (2018). *Second Handbook of Information Technology in Primary and Secondary Education*. Springer. -Vogt, W. P, Gardner, D.C. y Haeffele, L.M. (2012). *When to Use What Research Design*. Guilford Press. -Vygotsky, L. S. (1987). *El desarrollo de los procesos psicológicos superiores*. Austral. -Ward-Steinman, P.M. (Ed.). (2011). *Advances in Social-Psychology and Music Education Research* (1st ed.). Routledge. <https://doi.org/10.4324/9781315565743>