



Representation and Educational Approach of Stage Music in Secondary Education Music Textbooks

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ENG Abstract: Stage music, as a natural extension of active and creative pedagogies, has emerged as a growing trend in music education, aligning with approaches that promote experiential learning and the holistic development of students. Various studies have highlighted its numerous educational benefits, emphasizing its capacity to foster creativity, enhance motivation, and generate positive emotional experiences. Additionally, its practice encourages active student participation, the development of social awareness, personal engagement, and the recognition of cultural diversity, key aspects in shaping critical and reflective citizens. Furthermore, the current official curriculum mandates its incorporation into secondary education, thereby acknowledging its pedagogical value. However, research on its representation in educational materials remains limited, particularly in textbooks, which continue to play a crucial role in the teaching-learning process. This study aims to analyze the presence and pedagogical treatment of scenic music in the most widely used textbooks in public secondary schools in Castellón (Valencian Community, Spain). To this end, a content analysis methodology was applied to a sample of 748 activities across eight school textbooks. The results indicate that scenic music accounts for approximately 25% of the musical content, with a predominance of audiovisual media music and a limited presence of musical theatre, zarzuela, and incidental music. Educational approaches primarily focus on receptive listening and theoretical content, while creativity, movement, and interdisciplinary projects receive little attention. The study concludes that, to fully harness its educational potential, stage music should be approached through more dynamic, experiential, and creative methodologies.

Keywords: stage music; music education; secondary education; textbooks; content-analysis.

Table of Contents: 1. Introducción. 2. Toward a definition of stage music. 3. Stage music in music education. 4. Textbooks analysis in music education. 5. Methodology. 6. Results. 7. Discussion. 8. Conclusions. 9. References.

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1. Introduction

As a natural continuation of active and creative pedagogies, stage music has become part of a new trend in music education that integrates new technologies and informal learning within the classroom. Specifically, this repertoire provides opportunities to combine the performance of pre-existing works with processes of adaptation, composition, and improvisation; to structure learning sessions around a final project culminating in a live performance, thereby giving direction and meaning to the work; to promote interdisciplinarity across various areas of knowledge; and to connect with students' previous experiences, allowing them to explore their own backgrounds and participate in repertoire selection (Legg & Green, 2015). In this regard, initiatives

such as Opera North Youth Company and Music Theatre of Connecticut School of Performing Arts aim to introduce different genres of stage music to school-aged audiences (Dullea, 2017).

Several studies have documented the potential educational effects of using this repertoire pedagogically. Among these are the promotion of participatory creativity, increased motivation, the elicitation of positive emotions, and the implementation of meaningful musical experiences (Lage-Gómez et al., 2022), as well as the development of civic awareness, commitment, and the recognition of diversity (Buigues et al., 2021). Likewise, stage music can contribute to intercultural education (Jung, 2020), serve as a tool for the social reintegration of at-risk youth (Gálisová & Sondorová, 2019), and address issues related to adolescent mental health, such as anxiety, drug use, suicidal tendencies, or identity exploration (Goldenberg, 2019). However, these benefits do not stem directly from the repertoire itself, but rather from the experiential, collective, proactive, and creative approach it enables. Consequently, theoretical or purely music appreciation-based approaches would not produce comparable outcomes (Legg & Green, 2015).

These educational benefits find curricular support in Royal Decree 217/2022 of March 29, which establishes the organisation and minimum teaching requirements for Compulsory Secondary Education in Spain. Within the subject of Music, the decree explicitly includes musical and stage genres, as well as music serving other arts and languages. Furthermore, in its regional implementation in the Valencian Community, through Decree 107/2022 of August 5, the curriculum adds the creation of artistic projects related to the structural and technical elements of the performing arts, along with the use of theatre, dance, opera, musical theatre, cinema, and videodance. Complementing this are elective subjects such as Performing Arts Laboratory and Performing Arts, whose core competencies include music as used in these artistic forms.

Nevertheless, despite the educational potential of stage music and its presence in curricular frameworks, research on the topic remains limited, virtually nonexistent in the field of textbook analysis. Therefore, the present study aims to examine the representation of stage music in the most widely used music textbooks in public secondary schools in Castellón (Valencian Community). In addition, it analyses how these materials address stage music pedagogically in terms of activity types and instructional resources. The study hypothesises a low level of representation and a predominantly theoretical approach focused on music history and listening, with particular emphasis on the Romantic period.

2. Toward a Definition of Stage Music

The definition of *stage music* is a topic that has received relatively little attention in the history and aesthetics of music. On the one hand, Green (1976) defines *theatre music* as music composed or adapted for theatrical performance, including incidental music. On the other hand, Goodwin (2024) describes it as music designed to form part of dramatic productions such as ballet, various forms of stage performance, and film or television productions.

Although there is no precise delineation of the genres encompassed by the concept of stage music, opera is generally regarded, within the academic tradition, as its foundational form. Opera is defined as a complex, hybrid art form that combines music, theatre, poetry, stage design, and other performing arts, with origins dating back to early seventeenth-century Italy (Martín, 2021). While this musical expression of drama initially emerged in courtly settings as a display of monarchical wealth and splendour, it gradually became democratized, reaching broader popular audiences (Ainsley, 2002). From opera derive various forms of stage music, including *zarzuela*, *tonadilla escénica*, Viennese operetta, *opéra-comique*, *singspiel*, *ballad opera*, and musical theatre (Alier, 2020).

The *zarzuela*, the Spanish form of musical theatre, differs from opera in that it includes spoken, chanted, and sung sections, often reflecting popular social classes and rooted in the national literary tradition (Alier, 2001; Plaza, 1990). During the eighteenth century, *zarzuela* coexisted with other comic genres such as *sainete*, *comedia*, *teatro humanístico*, *tonadilla*, and *tonadilla escénica* (Casares-Rodicio, 2001). The latter, which eventually rivaled *zarzuela* itself, was characterized by its popular melodies and its socially and politically critical content (Lolo, 2002). In France, *opéra-comique* alternates partially spoken dialogue with sung scenes, often incorporating popular songs and burlesque or satirical elements to create a playful dialogue between performers and audience (Denizeau, 2005). By the second half of the nineteenth century, *opéra-comique* had evolved into a major lyrical theatre genre, particularly after the premiere of Bizet's *Carmen*, whose originally spoken recitatives are now typically set to music (Dalhaus, 2014).

Similarly, *singspiel*, which emerged in Germany in the mid-eighteenth century, combined humour, morality, sentimentality, popular sayings, and so-called "Turqueries" (orientalist motifs), sharing structural elements with *opéra-comique* (Denizeau, 2005). In Central Europe, the Viennese operetta flourished during the late nineteenth and early twentieth centuries, broadly applied to operatic-style comedies with overtures, songs, dances, and interludes—though considerably shorter than full operas (La Grange, 2002). The English *ballad opera*, which arose in the eighteenth century, was originally distinguished by its adaptation of popular songs to operatic drama, the use of spoken dialogue, and the integration of Italian *opera seria* elements with moral satire directed at contemporary political figures (Snowman, 2009).

By the late nineteenth and early twentieth centuries, *musical theatre* emerged in the United States, combining song, spoken dialogue, acting, and dance to explore social tensions and reconciliations between individuals and society (Pérez-Aldeguer, 2013). It developed into a medium for the social and political analysis of different historical periods (Walsh & Platt, 2003). Incidental music also constitutes an important part of stage music, as it accompanies stage works in a manner subordinate to the dramatic action—introducing and concluding scenes, linking acts, setting contexts, or suggesting atmospheres (Ainsley, 2002)—much like

a film soundtrack. Finally, music associated with dance forms, such as ballet, likewise belongs to the domain of stage music, as its origins lie in spectacles that integrated singing, mime, and dance (Markessinis, 2009).

3. Stage music in Music Education

Despite the scarcity of research on the educational use of stage music, projects aimed at teaching music and the performing arts have grown significantly in recent decades (Legg & Green, 2015). These initiatives align with the holistic concept of *Gesamtkunstwerk* or “total art,” where different artistic disciplines converge (Tao, 2025), and represent an evolution of active methodologies such as those developed by Orff and Keetman (1977), which sought to integrate language, movement, rhythm, melody, and dance (Apaydin, 2023).

Among the pioneering experiences in secondary education are projects such as OPERATION, in which Sarasota Opera began collaborating with U.S. educational authorities in 1985 to bring opera productions closer to students (Bullen, 1993). Similarly, the Royal Opera House in the United Kingdom implemented in 1995 a project that involved students in the creation of a complete opera production in collaboration with professional artists (Tambling, 1999). Today, the educational use of stage music has acquired a global dimension and can be found in non-Anglophone countries such as China (Leung, 2024), South Africa (Delpont, 2025), Romania, and Spain (Dannenberg et al., 2023), among others.

Most documented experiences focus on opera, musical theatre, and film music. For example, the project LÓVA (*La Ópera, un Vehículo de Aprendizaje—Opera, a Vehicle for Learning*) transforms a classroom into an opera company divided into its various professional roles, with the aim of creating and premiering a musical theatre piece at the end of the academic year. This interdisciplinary proposal seeks to empower students while fostering their emotional, cognitive, and social development (Sarmiento, 2012). Implemented in both primary and secondary education, LÓVA has proven to be an effective tool for managing classroom diversity, enabling students to assume a wide range of roles, promoting a healthy learning environment, and strengthening the sense of belonging within the group (Ribés et al., 2019). Another study found that LÓVA helped students develop civic competences in areas such as collaborative work, empathy, conflict resolution, critical thinking, self-awareness, and sustainability (Soliveres et al., 2021).

Other research related to opera and musical theatre has yielded similar results. Pérez-Aldeguer (2013), for instance, adapted the LÓVA model to university-level education, finding benefits such as enhanced individual responsibility, student engagement, academic interdisciplinarity, increased motivation, and creativity. Likewise, Baker (2011) examined the effects of several opera-based educational techniques—ranging from school performances and curricular instruction to creative engagement with opera—and found significant improvements, particularly in the understanding of specific terminology among those who participated in creative operatic experiences. Similarly, Chaiwanichsiri et al. (2024) found that teachers who led musical productions in school settings integrated key elements of Culturally Responsive Teaching (Gay, 2000), thereby promoting diversity, inclusion, and cultural awareness.

The pedagogical approach to opera has also been addressed through global and interdisciplinary educational frameworks that consider students’ interests and motivations. For example, Botella et al. (2019) conducted research involving activities designed to foster oral language and reading comprehension, gamification, reflection on specific works, creative contributions, and web-based resources introducing dubbing techniques or supporting operatic listening through playlists and YouTube videos. Similarly, several initiatives have promoted stage-musical learning through an applied perspective. *Apuntes para Artes Escénicas* (Martín et al., 2012) offers both theoretical and practical materials for secondary education students, covering topics such as body expression, performance, and musical aspects. These resources, available through the Educarex educational portal, integrate diverse curricular content through active methodologies that encourage creativity and collaborative work. Likewise, the *Proyecto Zarza*, promoted by the Teatro de la Zarzuela (2025) in collaboration with the Fundación la Caixa, adapts classic zarzuelas with new texts and contemporary stagings, performed by young artists and directed at school audiences.

Research has also been conducted on film music and its composition process, documented in detail by Ruthmann (2008). Bolden (2009) observed that this pedagogical treatment of film music brings students closer to real-world contexts through authentic tasks, creating meaning beyond the classroom and supporting applied learning in music theory. More recently, Lage-Gómez et al. (2022) found that such approaches enhanced students’ social and emotional participation and engagement, fostering a sense of group identity and a shared culture connected to their extracurricular experiences.

4. Textbooks Analysis in Music Education

Educational research on textbooks emerged during the final decades of the twentieth century and has since become a distinct field of study in its own right (Ossenbach, 2010). Its relevance lies in its capacity to serve as a valuable object for the study of school culture (Mahamud & Badanelli, 2013). Within the field of music education, research on textbooks has grown steadily in recent years, focusing primarily on the analysis of historical school manuals, their effects on students, their internal diversity, the ideological messages they convey, and the representation of women (Marín-Liébana & Botella, 2019).

In this regard, Martínez-Delgado (2019) identified the use of non-inclusive language, pictorial representations that reproduce gender stereotypes, audiovisual materials predominantly of Eurocentric origin, and a general lack of cultural diversity. Similarly, Marín-Liébana et al. (2020) found a nationalist and ethnocentric orientation that emphasised local identity while relegating non-Western music to the category of

“other musics.” More recently, Bernabé et al. (2024) also reported Eurocentric, stereotypical, and reductionist portrayals of cultural diversity.

Several studies have also examined the representation and treatment of specific musical repertoires and genres. Some have noted the scarce presence of urban popular music compared with academic and folk-traditional repertoires, which are often treated as historical artefacts and presented in an outdated manner (Ibarretxe & Vergara, 2005; Marín-Liébana & Botella, 2021). Likewise, limited representation has been found for Moros y Cristianos music (Botella, 2010), film music in listening activities, often characterised by an analytical approach and a lack of audiovisual contextualisation (Botella & Gimeno, 2014), and traditional dances and instruments (Oriol, 2002). From a strictly pedagogical perspective, Vicente (2010) observed a widespread absence of movement-based activities, revealing a theoretical tendency in the tasks proposed by music textbooks.

In addition, there is an ongoing debate regarding the suitability of textbooks in school music education. On the one hand, a study found that teachers who rely on textbooks tend to seek guidance and resources, whereas those who do not use them prefer greater flexibility and freedom in planning their lessons (Alonso & Vicente, 2019). Other authors advocate for the complete removal of textbooks from secondary school music classrooms in favour of alternative pedagogical tools, such as the learning portfolio (Sanz, 2017). In any case, the textbook remains a widely used resource within music education, as suggested by several recent studies (Marín-Liébana et al., 2022; Vicente-Nicolás & Sánchez-Marroquí, 2021).

5. Methodology

To address the research questions, a quantitative content analysis was employed, as this approach is most suitable for quantifying the content of a document (Krippendorff, 2013). This is a systematic and replicable method developed in several stages, including the definition of the research problem, the selection of sampling and recording units, the development and application of a coding system, and the analysis and interpretation of results.

5.1. Sampling an recording units

As sampling units, the study considered the secondary education textbooks most frequently used in classrooms. To identify them, a survey was conducted in secondary schools across the province of Castellón (Spain), with a participation rate of 82.98%. The results indicated that 74.35% of respondents used a textbook, with the most common publishers being Teide (28.21%), McGraw Hill (23.08%), Tabarca (17.95%), Bromera (5.13%), Anaya (2.56%), and Edebé (2.56%).

Since different publishers may coexist within the same institution depending on grade level, the most widely used textbooks were selected, establishing an inclusion criterion of at least 10% representativeness. Consequently, the final sample consisted of eight school textbooks (Table 1): *Un mundo de sonidos A* (17.94%), *Un mundo de sonidos B* (17.94%), and *Un mundo de sonidos D* (12.82%) by Tabarca; *Compàs I* (10.25%) and *Compàs Plus* (12.82%) by Teide; and *Música Clave A* (12.82%), *Música Clave B* (10.25%), and *Creatividad musical* (10.25%) by McGraw Hill.

As recording units, all activities presenting musical pieces belonging to any type of repertoire were considered, resulting in a total of 748 units analyzed.

Table 1 Textbooks included in the sample

PUBLISHER	TITLE	CODE	REFERENCE
Tabarca	Un mundo de sonidos A	TaMA	(Monferrer & Picazo, 2023)
	Un mundo de sonidos B	TaMB	(Monferrer & Picazo, 2023)
	Un mundo de sonidos D	TaMD	(Monferrer & Picazo, 2023)
Teide	Compàs I	TeCI	(Sabater & González, 2022)
	Compàs Plus	TeCP	(Sabater & González, 2023)
McGraw Hill	Música Clave A	MMA	(López et al., 2022)
	Música Clave B	MMB	(López et al., 2022)
	Creatividad musical	MCM	(López et al., 2022)

Source: Author's own elaboration.

5.2. Coding

Data collection was carried out through the design of a coding system combining deductive and emergent categories. These categories represented the possible values of the six established analysis variables: genre, subgenre within stage music, historical period, type of activity, type of listening proposal, type of resource

employed, and means of sound production. Tables 2 and 3 present the relationship between the variables and their corresponding analytical categories, as well as examples of each.

Table 2 Analytical categories related to the representation of stage music

VARIABLE	CATEGORY	EXAMPLES
Genre	Non-stage	Chamber music, orchestral works, concert pieces, popular and commercial music, etc.
	Stage	Opera, zarzuela, film scores, ballet, etc.
Subgenre	Dance music	Ballet, orchestral music composed for dance.
	Audiovisual media	Music that enhances the expressive value of films, series, video games, etc.
	Incidental music	Music written to accompany stage action, including overtures, interludes, and atmospheric pieces.
	Opera	Bel canto, Wagnerian drama, melodrama, dramma per musica, opera buffa, opéra-comique, singspiel, lyrical tragedy, operetta, etc.
	Musical theatre	Broadway and Off-Broadway productions, musicals, etc.
	Zarzuela	Sainete Lírico.
Historical period	Baroque	Works composed between 1600 and 1750.
	Classical	Works composed between 1750 and 1820.
	Romantic	Works composed between 1820 and 1890.
	20th century (first half)	Works composed between 1900 and 1949.
	20th century (second half)	Works composed between 1950 and 1999.
	21st century	Works composed from 2000 to the present.

Source: Author's own elaboration.

Table 3 Analysis categories related to the treatment of stage music

VARIABLE	CATEGORY	EXAMPLES
Activity	Listening	Analysis of concepts related to music theory or music history through active listening.
	Creation	Composition and improvisation processes.
	History	Learning about the stylistic and chronological evolution of music.
	Movement	Motor skills developed through dance or mime.
	Performance	Vocal, instrumental, mixed, or bodily performance, etc.
	Research	Information gathering, critical analysis, and related activities.
Type of Listening	Active	Student engagement through improvisation, performance, composition, or movement.
	Receptive	Listening with an analytical focus rather than experiential engagement.
Resource	Audio	Musical audio recordings.
	Image	Illustrations, photographs, diagrams, etc.
	Score	Conventional or non-conventional musical notation.
	Projection	Musical or audiovisual content in video format.
	Text	Supporting, conceptual, or terminological texts.
Sound Production Means	Recorder	Recorder or classroom flute.
	Orff	Small percussion instruments or metallophones.
	Electronic Piano	Piano, electronic keyboard, or digital piano.
	Voice	Human voice in solo, choral, or other formats.
	Other	Ukulele, body percussion, or everyday objects used musically.

Source: Author's own elaboration.

5.3. Data Analysis Techniques

The coding of sampling units was performed using Atlas.ti software (version 8), from which the absolute frequencies of each analytical category were extracted. The data were subsequently processed in Microsoft Excel to calculate relative frequencies and to generate descriptive graphs. In addition, Pearson's chi-square (χ^2) test was applied to perform bivariate analyses, examining associations between variables related to the type of activity, type of resource, and subgenre of stage music. To assess the strength of association between variables, Cramer's V was calculated, as it is the most appropriate measure for asymmetric tables larger than 2x2. The results were interpreted according to the following criteria (Betancourt et al., 2018): weak or no association (< 0.10), small association (0.10–0.30), moderate association (0.30–0.50), and strong association (> 0.50).

6. Results

The results are organized around the study's two main research questions. First, the representativeness of performing music, its subgenres, and the periods to which it belongs are presented. Subsequently, the pedagogical treatment it received is addressed.

6.1. Representation of Stage Music

Initially, an average representativeness of 25.43% for performing music was observed across the set of textbooks, with a standard deviation of 6.94%, indicating a certain degree of homogeneity within the analyzed sample. Regarding the subgenres (Figure 1), audiovisual media were the most represented (69.63%), followed by opera (19.37%). This proportion remains relatively consistent across all textbooks, except for MMB, where a more balanced distribution between the two subgenres is observed (Table 4).

Figura 1. Overall distribution of stage music subgenres.

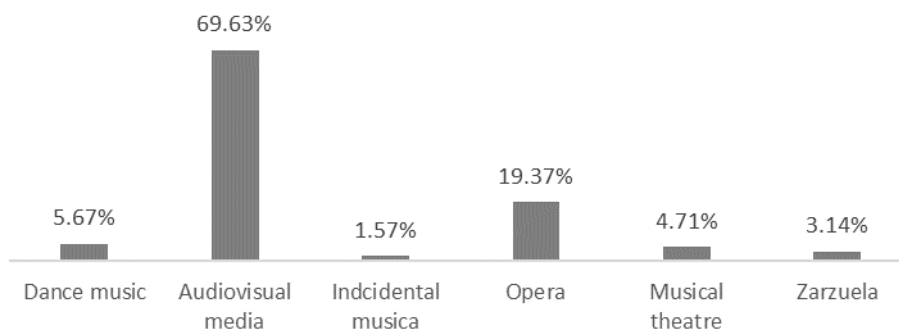


Table 4 Distribution of stage music subgenres across the analyzed textbooks

	TaMA	TaMB	TaMD	TeCI	TeCP	MMA	MMB	MCM
Dance music	5.71%	2.44%	-	8.33%	10.71%	20.00%	12.50%	-
Audiovisual media	85.71%	78.05%	75.68%	62.50%	46.43%	60.00%	50.00%	100%
Incidental music	-	-	2.70%	4.17%	-	-	6.25%	-
Opera	14.29%	14.63%	8.11%	20.83%	35.71%	20.00%	43.75%	-
Musical theatre	-	2.44%	8.11%	4.17%	10.71%	-	6.25%	-
Zarzuela	-	-	8.11%	-	-	-	18.75%	-

Source: Author's own elaboration.

Regarding the historical periods with the greatest representation, consistent with the most frequent subgenres, the second half of the 20th century (43.56%), the 21st century (20.25%), and the Romantic period (22.09%) stand out, as shown in Figure 2. Although this distribution is relatively consistent across most textbooks, TaMD, TeCI, and MMB exhibit either gaps in certain periods or a more uniform distribution across all periods (Table 5).

Figura 2. Overall distribution of stage music historical periods.

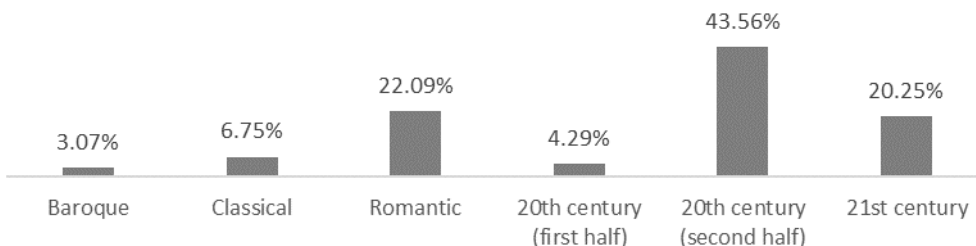


Table 5 Distribution of stage music historical periods across the analyzed textbooks

	TaMA	TaMB	TaMD	TeCI	TeCP	MMA	MMB	MCM
Baroque	1.75%	4.35%	25.00%	-	4.17%	-	33.33%	-
Classical	7.02%	4.35%	-	-	8.33%	10.53%	-	7.69%
Romantic	12.28%	21.74%	-	25.00%	25.00%	21.05%	33.33%	34.62%
20th century (first half)	3.51%	4.35%	-	25.00%	-	10.53%	-	3.85%
20th century (second half)	52.63%	52.17%	75.00%	25.00%	37.50%	26.32%	-	42.31%
21st century	22.81%	13.04%	-	25.00%	25.00%	31.58%	33.33%	11.54%

Source: Author’s own elaboration.

6.2. Educational Approach of Stage Music

Regarding activities, the most frequently observed were listening (66.49%) and performance (24.61%), as shown in Figure 3. The predominance of these two types of activities is consistent across all textbooks, except for TeCP, MMA, and MMB, in which performance is either absent or less frequently represented (Table 6). Furthermore, 75.78% of listening activities were primarily receptive (Figure 4), with the exception of TaMA and TaMD, where this proportion is lower (Table 7).

Figura 3. Overall distribution of stage music activities.

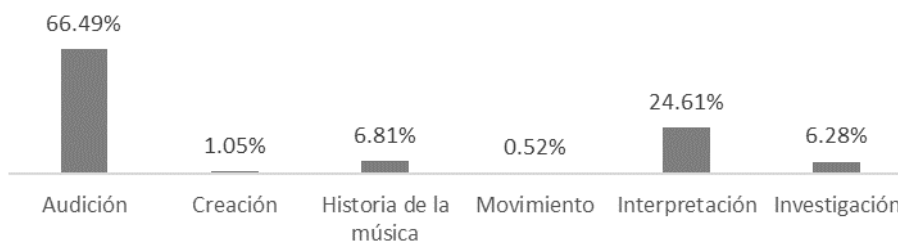


Table 6 Distribution of stage music activities across the analyzed textbooks

	TaMA	TaMB	TaMD	TeCI	TeCP	MMA	MMB	MCM
Listening	60.00%	75.61%	45.95%	83.33%	96.30%	60.00%	37.50%	60.00%
Creation	-	-	-	-	3.70%	-	6.25%	-
History	-	-	27.03%	-	-	-	18.75%	-
Movement	-	-	-	4.17%	-	-	-	-
Performance	40.00%	24.39%	27.03%	45.83%	-	-	6.25%	20.00%
Research	-	-	-	-	-	40.00%	43.75%	20.00%

Source: Author’s own elaboration.

Figura 4. Overall distribution of listening activity types.

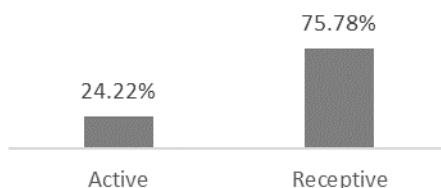


Table 7 Distribution of listening activity types across the analyzed textbooks

	TaMA	TaMB	TaMD	TeCI	TeCP	MMA	MMB	MCM
Active	44.12%	23.08%	40.00%	21.47%	-	-	-	-
Receptive	55.88%	76.92%	60.00%	78.26%	100%	100%	100%	100%

Source: Author’s own elaboration.

Regarding the resources presented for performing music, audio (71.20%), video projection (34.03%), and scores (28.80%) were the most frequently represented (Figure 5). These three resources predominate across all textbooks, with the exception of MCM, in which no audio materials are provided (Table 8).

Figura 5. Overall distribution of resources used.

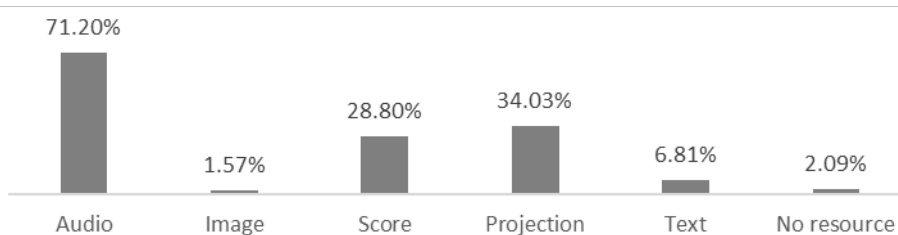


Table 8 Distribution of resources used in each textbook

	TaMA	TaMB	TaMD	TeCI	TeCP	MMA	MMB	MCM
Audio	97.14%	97.56%	62.16%	83.33%	48.15%	60.00%	18.75%	-
Image	-	-	5.41%	-	-	-	6.25%	-
Score	42.86%	21.95%	27.03%	58.33%	11.11%	20.00%	12.50%	20.00%
Projection	42.86%	21.95%	29.73%	29.17%	51.85%	20.00%	25.00%	80.00%
Text	-	-	24.32%	-	-	-	25.00%	-
No resource	-	-	-	-	-	20.00%	12.50%	20.00%

Source: Author’s own elaboration.

Finally, the results of the bivariate analyses revealed significant associations between subgenres and the proposed activities ($\chi^2(35) = 54.890, p = 0.004, V = 0.241$) as well as between subgenres and the resources used ($\chi^2(42) = 82.275, p < 0.001, V = 0.269$), although the effect sizes were small. Specifically, an analysis of the standardized residuals indicated several associations between the variable values. For instance, audiovisual media were positively associated with performance and negatively associated with listening, whereas opera showed the same associations in the opposite direction (Table 9). The resource with the most associations was video projection, which showed positive associations with dance musica, incidental music, and musical theatre, and negative associations with audiovisual media. Additionally, positive relationships were found between audio and opera, and between text and zarzuela, as well as a negative relationship between text and audiovisual media (Table 10).

Table 9 Relationship between subgenre and activity type

	Dance music	Audiovisual media	Incidental music	Opera	Musical theatre	Zarzuela	Mixed	Ballet	Total
Listening	n	6	68	1	27	4	2	6	114
	RTC	0.4	-2.7*	0.8	3.3*	0.3	-0.4	-0.4	
Creation	n	0	2	0	0	0	0	0	2
	RTC	-0.3	1.0	-0.1	-0.6	-0.3	-0.2	-0.4	
History	n	0	6	0	1	1	1	4	13
	RTC	-0.8	-1.7	-0.3	-0.9	1.0	1.4	4.0*	
Performance	n	0	39	0	0	1	0	0	40
	RTC	-1.6	4.6*	-0.5	-3.2*	-0.3	-1.0	-1.8	
Research	n	1	3	0	1	0	1	1	7
	RTC	1.2	-1.4	-0.2	-0.2	-0.5	2.3	1.0	
Mixed	n	2	9	0	2	0	0	0	13
	RTC	1.9	0.2	-0.3	-0.1	-0.7	-0.5	-0.9	
Total	n	9	127	1	31	6	4	11	189

* Standardized residuals exceeding an absolute value of 1.96.

Source: Author's own elaboration.

Table 10 Relationship between subgenre and resource type

	Dance music	Audiovisual media	Incidental music	Opera	Musical theatre	Zarzuela	Mixed	Ballet	Total
Audio	n	3	53	0	22	1	2	4	85
	RTC	-0.7	-1.3	-0.9	3.2*	-1.4	0.2	-0.6	
Image	n	0	2	0	0	0	0	0	2
	RTC	-0.3	1.0	-0.1	-0.6	-0.3	-0.2	-0.4	
Score	n	0	4	0	0	0	0	0	4
	RTC	-0.5	1.4	-0.1	-0.9	-0.4	-0.3	-0.5	
Projection	n	6	14	1	3	3	0	1	28
	RTC	4.5*	-2.1*	2.4*	-0.9	2.5*	-0.8	-0.6	
Text	n	0	5	0	1	1	2	4	13
	RTC	-0.8	-2.3*	-0.3	-0.9	1.0	3.4*	4.0*	
No resource	n	0	2	0	1	0	0	1	4
	RTC	-0.5	-0.7	-0.1	0.5	-0.4	-0.3	1.7	
Mixed	n	0	47	0	4	1	0	1	53
	RTC	-1.9	3.9*	-0.6	-2.1*	-0.6	-1.3	-1.4	
Total	n	9	127	1	31	6	4	11	189

* Standardized residuals exceeding an absolute value of 1.96.

Source: Author's own elaboration.

7. Discussion

This study examined the representation and pedagogical treatment of stage music in secondary education textbooks. First, the analysis revealed that this repertoire appeared in approximately one-fourth of the programmed activities. This represents a significant presence, contrasting with previous studies addressing

other types of repertoires, such as *Moros y Cristianos* music, urban popular music, or traditional dances, which were found to be far less represented (Botella & Gimeno, 2014; Ibarretxe & Vergara, 2005; Marín-Liébaña & Botella, 2021; Oriol, 2002). However, the internal distribution of stage music was uneven: audiovisual media music predominated, followed by opera, while dance music, musical theater, zarzuela, and incidental music appeared much less frequently. Consequently, the most represented historical periods were the twenty-first century and the latter half of the twentieth century, followed by the Romantic period. This trend may be explained by an attempt to engage students through a repertoire that feels appealing and familiar to their everyday lives (Ho, 2017; Woody, 2021), although musical theater also incorporates contemporary musical language and could similarly contribute to motivation. In contrast, operatic works were largely confined to the Romantic period, consistent with other studies highlighting the predominance of this era in the representation of art music (Marín-Liébaña & Botella, 2021). The dominance of audiovisual media music alongside nineteenth-century opera may also suggest a limited representation of students' social and cultural realities, prioritizing a decontextualized and global repertoire that could hinder motivation and prevent the recognition of students' lived experiences outside school (Lind & McKoy, 2016).

With respect to pedagogical treatment, the vast majority of activities focused on listening and were most often accompanied by audio recordings, particularly in the case of opera, or video projections. Most of these activities adopted a receptive and individual approach oriented toward conceptual understanding, frequently using dichotomous or multiple-choice questions on theoretical, historical, or organological aspects. These findings align with Botella and Gimeno (2014), who analyzed film music in secondary education textbooks and identified a widespread disconnection between sound and image, as well as a predominantly analytical approach. The second most common type of activity involved musical performance, mainly through the use of the recorder and voice, typically associated with audiovisual media music and conventional notation. Meanwhile, Orff instruments were scarcely represented, despite being valuable tools for promoting active participation and motivating students through hands-on instrumental practice (Carrillo & Vilar, 2009). No activities involving other instruments, such as the ukulele, body percussion, or everyday sound objects, were identified.

A smaller percentage of activities focused on music history, generally adopting a receptive and memorization-based approach and accompanied by explanatory texts, consistent with previous research in the field of history education (Rodríguez et al., 2014). Research-based activities appeared infrequently, despite their potential to foster student autonomy, problem-solving, and knowledge transfer (Martínez & Navarro, 2020). Finally, creative and movement-based activities were virtually nonexistent. This observation aligns with Vicente (2010), who reported a marked decrease in movement-related activities as students advance through school grades.

Overall, the pedagogical approaches identified in the analyzed textbooks contrast sharply with those advocated in studies highlighting the educational benefits of stage music. There were no experiential proposals related to musical theater or opera, approaches that could promote collaborative work, project-based learning, interdisciplinarity, motivation, civic competence, emotional intelligence, or the development of key musical skills such as listening, improvisation, and performance (Pérez-Aldeguer, 2013; Ribés et al., 2019; Sarmiento, 2012; Soliveres et al., 2021). Similarly, creative engagement with audiovisual media music was absent, despite its potential to enhance participation, group identity, and authentic, competence-based learning (Bolden, 2009; Lage-Gómez et al., 2022; Ruthmann, 2008). Moreover, no movement-based activities associated with stage music were identified, despite their recognized potential to support theoretical understanding, psychomotor skills, gestural expression, emotional development, and self-affirmation (Martín, 2005). This omission is particularly striking in the case of dance music, which were underrepresented across the analyzed textbooks. Therefore, the mere inclusion of stage music in educational materials does not guarantee the educational benefits identified in the literature; it must be accompanied by active, experiential, and creative approaches that fully harness its pedagogical potential.

8. Conclusions

This study analyzed the representation of stage music in the most widely used secondary education textbooks in Castellón (Valencian Community, Spain), as well as the pedagogical approaches reflected in the proposed activities and instructional resources. The initial hypotheses assumed a low representation of stage music and a predominantly theoretical approach focused on music history and listening. The first hypothesis, predicting the limited presence of stage music, was not confirmed, as the data indicate that it accounts for approximately 25% of the musical repertoire across the analyzed textbooks. However, this representation is largely attributable to the predominance of the audiovisual media music subgenre, while other forms such as musical theater, zarzuela, and incidental music appear far less frequently. Regarding the second hypothesis, which suggested a predominance of the Romantic period in stage music content, the findings partially support this assumption. Although Romantic works are more prevalent in subgenres such as opera, zarzuela, and dance music, the inclusion of audiovisual media music has led to a notable increase in the representation of twentieth-century repertoire.

From a pedagogical perspective, a clear predominance of listening activities was observed over other instructional strategies, particularly those related to musical creation, research, or movement. Moreover, the listening activities proposed in the textbooks tend to be receptive, thus limiting the educational potential of stage music. Although the textbooks include a variety of instructional resources, combining audiovisual materials, scores, and images, the most frequently used are audio recordings and video projections. In this

regard, if the teaching of stage music is to fully explore its educational potential, it should incorporate the development of creativity through improvisation and composition, as well as its integration into experiential and authentic projects. Such approaches could promote more dynamic and meaningful learning experiences for students.

Like any research, this study has certain limitations that should be acknowledged. First, the sample was limited to the province of Castellón, which restricts the generalizability of the findings. In addition, although the methodology used for data categorization and analysis was validated through existing literature and empirical experience, future studies could benefit from the participation of additional researchers to enhance comparability and strengthen analytical criteria.

Based on these findings, several lines of future research are proposed. First, it would be relevant to extend the study to private and charter schools, as well as to expand the sample to the entire Valencian Community and other autonomous regions. Likewise, exploring teachers' perceptions of the use and suitability of textbooks for teaching stage music would provide valuable insight, as would qualitative investigations of their teaching practices through in-depth interviews. Furthermore, conducting empirical studies in real classroom contexts could yield important information about the impact of stage music on students' motivation and learning outcomes.

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