

# Didactic Design Through Musical Improvisation In Primary Education In The Municipality Of Valledupar

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## **Abstract**

This study aims to create a didactic design through musical improvisation for primary education classrooms. A mixed approach is used that combines qualitative and quantitative collection techniques and tools, such as observation, field diary, an initial diagnostic test and a final evaluation test, which were designed in advance of the application of this didactic design. Thus, for its application in the classroom with students of the fifth grade of primary school at the Centro Educativo Cristiano Kayros de Valledupar it became necessary to base both theoretically and methodologically all the issues related to the development of objectives set out in that proposal.

The results indicate that musical improvisation allowed the acquisition and development of musical skills in students, such as creativity, building musical ideas and instrument recognition. The study therefore demonstrates the effectiveness of improvisation as a means for teaching and learning music in educational contexts.

**Keywords:** Musical improvisation, didactic proposal, didactic strategies, primary basic, musical pedagogy.

## **1. Introduction**

According to Colombia's General Education Law (Law 115 of 1994), arts education encompasses various disciplines including music, physical expression, visual arts, literature, and theater. However, the emphasis placed on music within formal arts education remains limited, as this subject is frequently relegated to leisure time activities, entertainment, or special event performances in schools - particularly within public education. Furthermore, there is a noticeable lack of contributions or proposals related to musical improvisation in school contexts.

Given this situation regarding the undervaluation of music in formal education and the scarcity of opportunities to employ musical improvisation as a teaching method in school settings, clear needs for solutions become apparent. This study therefore aims to address this gap by designing and implementing a didactic proposal focused on improvisation as a means of music instruction, primarily in elementary primary education classrooms. The objectives are to

highlight the importance of both music and musical improvisation while providing didactic tools and strategies that can be replicated in other educational environments.

## **2. Methodology**

A mixed methodological approach is used, combining qualitative and quantitative data for a greater understanding of the impact of the didactic design. The research presents qualitative collection and analysis through observations and quantitative collection and analysis through diagnostic and evaluative tests. This study also has a constructivist approach, since it allows the music teacher or the artistic area to apply a didactic proposal linked to musical improvisation to facilitate the process of teaching and learning music and also, in order to create appropriate spaces for this musical practice, in such a way that it can be developed creatively based on pedagogical processes in the classrooms of elementary school and later, to the classrooms with the highest training.

### **2.1 Data Collection Techniques.**

#### **2.1.1 Observation.**

Free or unstructured observation is primarily used, which authors such as Arias (2012) describe as "conducted with a specific objective in mind but without a predefined guide specifying every aspect to be observed."

### **2.2 Data collection instruments.**

#### **2.2.1 Field journal.**

All observations were recorded in a digital field journal, which contains detailed information regarding the implementation of this proposal.

#### **2.2.2 Initial diagnostil test.**

A preliminary musical diagnostic test was designed, using a checklist as the evaluation instrument. This checklist was developed based on the requirements of the proposal. The musical diagnostic test was administered at the beginning of the implementation to assess the students' initial level of musical skills.

#### **2.2.3 Final evaluative test.**

This evaluative test was designed in advance of the proposal's implementation. An observation guide was selected as the evaluative instrument to measure the impact and objectives achieved through this proposal.

### **2.3 Population and sample**

The study population consisted of elementary school students from the Centro Educativo

Cristiano Kayros, a private institution located in Valledupar. Specifically, the research was conducted with fifth-grade students from this school, selected based on their interest and willingness to participate in the intervention.

### **3. Results**

#### **3.1 Didactic Design Through Musical Improvisation for Elementary Classrooms**

This didactic design consists of carrying out different activities organized around three fundamental experimentation units: the first involves individual and group improvisation, the second focuses on genre-based improvisation, and the third covers both free and guided improvisation. For these units, 7 class sessions have been allocated, all centered on improvisation through these didactic approaches. The progression of activities in each session follows the structure presented below (as seen in Session 3).

#### **Session 3. Unit I. Individual and Group Improvisation**

Topic: Melodic and Harmonic Improvisation

#### **3.2 Objectives**

- Identify the melodic and harmonic instruments (Orff instruments) available in the classroom
- Develop both individual and group instrumental performance
- Demonstrate engagement with the proposed classroom activities

**3.3 Opening activity:** The teacher first invited students to examine the classroom's set of Orff instruments (metallophones/xylophones). Students voluntarily named each instrument as they handled them and explored their sounds.

**3.4 Development activity:** Next, the teacher organized a group activity by dividing the class into two teams of seven students each. Each group worked on melodic and harmonic improvisation, primarily using Orff instruments (xylophones/metallophones) while incorporating small percussion instruments of their choice. The teacher assigned specific roles within each group: two students focused on melodic improvisation, two on harmonic improvisation, and two worked with small percussion instruments (freely chosen).

**3.5 Closing activity:** To conclude the session, the teacher assigned an individual creative task where each student developed an original musical idea - either melodic or harmonic - using Orff instruments (xylophones or metallophones) to express their current emotional state through sound.

#### **3.6 Assessment Criteria**

- **Conceptual:** Clearly describes their understanding of melodic and harmonic

improvisation

- **Procedural:** Expresses their emotional state through melodic or harmonic improvisation
- **Attitudinal:** Enjoys the experience of making music in a group setting
- **Resources: Instrumental Orff- Schulwerk**

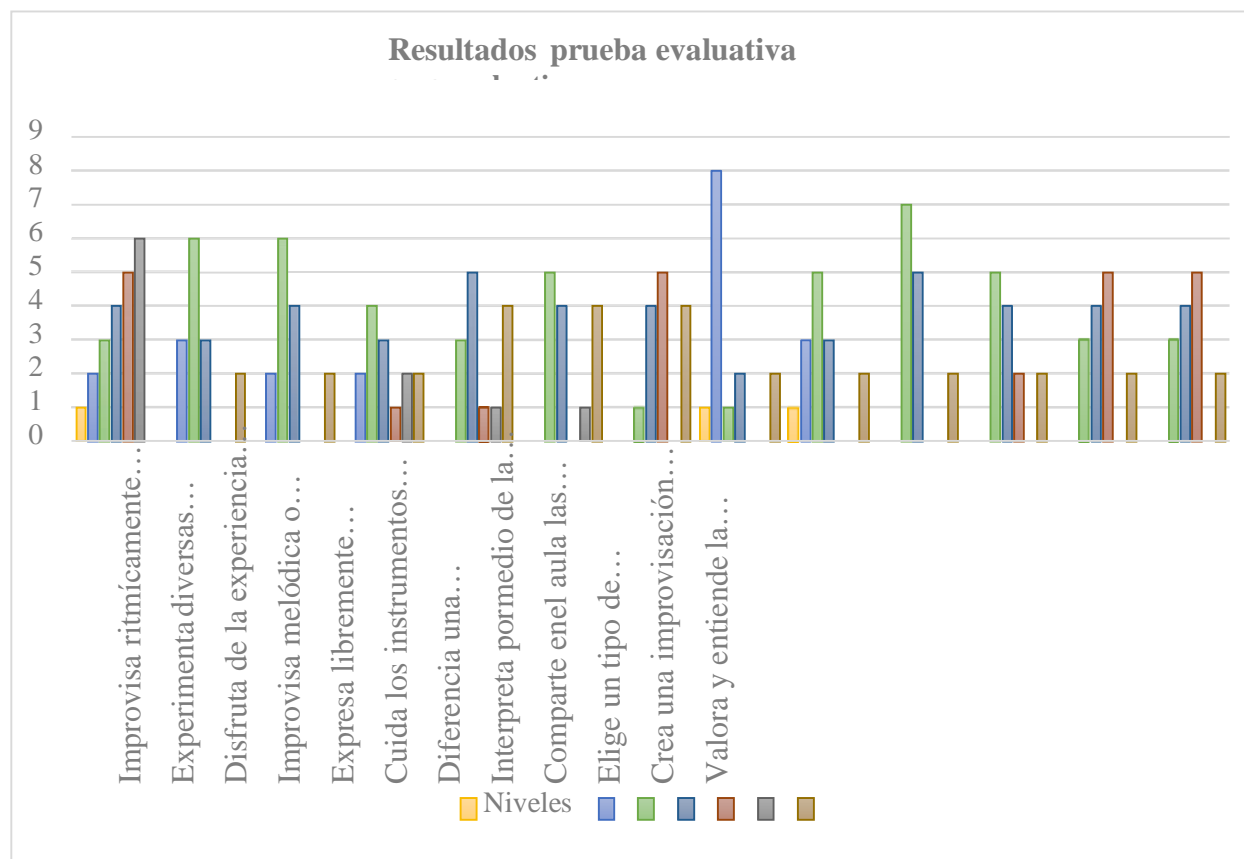
### **3.7 Aplicación de diseño didáctico por medio de la improvisación musical en el grado quinto de básica primaria**



### 3.8 Implementation of the didactic design through musical improvisation in fifth grade elementary education

**chart 1**

### Escalas de valoración



#### 4. Discussion

The results indicate that developing didactic approaches to cultivate musical skills - particularly improvisation - is essential. As the diagnostic assessment revealed, music education and improvisational skills are largely absent in school settings. This study's didactic model successfully created opportunities to use improvisation as a teaching tool, demonstrating multiple benefits for children's development.

The implementation of this didactic design in elementary classrooms enabled fifth-grade students at Centro Educativo Cristiano Kayros to develop musical skills including creating original musical ideas, enhancing imagination and creativity, identifying melodic, harmonic and small percussion instruments, performing both individually and collectively, and acquiring improvisation skills. These results demonstrate that musical improvisation serves as an effective tool for music education in primary schools. The implementation proved successful, achieving most objectives despite time constraints.

We recommend repeating the didactic activities while adapting them to students' age, abilities and preferences to maximize impact. Teachers should promote the inclusion of musical improvisation in curricula and explore new teaching strategies to enhance the learning process, maintaining an engaging and participatory classroom environment.

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