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# The Music Education textbook in the 21st century: a fossil or a trend?

El libro de texto en Educación Musical en el siglo XXI: ¿un fósil o una tendencia?

21世纪的音乐教育教科书:化石还是趋势?

Учебник по музыкальному образованию в 21 веке: ископаемое или тенденция?

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**Gregorio Vicente-Nicolás**

University of Murcia

gvicente@um.es

<https://orcid.org/0000-0001-6882-6157>

**Judith Sánchez-Marroquí**

Early Childhood Education School

jsm12@um.es

<https://orcid.org/0000-0002-9524-8986>

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## Abstract

The main objective of this study was to determine the trend in the use of music textbooks in Primary School from 2010 to the present day and to analyse its evolution with respect to the materials included in them. We opted for a quantitative methodology with a longitudinal design and carried out a documentary analysis. The sample consisted of 13 publishers present in 433 schools in the Region of Murcia (Spain) at three different points in time (2010, 2015 and 2020), which made it possible to establish a ranking of the most widely used publishers in each of those years. An *ad hoc* instrument was developed to collect information on the different materials presented by these publishers and the data were analysed using descriptive statistics and inferential statistics. The results showed a significant decrease in the use of the music textbook in Primary School, although it is still present in more than half of the schools. A similar ranking of the most used publishers was observed at the three points in time analysed, and only two of them increased the overall number of schools in the period analysed. Finally, it is worth noting the large increase in the digital resources that publishers presented in their music books, so that at the end of the first decade of this century they barely existed, while in 2020 they were very frequent in almost all of them.

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*Keywords:* textbooks, music, Primary School, educational materials.

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## Resumen

El objetivo principal de este estudio ha sido conocer la tendencia del uso del libro de texto de música en Educación Primaria desde 2010 hasta la actualidad y analizar su evolución con respecto a los materiales que estos incluyen. Se ha optado por una metodología de corte cuantitativo con un diseño longitudinal y se ha realizado un análisis documental. La muestra estuvo conformada por 13 editoriales presentes en 433 centros educativos de la Región de Murcia en tres momentos analizados diferentes (2010, 2015 y 2020) que permitió establecer un ranking de las editoriales más utilizadas en cada uno de esos años. Se elaboró un instrumento *ad hoc* para la recogida información sobre los diferentes materiales que presentaban estas editoriales y se analizaron los datos mediante la estadística descriptiva y la estadística inferencial. Los resultados mostraron un descenso importante en el uso del libro de texto de música en la etapa de Educación Primaria, aunque sigue presente en más de la mitad de los centros educativos. Se observó un ranking similar de las editoriales más utilizadas en los tres momentos analizados y solo dos de ellas aumentaron el número global de centros en el periodo analizado. Por último, debe destacarse el gran aumento en los recursos digitales que presentaban las editoriales en sus libros de música, de modo que a finales de la primera década de este siglo apenas eran existentes, mientras que en 2020 eran muy frecuentes en casi todas ellas.

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*Palabras clave:* libros de texto, música, Educación Primaria, materiales educativos.

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## 概要

本研究的主要目的是了解 2010 年至今音乐教科书在小学教育中的使用趋势,并分析其所包含资料的演变。我们使用了具有纵向设计的定量切割方法对文献进行分析。其样本包括在三个不同年份(2010 年、2015 年和 2020 年)为穆尔西亚地区 433 所学校提供教科书的 13 家出版商。这个样本可以让我们获知这些年份中最常用教科书的出版商的排名。我们开发了一个特别工具来收集有关这些出版商提供的不同内容的信息,并使用描述性统计和推论统计分析数据。结果显示,在小学教育阶段音乐教科书的使用显著减少,尽管它仍旧存在于一半以上的学校中。在分析的三个年份中我们观察到了最常用出版商的排名类似,其中在这些年份只有两个出版商增加了其所提供教材的学校总数。最后,研究强调了出版

商在其音乐教材中大幅度增加了数字资源。该资源本世纪前十年几乎不存在,而在 2020 年它们几乎在所有该类书籍中都非常频繁地出现。

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关键词: 教科书、音乐、小学教育、教育资料。

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## Аннотация

Основной целью данного исследования было определить тенденцию использования учебников по музыке в начальном образовании с 2010 года по настоящее время и проанализировать их эволюцию в отношении включенных в них материалов. Мы выбрали количественную методологию с продольным дизайном и провели документальный анализ. Выборка состояла из 13 издательств, представленных в 433 образовательных центрах региона Мурсия в три разных момента времени (2010, 2015 и 2020 годы), что позволило составить рейтинг наиболее широко используемых издательств в каждый из этих годов. Был разработан специальный инструмент для сбора информации о различных материалах, представленных этими издательствами, и данные были проанализированы с использованием описательной и инференциальной статистики. Результаты показали значительное снижение использования учебника музыки в начальном образовании, хотя он по-прежнему присутствует более чем в половине школ. Аналогичный рейтинг наиболее используемых издательств наблюдался в трех анализируемых моментах времени, и только два из них увеличили общее количество школ за анализируемый период. Наконец, стоит отметить значительное увеличение цифровых ресурсов, представленных издателями в своих музыкальных книгах, так что в конце первого десятилетия этого века их практически не было, а в 2020 году они встречались очень часто почти во всех из них.

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*Ключевые слова:* учебники, музыка, начальное образование, учебные материалы.

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## Introduction

The textbook continues to be the most widely used material in classrooms today (Braga et al., 2016; Nurjanah & Retnowati, 2018; Rodríguez Rodríguez & Martínez Bonafé, 2016; Vicente Nicolás, 2010). Some of the advantages of using the textbook include the security it offers to the teacher and the help in organisational, social and intellectual decisions (Molina Puche & Alfaro Romero, 2019), as well as the easy access by students at any time and place without the need for special tools (Agustiningsh et al., 2019). In contrast, the main disadvantages are the consideration of the textbook as an “artefact” of control over teachers by placing them in a subordinate role (Martínez Bonafé, 2007) and the deprofessionalisation of teaching work that it entails (Fernández Reiris, 2015).

According to Area (2017), the textbook had been the hegemonic teaching material in the school system during the 20th century, but at the beginning of the 21st century this printed culture has lost its monopoly with the appearance of digital resources such as websites, blogs, teaching networks, institutional portals, among others. In this new context, digital textbooks have emerged as part of a set of materials and curricular resources organised sequentially and presented in different media and formats, adaptable to new methodological trends (ANELE, 2018; Beas Miranda & González García, 2019). However, Peirats et al. (2015) state that the inclusion of digital textbooks in classrooms shows an uncertain future, since there is no agreement among publishers or guidance from the educational administrations, giving rise to a tangle of digitised

books. According to Cepeda Romero et al. (2017), publishers do not always promote innovative digital materials and it is the traditional book format that is still very much present. Another alternative to the printed textbook is open textbooks as a type of OER (Open Educational Resources) which are “teaching materials that can be reused and adapted by third parties without the need for authorisation” (UNESCO, 2020, p. 6). For example, the use of open textbooks is encouraged at different educational levels, not only in Spain, but also in USA, the United Kingdom and Australia (Bethel, 2020; Farrow et al., 2020; McGowan, 2020; Pitt et al., 2020; Ponte et al., 2021).

In the case of music education, the textbook has been the subject of numerous research studies, most of them focused on Primary Education (Marín-Liévana & Botella-Nicolás, 2019). Some more recent lines of research on textbooks at this stage are: traditional music and creativity (Ju, 2020; Park, 2020), values, stereotypes and ideologies transmitted by textbooks (Bernabé-Villodre & Martínez-Bello, 2018; Kupets, 2018; Martínez-Delgado, 2019), relationship of music and health contents (Kim, 2020), and music and ICT (Ferreira & Ricoy, 2017; Murillo, 2017).

The textbook in the history of the Spanish education system appears in numerous references in legislation, but there is no explicit citation of music textbooks (Ramos Ahijado et al., 2019). Alonso Vera and Vicente Nicolás (2019) point out that, in the Spanish education system, music as a subject actually taught in the classroom is too young. It was in the 1990s when the first music specialists were gradually incorporated into the teaching staff of schools. In these early days, publishers presented contradictory musical approaches in their textbooks and the musical activities were mainly “pencil and paper”, more typical of other areas and for reducing musical sensory procedures. Along these lines, Elorriaga (2016) states that music textbooks continue to be the main source of information and that they propose methodologies more related to the humanities than to the arts. He also believes that teachers use this type of methodology due to the obligation to comply with the unwieldy content of this subject with little weekly dedication. According to Vicente Nicolás (2010), the main reason given by music teachers who use the book is that it makes their teaching activity much easier.

Another reason that may justify the use of the music textbook could be the lack of teacher training, as it can be useful as a guide for those who have little experience or little musical competence (Newton & Newton, 2006). Teacher competence is the most important factor in stimulating music production in primary and secondary classrooms (Saetre, 2018). However, “music teacher education is a precarious area because it is continuously exposed to displacement, it is continuously at risk of not being qualified as a recognised area within the Spanish university system” (Rodríguez-Quiles, 2017, p. 90) and training in digital competences is not sufficient (Calderón-Garrido et al., 2020; Lewis, 2020). This situation is not only found in Spain, but also in other countries such as Finland, where the music training received by teachers has been reduced from 120 hours to 60 hours (Rautianen, 2020), or in England, where such training has been significantly reduced in recent years, leading to a decline in music in primary education (Savage, 2020).

In addition to the lack of training for music teachers and the limited time devoted to this subject in primary school classrooms, another reason for using textbooks could be added to the policies of free textbooks, which, according to Rodríguez Rodríguez and Martínez Bonafé (2016), is a powerful strategy that contributes to legitimising this type of methodology. According to the latest report published by ANELE (2021) on books and educational content in Spain, in recent years, systems of aid to families for the purchase of textbooks have become widespread. These initiatives on loan systems and

book banks (universal or by income level) vary from one community to another. "For example, in Andalucía, Valencia, Navarra, Madrid, Murcia, and La Rioja, the models are universal and all families with children in publicly funded schools can participate" (AN-ELE, 2021, p. 27). Regardless of the reason that leads the teacher to choose this methodology, the music textbook can be understood as a didactic mediator whose main disadvantage would not only be its quality, but also its inappropriate use by teachers, leading to excessive subordination or poor choice (Ramos Ahijado et al., 2019).

In relation to textbook selection and evaluation, Gutiérrez Cordero and Cansino González (2001) propose four criteria that music teachers should take into account in order to carry out an assessment and subsequent choice of these resources: appropriateness of the language, treatment of the information, scientific and didactic validity, and illustrations in the texts. This evaluation would allow the teacher to identify, for example, textbooks with a superficial treatment of movement and dance, as there is no progression or sequencing in the contents (Vicente Nicolás, 2009); with a very low representation of students' musical preferences (Marín-Liévana & Botella-Nicolás, 2020); with a shallow cultural representation or without variety (Martínez-Delgado, 2019); or that do not promote ICT (Ferreira & Ricoy, 2017). The aforementioned studies ratify the ideas of Rodríguez Rodríguez and Vicente Álvarez (2017) who consider that music teachers should give more importance to the selection and evaluation of textbooks in order to detect musical proposals that are not coherent, are not up to date or even make mistakes. However, the reality is quite different due to the fact that a large part of teachers tend to choose textbooks through the information and propaganda provided by publishers (Martínez Bonafé & Rodríguez Rodríguez, 2010; Platt, 2018; Rodríguez Rodríguez & Vicente Álvarez, 2017). In addition to these tacit constraints, in other cases, the academic freedom of teachers at non-university levels may be limited by restrictive curricula, predetermined by national and regional governments, to the extent that they threaten teaching autonomy and praxis (Nando Rosales & Sanz Ponce, 2019). According to Centeno Prieto (2021), this academic freedom is actually controlled in ways other than through legislation, for example, through the authoritarianism of school heads. Moreover, in private schools, teachers' academic freedom is limited not only by the same educational laws as in public schools, but also by the guidelines or restrictions imposed by the school's ideology. This author points out that the excessive uniformity of teaching also goes against the freedom of the educator, since, in practice, many rely on textbooks that may even offend the intelligence of the teacher, "who follows them without excuse, out of convenience, inertia or even imposition, in which case it seems that the teacher's freedom, if not annulled, is at least curtailed a little more" (Centeno Prieto, 2021, p. 502).

Finally, it is important to note that over the last decades, music-related teaching materials have increased considerably and teachers can now choose resources and methods from a very wide range of possibilities (Rautiainen, 2020). This development has coincided with major advances in educational technology and has made it easier for teachers to choose to supplement textbook information with ICT (Blasco Magraner & López Ramos, 2020; Gorbunova & Plotnikov, 2020; Romanelli, 2019), leading to the co-existence of the printed book with digital resources. In this regard, Lorenzo-Quiles et al. (2015) point out that a teaching methodology that uses digital resources improves students' academic performance in music content more effectively than a methodology that does not include digital resources and focuses more on the textbook.

There are numerous studies that confirm the benefits of ICT in music teaching-learning processes and some authors such as Murillo (2017) even propose the creation of

a digital music curriculum for Primary Education using digital tools: music and video websites, music theory applications, lesson planning resources, digital instrument players, musical language software and music games. Among others that could be mentioned are: Nijs (2018) or Wan and Gregory (2018) on the motivation generated by digital tools towards instrumental practice; Debevc et al. (2020) who point out that musical language at this stage can be worked on more effectively with the use of interactive applications because students receive instant feedback; Palazón and Giráldez (2018) with proposals for the use of QR codes as a resource to improve instrumental learning; Laucirica et al. (2021) who support the use of computer programmes as useful tools to assess singing-related content (vocal quality, intonation, expression and phrasing); Carrión Candel et al. (2021) who present innovative methodologies based on gamification for teaching music and English content; or Sadio-Ramos et al. (2020) who point out that music teachers can use ICT as an instrument to develop creativity, collaboration, cooperation and communication skills. Furthermore, it should not be forgotten that, as Alonso Vera and Vicente Nicolás (2019) point out, the incorporation of ICT into the subject of music has helped many teachers not to use a textbook, while at the same time giving them greater freedom, flexibility, the option of developing their own materials and the possibility of teaching music with new methodological strategies. Furthermore, according to Sanz (2017), the elimination of the textbook and the use of alternative methodological resources increases interest and motivation for music.

In relation to the above ideas, it should be noted that Primary Schools have significantly increased their digital resources compared to previous years according to the latest report published by Ministerio de Educación y Formación Profesional (Ministry of Education and Vocational Training, 2020) for the 2018-2019 academic year. The number of students per computer is 2.9, 96.7% of classrooms have an Internet connection and 60.1% of classrooms have Interactive Digital Systems (IDS) such as Interactive Whiteboards. At the same time, teacher training in digital skills has increased, according to data published by Dirección General de Educación, Juventud, Deporte y Cultura de la Comisión Europea (European Commission's Directorate-General for Education, Youth, Sport and Culture, 2020). This report shows that 68% of teachers received ICT training and therefore, the digital skills of teachers are at the level of the European Union average. Although schools have adequate digital infrastructure and tools, teachers' digital skills need further improvement, for example, primary school teachers have a higher level of digital literacy than the EU average.

Taking into account the increase in digital music resources and their invaluable contributions to the music teaching and learning process, as well as the disadvantages of using the music textbook mentioned above, one might ask: is the textbook still the main material in the music classroom, has its use increased or decreased in the last decades, is it a 'fossil' resource in the context of music education, has it changed in the last years, do the new textbooks include digital resources, and if so, what are the consequences of this change? In the light of the questions posed, the main objective of this study has been to find out the trend in the use of music textbooks in Primary School over the last few decades and to analyse its evolution with respect to the materials included in them.

## Method

Due to the characteristics of this study, a quantitative methodology based on the empirical-analytical paradigm was chosen, and systematic observation was carried out by means of documentary analysis of the publishers. The research was configured with a longitudinal design in order to check, on the one hand, whether there were changes over time in the use of the textbook in the same schools and, on the other hand, how the materials presented in their books evolved and how the most widely used publishers modified their materials. Arnau and Bono (2008) point out that “the fundamental objective of the longitudinal study is to know not only the changes or individual profiles, but also to determine whether the change is significant and whether there are differences between the different subjects in the sample” (p.34). Therefore, in this paper, in addition to studying changes over time, we also analysed the differences within each of the data collection points (2010, 2015 and 2020) with respect to the use of publishers and the materials they presented. It should be noted that the publication dates of the selected textbooks coincided with two different educational legislations, LOE (2006) and LOMCE (2013). Some of the most salient consequences of the change of law were: (1) the modification of curricular elements (objectives, contents and assessment criteria); and (2) the competences granted to the Autonomous Regions to decide on the hours devoted to the subject of music. This fact increased the differences between the Autonomous Communities and caused publishers to produce different editions of the same music textbook in order to adapt it to each geographical context of the Autonomous Regions. Both changes do not affect this research because the study variables do not contemplate the comparison of the curricular contents established in the textbooks, and no comparisons have been made between educational laws or autonomous communities.

## Sample

Although it would have been desirable to have information from all primary schools in Spain, the material impossibility of accessing the more than 13.500 schools in our country has led us to select a region for convenience in order to carry out this study. Thus, the study population consisted of the Primary Education music books used during three five-year periods (2006-2010; 2011-2015; 2016-2020) in schools in the Region of Murcia. During three academic years, each corresponding to a different five-year period, information was collected on the schools using music textbooks and a ranking was established of the most used publishers in 2010, 2015 and 2020, as well as an overall ranking for the whole period (Tables 1 and 2). From the total of 512 schools existing in 2020, when the research was completed, 79 were eliminated as they had missing data in one of the five-year periods, so that the final research sample consisted of 13 publishers present in 433 schools at the three points in time analysed.

Table 1  
*Schools and the use of the music textbook*

Year	2010		2015		2020	
	F	%	F	%	F	%
Without textbook	141	28.9	179	36.0	262	51.2
With textbook	309	63.3	262	52.7	230	44.9
Missing data	38	7.8	56	11.3	20	3.9
Total	488	100.0	497	100.0	512	100.0

Table 2  
*Rankings of publishing houses used in schools*

Global	2010		2015		2020	
	%	PH	%	PH	%	PH
Publishing House (PH)						
Santillana (PH1)	33.3	PH1	27.2	PH1	33.2	PH1
Pearson (PH2)	26.5	PH2	23.0	PH2	31.7	PH2
Anaya (PH3)	9.7	PH3	12.9	PH3	8.8	PH4
SM (PH4)	9.5	PH4	12.0	PH4	7.3	PH3
Everest (PH5)	3.6	PH5	7.4	PH8	3.8	PH6
Edelvives (PH6)	3.4	PH7	5.5	PH9	3.8	PH8
Edebé (PH7)	3.1	PH11	3.6	PH5	3.4	PH9
Galinova (PH8)	2.8	PH10	2.6	PH6	2.7	PH7
McMillan (PH9)	2.6	PH6	1.0	PH7	1.1	PH10
Vicen Vives (PH10)	1.7	PH9	1.0	PH10	1.1	PH11
San Pablo (PH11)	1.5	PH12	1.0	PH12	.8	PH12
Marfil (PH12)	.7	PH8	.6	PH11	.4	PH13
Bruño (PH13)	.5	PH13	.6	PH13	.4	PH5
Other PH (OPH)	1.2	OPH	1.6	OPH	1.5	OPH
Total	100		100		100	

## Instrument

For the collection of information, an *ad hoc* instrument was designed consisting of three dimensions containing the following variables:

1. *Book identification data*: publisher's name; textbook title; year of edition.
2. *Printed material (PM)*: teacher's didactic guide; student's book; images; other printed resources.
3. *Digital material (DM)*: teacher's digital syllabus; student's digital book; audios (CD, USB, online); other digital resources (CD, USB, online).
4. *Level of inclusion of materials*: four levels were established according to the number of resources contained in the textbooks (1 = very low, 2 = low, 3 = moderate, 4 or more = high).

The content validity of the instrument was tested by intra-rater stability,  $K = .948$ ; (the same rater collected information from the same publishers at two different times within two weeks) and by inter-rater stability,  $K = .894$ , (two raters collected information from the same publishers and the results were compared). The degree of inter-rater agreement was excellent ( $K > .76$ ). The level of internal consistency of the instrument was moderate according to the reliability study conducted ( $\alpha = .75$ ).

## Procedure

Firstly, a review of the research topic was carried out and an instrument was developed to collect information. In 2010, all the schools in the Region of Murcia were contacted by telephone, e-mail or by consulting their websites to check whether they used music textbooks in Primary Education and, if so, to find out the publisher chosen by the teachers. The information obtained was used to establish the annual ranking of the most widely used publishers. Once the schools had been contacted and the ranking of the most widely used publishers had been established, the instrument was applied to each of them to describe the different materials they included. This same process was repeated in 2015 and 2020 and, finally, the overall ranking was established.

## Data analysis

A descriptive analysis of the variables ( $F$ ,  $\%$ ,  $M$ ,  $SD$ ) and an exploratory analysis were performed to test parametric assumptions. Because the study variables did not meet the parametric assumptions (normality and homogeneity of variances), non-parametric tests for related samples (Cochran and Friedman) and for independent samples ( $\chi^2$ , Mann-Whitney  $U$ ) were applied. Regarding the tests for related samples, the data were analysed with Cochran's test for nominal variables (presence or absence of the publisher's material) and with Friedman's test for numerical variables (number of materials included by the publisher). It should be mentioned that the three samples of the longitudinal study (2010, 2015 and 2020) were related because they were the same 433 schools studied at three different points in time. As for the tests for independent samples, the chi-square test was used to find out the relationship between different nominal variables and the Mann-Whitney  $U$  test was used to study relationships with numerical variables. In addition, the correlation between the different variables was studied (Spearman's  $r_s$ ) assuming  $\alpha = .05$  as a critical value for the interpretation of results. The information collected was analysed with the SPSS version 24 statistical package.

## Results

The results from the 433 schools that finally constituted the sample reveal that there were significant differences in textbook use,  $Q(433) = 82.210, p < .000$ , so that textbook use declined by almost 25% between 2010 and 2020 (Table 3).

Table 3

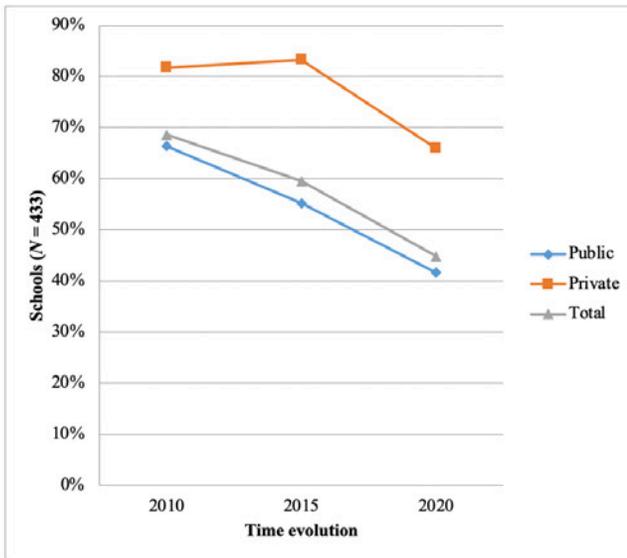
*Use of textbooks in schools (F, %)*

	2010		2015		2020	
	F	%	F	%	F	%
Without textbook	136	31.40	175	40.42	239	55.20
With textbook	297	68.60	258	59.58	194	44.80
Total	433	100	433	100	433	100

In relation to school ownership, it was found to have a significant influence on textbook use in 2010 ( $\chi^2(1) = 6.218, p = .013$ ), in 2015 ( $\chi^2(1) = 18.421, p < .000$ ) and in 2020 ( $\chi^2(1) = 19.435, p < .000$ ). The decrease in the use of this resource was higher in public schools (24.8%), while in private schools this value reached only 15.4%. Furthermore, it should be noted that in private schools there was an increase in book use in the second five-year period, in contrast to public schools where the values always decreased over time (Figure 1).

Figure 1

*Use of textbooks by school ownership*

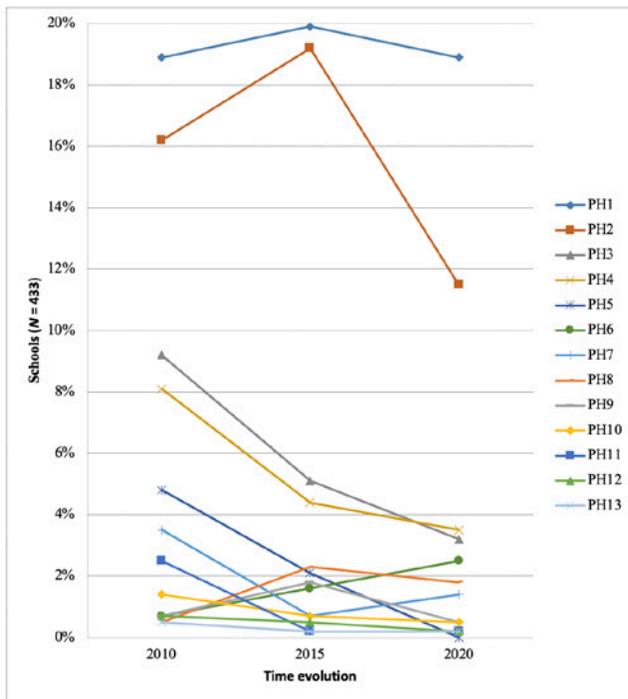


If we look at the continued use or non-use of music textbooks, one in five schools have not used a textbook since 2010, and one third of the sample have always used a textbook. This trend was observed in public schools, but not in private schools, where 82.8% always or almost always used the textbook. The results of  $U(433 = 7701, p < .000)$ , confirmed that these differences were significant and that again the ownership of the schools influenced the use of the textbook, being higher in private than in public schools (Table 4).

Table 4  
Continued use of the textbook from 2010 to 2020

Use of the textbook	Total number of schools		Public schools		Private schools	
	F	%	F	%	F	%
Never	88	20.3	83	22.5	5	7.8
One period	91	21.0	85	23	6	9.4
Two periods	104	24.0	88	23.8	16	25
Always	150	34.6	113	30.6	37	57.8
Total	433	100.0	369	100.0	64	100.0

Figure 2  
Publishing Houses used in schools since 2010



With regard to the 13 most used publishers in schools, most of them saw a decrease in their presence in schools from 2010 to 2020, except for PH6 and PH8, which slightly increased their use (Figure 2).

Regarding the stability or permanence of the same publisher in a school, of the total number of schools that used textbooks in the three five-year periods analysed ( $N = 150$ ), 36.66% always opted for the same publisher, 53.30% did so for two periods of time and 10% changed publishers in each five-year period. The results showed significant differences in the stability of the publisher used,  $\chi^2(2) = 40.44$ ,  $p < .000$ , and a very strong correlation with the ranking,  $r = .992$ , that is, the most used publishers were the ones that remained the longest in the centres.

In relation to the materials presented by the publishers, 100% of the books analysed ( $N = 39$ ) included a printed teacher's guide, but only 46.2% offered this teaching guide in a digital version. Similarly, all publishers offered the student's book in printed format, but only 30.8% offered it in digital format. 64.1% of the publishers included images (pictures, cards, murals, etc.) and half of them included other printed resources (photocopiable or cut-out). Regarding the format of the audio files of the music books, the CD was the highest (84.6%), followed by the online format (20.5%). With regard to other digital resources, publishers preferred the online platform, with two out of four books choosing this medium (Table 5).

Table 5  
*Printed and Digital Materials from 2010 to 2020*

	Total		2010		2015		2020		Q de Cochran
	F	%	F	%	F	%	F	%	
<i>Printed Materials</i>									
Teacher's guide	39	100	13	100	13	100	13	100	0
Student's book	39	100	13	100	13	100	13	100	0
Images	25	64.1	6	42.6	8	61.5	11	84.6	5.42
Other resources	20	51.3	5	38.5	5	38.5	10	76.9	4.16
<i>Digital Materials</i>									
Teacher's guide	18	46.2	0	0	6	46.2	12	92.3	18.00*
Student's book	12	30.8	0	0	4	30.8	8	61.5	12.00*
Audio									
CD	33	84.6	12	92.3	11	84.6	10	76.9	1.50
USB	4	10.3	0	0	1	7.7	3	23.1	4.66
Online	8	20.5	0	0	1	7.7	7	53.8	10.75*
Other resources									
CD-ROM	7	17.9	3	23.1	1	7.7	3	23.1	1.39

	Total		2010		2015		2020		Q de Cochran
	F	%	F	%	F	%	F	%	
USB	5	12.8	0	0	0	0	5	38.5	10.00*
DVD	3	7.7	0	0	2	15.4	1	7.7	3.00
Online	16	41.0	0	0	5	38.5	11	84.6	16.54*

Note. \*  $p < .01$

Looking at the evolution of materials over the period analysed, there was a considerable increase in the use of images (42%) and other printed resources (38.4%) for printed materials (Table 5). With regard to digital materials, the results revealed that the time of publication of textbooks had a significant influence on some of the digital resources included in them. Thus, from 2010 to 2020, the digital teaching guide increased by 92.3% and the student's book by 61.5%. In contrast, audio in CD format decreased by almost 20%, but audio in USB format increased by 23.1% and online by 53.8%. In relation to other digital resources incorporated by publishers, the use of CD-ROM declined in 2015, and DVD declined by 7.7% in 2020. In contrast, USB increased by 38.5% and, most notably, online platforms (84.6%).

Finally, in relation to the levels of inclusion of established materials (1 = very low, 2 = low, 3 = moderate, 4 or more = high), the averages at each point in the research revealed that the number of materials used increased from 2010 to 2020, both in print ( $M = 2.84$  in 2010,  $M = 3.61$  in 2020) and digital ( $M = 1.15$  in 2010,  $M = 3.53$  in 2020) with significant differences over this time at a 95% confidence level in print and 99% in digital. However, all publishers in 2010 showed the same trend with no significant differences between them or correlations with ranking position ( $p > .05$ ), results that are repeated in 2015 and 2020 (Table 6).

Table 6  
*Statistics on printed and digital materials*

	2010	2015	2020	Friedman
<b>Printed Materials (PM)</b>				
<i>M</i>	2.84	3.00	3.61	6.05*
<i>SD</i>	.80	.91	.65	
$p (X^2)$	.353	.353	.353	
$p (r_s)$	.834	.540	.139	
<b>Digital Materials (DM)</b>				
<i>M</i>	1.15	2.23	3.53	19.00**
<i>SD</i>	.37	1.23	1.12	
$p (X^2)$	.369	.336	.369	
$p (r_s)$	.117	.178	.577	

Note. \*  $p < .05$ , \*\*  $p < .01$

## Discussion and conclusions

Undoubtedly, one of the most striking evidences of this study has been the large decrease in the use of the music textbook in the period analysed, amounting to almost 25%. These results confirm that printed materials are losing their monopoly in education, as Area (2017) points out. However, this resource cannot be considered a “fossil” in the context of 21st century music classrooms, as it continues to be one of the main materials used in music education in Primary Education, due to the fact that it is present in almost half of the educational centres, which rises to almost 70% in those privately owned. In addition, more than a third of the schools have always used the textbook, and more than half of the private schools have always used it. We understand that these differences may be related to the decision-making capacity of the teaching staff and the greater influence that the school management may have in the selection of materials in certain private schools. It should be remembered that in these schools the head teacher has autonomy in the selection of teaching staff according to the LOMCE (2013) and, moreover, as Tebar Cuesta (2018) points out with respect to all schools, this figure is becoming increasingly important (sometimes to the detriment of the teaching staff) and has more powers to adopt the necessary pedagogical measures. It could be said that teachers in private schools could be more conditioned than those in public schools to assume the pedagogical lines of the school, limiting their participation in decision-making related to the textbooks they use in their classrooms. Similarly, it should not be forgotten that, although the public sector is still dominant, in Spain the proportion of pupils in privately owned schools is 30%, which is higher than the European Union average (European Commission /EACEA/Eurydice, 2020).

With regard to the publishers used in schools, there are no major changes over time, as the most widely used publishers since 2010 are still the same in 2020. A priori, we might think that the best-selling publishers last longer over time because they are the best, hence they are repeatedly selected by a large number of teachers. However, in order to support this assertion, a more in-depth study is needed to ascertain whether these materials are really the best on the market and are considered as such by the music teachers who choose them, or whether other factors besides the quality of the textbooks have an influence. It should also be noted that there have been two publishers, unlike the rest, which have increased their sales in recent years, an aspect which it would be interesting to investigate in order to find out possible causes for this growth.

In relation to the ranking of publishers obtained in this research, it should be mentioned that among the four publishers that occupy the top positions are the three largest companies according to the number of copies sold at national level (SM, Santillana, Anaya) and Pearson, a publisher classified as a medium-sized company according to its sales (Beas Miranda & González García, 2019), which would suggest that the data obtained with this regional sample could be similar to those obtained at national level.

The cross-sectional study of the publishers reflects similar approaches to the supply of resources they present, that is, there are no differences between them in the type of materials they include at each of the publishing moments analysed (2010, 2015 and 2020). However, when analysed longitudinally, there are major changes in the resources, which are reflected in the increase in printed materials with images and other similar resources (sheets, cards, murals, sheet music, cut-outs, photocopiable worksheets, etc.), but above all in digital materials (teaching guide, digital pupil's book) and online resources. These types of resources were non-existent a decade ago, and nowadays, four out of five music books include them.

It could be said that publishers have echoed the advances of digital materials, but the anchorage to the conventional printed book is so strong that it is difficult to overcome musical methodological approaches that go beyond pencil and paper (Alonso Vera & Vicente Nicolás, 2019), even beyond the tables and chairs that the use of such books requires. If it is not unusual to find rehearsal rooms of orchestras, choirs or other musical groups without tables, why are we not surprised to find music classrooms in primary education full of tables and chairs? Is it possible that the textbook, a resource so highly valued by many teachers, even conditions the spatial distribution of our music classrooms?

We are aware of the “pedagogical vertigo” that the elimination of the textbook in the didactic planning of teachers can produce, but the 21st century music classroom has within reach an infinite number of digital resources that, as indicated by numerous authors (Debevc et al., 2020; Lorenzo-Quiles et al., 2015; Nijs, 2018; Palazón & Giráldez, 2018; Wan & Gregory, 2018), improve the academic performance of music students. On the other hand, the increasing presence of Interactive Digital Systems (IDS) reduces, if not almost completely eliminates, the difficulties that can be generated by the visualisation by students of scores, song texts, musicograms... or the difficult task for teachers of representing them graphically on the blackboard. In this respect, studies such as those by Arévalo (2019) or Martínez Blasco (2019) should be remembered, which confirm that the use of the Interactive Whiteboards in the music classroom improves the acquisition of musical competences. In addition to the Interactive Whiteboards, there are other more current SDIs such as interactive panels, multi-touch tables and interactive TVs, but the reality is that there is still 39.1% of regular classrooms that do not have any SDI according to the report published by Ministerio de Educación y Formación Profesional (Ministry of Education and Vocational Training, 2020). For this reason, since 2020, the Plan for Digitalisation and Digital Competences of the Education System was launched, whose three lines of action are the provision of laptops for students, the updating of SDI in classrooms and the technical training of teachers.

The results of this research indicate that the textbook is still “trendy” in music classrooms, but the arguments set out above force us to ask ourselves a fundamental question about who really needs textbooks: the pupils or the teachers? The lack of resources or training must be made up for with materials for the teacher and does not necessarily imply that these materials have to have a version for the pupils. Although comparisons can be odious, and perhaps daring in the scientific context of this paper, we would like to send the following message to music teachers: if we ourselves are not the ones who actually design and plan music activities, and we put that responsibility on a third party to do it for us, does this not turn the textbook into a kind of educational *take-away*? If we wouldn't accept it in a restaurant, why do we accept it in our classrooms? Perhaps we need fewer music textbooks and more flexible materials that facilitate an unavoidable and creative task of the teacher: programming and adapting the contents to the classroom and to the reality and musical interests of the students.

Finally, it is necessary to mention certain limitations present in this study, such as, on the one hand, the impossibility of having a representative sample of the whole country and, on the other hand, not having been able to verify in the data collection the changes that take place in the staff of the centres, since, on occasions, textbooks are changed due to a change of mentality or approach and, on others, simply because the teaching staff changes. We would also like to point out, as a prospective of this study, other studies that analyse: why teachers use textbooks and why they choose these particular books; what are the musical teaching approaches of these resources;

to what extent are they used in music classrooms; and, above all, what would teachers need in order for their pupils to be able to progress without their use.

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