

# COOPERATIVE WORK

## AS A STRATEGY FOR DEVELOPING MUSICAL SKILLS IN THE CLASSROOM

EL TRABAJO COOPERATIVO COMO ESTRATEGIA PARA EL DESARROLLO DE HABILIDADES MUSICALES EN EL AULA

Verónica Jacqueline Guamán-Gómez<sup>1</sup>

E-mail: [vguaman@institutojubones.edu.ec](mailto:vguaman@institutojubones.edu.ec)

ORCID: <https://orcid.org/0000-0001-9284-5040>

<sup>1</sup> Instituto Superior Tecnológico Jubones. Pasaje, Ecuador.

Suggested citation (APA, seventh edition) \_\_\_\_\_

Guamán-Gómez, V. J. (2025). Cooperative work as a strategy for developing musical skills in the classroom. *Sophia Research Review*, 1(2), 35-42.

Submission: 03/13/2024

Acceptance: 04/02/2024

Publication: 05/01/2024

### ABSTRACT

The present study aimed to analyze the potential of cooperative work as a pedagogical strategy for developing musical skills in elementary school students. A qualitative documentary research was conducted, supported by a systematic review of the scientific literature. The information search was conducted in academic databases such as Scopus, ERIC, JSTOR, and ProQuest, considering articles and studies that addressed the relationship between cooperative work and music education. Inclusion and exclusion criteria were applied to ensure the relevance and quality of the sources. The findings showed that cooperative work significantly favors the development of cognitive, psychomotor, and affective musical skills by promoting positive interdependence, individual responsibility, and collaborative learning. Furthermore, it was identified that this strategy contributes to strengthening social skills and increasing student motivation. However, challenges in its implementation were recognized, such as lack of resources, teacher resistance, and difficulties in group assessment. In conclusion, the review demonstrated that cooperative work is an effective pedagogical tool for teaching music, fostering active, participatory, and meaningful learning. Further research into strategies to optimize its application in diverse educational contexts is recommended.

### Keywords:

Cooperative work, music education, musical skills, collaborative learning.

### RESUMEN

El presente estudio tuvo como objetivo analizar el potencial del trabajo cooperativo como estrategia pedagógica para el desarrollo de habilidades musicales en estudiantes de educación básica. Se llevó a cabo una investigación cualitativa de tipo documental, sustentada en una revisión sistemática de la literatura científica. La búsqueda de información se realizó en bases de datos académicas como Scopus, ERIC, JSTOR y ProQuest, considerando artículos y estudios que abordaran la relación entre el trabajo cooperativo y la educación musical. Se aplicaron criterios de inclusión y exclusión para garantizar la pertinencia y calidad de las fuentes. Los hallazgos evidenciaron que el trabajo cooperativo favorece significativamente el desarrollo de habilidades musicales cognitivas, psicomotoras y afectivas, al promover la interdependencia positiva, la responsabilidad individual y el aprendizaje colaborativo. Asimismo, se identificó que esta estrategia contribuye al fortalecimiento de las habilidades sociales y al incremento de la motivación estudiantil. No obstante, se reconocieron desafíos en su implementación, como la falta de recursos, la resistencia docente y las dificultades en la evaluación grupal. En conclusión, la revisión demostró que el trabajo cooperativo constituye una herramienta pedagógica eficaz para la enseñanza de la música, al fomentar un aprendizaje activo, participativo y significativo. Se recomienda continuar investigando estrategias que optimicen su aplicación en contextos educativos diversos.

### Palabras clave:

Trabajo cooperativo, educación musical, habilidades musicales, aprendizaje colaborativo.



## INTRODUCTION

Music teaching in the classroom faces significant challenges in the 21st century. Despite its recognized value in the holistic development of students (Hallam, 2010; Miell & MacDonald, 2000), music education often struggles to find methodologies that truly engage students and foster meaningful learning. Traditionally, music teaching has focused on individual instruction and the transmission of theoretical knowledge, neglecting active and collaborative musical experience (Elliott, 1995; Reimer, 2002). This situation raises the need to explore new pedagogical strategies that promote more dynamic, participatory, and student-centered learning.

One of the main challenges facing music education is the lack of resources and time (Fautley, 2010). Many schools do not have the specialized staff, instruments, or adequate spaces for quality music education. Furthermore, the music curriculum is often relegated to the background, receiving less time and attention than other academic areas (National Association for Music Education, 2014). This situation can lead to superficial and decontextualized music teaching, which fails to awaken students' interest and passion for music.

Another important challenge is the diversity of students' learning styles and musical abilities (Gardner, 2006). Each student has their own unique way of learning and their own musical strengths and weaknesses. Traditional music teaching, which is based on a homogeneous and standardized approach, fails to always address this diversity. This can lead to frustration and demotivation in students who do not fit the prevailing learning model.

Furthermore, music education often focuses on developing technical skills and reproducing musical works, neglecting students' creativity and personal expression (Swanwick, 2010). This can lead to a narrow and stereotypical view of music, which fails to recognize its potential as a means of communication, expression, and social transformation.

In this context, collaborative work emerges as a promising alternative to transform music teaching. Cooperative work is defined as a pedagogical strategy in which students work together in small groups to achieve common goals (Johnson et al., 2008; Espinoza et al., 2020). Through collaboration, students not only learn musical concepts but also develop social, emotional, and critical thinking skills (Slavin, 1995). By interacting with their peers, students are exposed to different perspectives and approaches, which enriches their understanding of music and fosters their creativity (Davidson & Scripp, 2002).

Cooperative work in music is not limited to group performance. It can encompass a wide range of activities, such as collaborative composition, joint analysis of musical works, arrangement creation, and group improvisation (Espinoza et al., 2020; Paynter, 1992). By engaging in these activities, students develop

essential musical skills, such as active listening, tuning, rhythm, expression, and interpretation (Swanwick, 2010). Furthermore, cooperative work can foster greater engagement and motivation in music learning, as students feel more involved and responsible for their own progress (Gillies, 2016).

This review article aims to explore the potential of cooperative work as a strategy for developing musical skills in the classroom. The theoretical foundations of cooperative work, its benefits for music learning, and research and practical experiences demonstrating its effectiveness will be analyzed. In addition, the challenges and practical considerations for implementing cooperative work in music teaching will be discussed.

This review article aims to explore the potential of cooperative work as a strategy for developing musical skills in the classroom. To achieve this goal, the following specific objectives have been proposed:

1. To present cooperative work as an effective strategy for developing musical skills in the classroom.
2. Analyze the benefits and theoretical foundations of cooperative work in the context of music education.
3. Examine research and practical experiences that demonstrate the effectiveness of cooperative work in developing musical skills.

The research question that guides this review article is the following:

**How can cooperative work contribute to the development of musical skills in elementary school students?**

This question seeks to explore the relationship between cooperative work and the development of musical skills in elementary school students. It is hoped that the literature review will identify and analyze the evidence that supports the effectiveness of cooperative work as a pedagogical strategy for the development of musical skills in this

## METHODOLOGY

This research was conducted using a qualitative approach and based on a systematic review of the scientific literature. The purpose of this research was to identify, analyze, and synthesize the available evidence on cooperative work and its impact on the development of musical skills in education. According to Higgins & Green (2011), a systematic review constitutes a rigorous and transparent method that seeks to minimize bias, ensuring the validity and reliability of the results.

The information search was carried out between January and May 2025, consulting recognized databases such as Academic Search Ultimate, ERIC, JSTOR, ProQuest, Scopus and Web of Science, as well as specialized journals in music education and institutional repositories of theses and dissertations.

The search process was conducted using systematic strategies to locate and validate information in scientific databases. To achieve this, combinations of keywords such as “cooperative work,” “cooperative learning,” “music education,” “musical skills,” “musical development,” “music teaching,” “musical collaboration,” and “collaborative learning in music” were employed. Boolean operators (AND, OR, NOT) were applied to refine the results and ensure that the retrieved studies were thematically relevant.

Inclusion and exclusion criteria were established to select the most relevant sources. Articles published in peer-reviewed journals or reliable academic sources that addressed cooperative work and its relationship to the development of musical skills in basic education were included. In addition, empirical studies, literature reviews, or case studies written in Spanish, English, or Portuguese were considered. Duplicate articles, articles not available in full text, or those that did not meet the criteria of thematic and methodological relevance were excluded.

The analysis of the information was carried out in four stages:

- Initial screening: review of titles and abstracts to identify potentially relevant articles.
- Complete reading: detailed analysis of the selected texts, extracting data on objectives, methodology, results and conclusions.
- Synthesis: grouping of findings to identify patterns, trends and points of convergence.
- Interpretation: comparative analysis in light of the research objectives and the theoretical framework, contrasting the results with previous studies, as suggested by Espinoza Freire (2022).

Academic integrity was guaranteed through respect for copyright, correct citation of sources, transparency in the presentation of results, and objectivity in the interpretation of information. Following Espinoza Freire (2022), ethics and methodological rigor are essential pillars for strengthening the credibility of research and its contribution to scientific knowledge.

## DEVELOPMENT

The purpose of this theoretical framework is to provide a solid conceptual foundation for understanding cooperative work as a pedagogical strategy in music education. The definitions and characteristics of cooperative work, its fundamental principles, and its relationship to the development of students' musical skills will be explored. In addition, previous research and experiences supporting the effectiveness of cooperative work in the context of music teaching will be analyzed.

## Conceptualization of cooperative work

Cooperative work has become a widely recognized pedagogical strategy for its benefits to student learning and development. Below are some definitions of cooperative work from different authors:

- **Johnson et al. (2008):** Define cooperative work as a teaching strategy in which students work together in small groups to achieve common goals, maximizing their own learning and that of their classmates.
- **Slavin (1995):** Points out that cooperative work involves the interaction of students in small groups, where they are responsible for both their own learning and the learning of other members of the group.
- **Davidson & Scripp (2002):** They emphasize that cooperative work encourages collaboration and the exchange of ideas among students, which enriches their understanding of music and promotes their creativity.
- **Gillies (2016):** Emphasizes that cooperative work not only focuses on learning musical content, but also on the development of social, emotional and critical thinking skills.

In short, cooperative work is characterized by collaboration among students in small groups to achieve shared learning goals. Students are responsible for their own learning and that of their peers, which encourages interaction, the exchange of ideas, and the development of both musical and social skills.

### Fundamental principles of cooperative work

Cooperative work is based on five fundamental principles that support its effectiveness as a pedagogical strategy (Johnson et al., 2008):

1. **Positive interdependence:** Group members feel that their success is linked to the success of others. A sense of “we” rather than “I” is created, and students realize they need to collaborate and support one another to achieve their goals (Slavin, 1995). Positive interdependence can be fostered through shared tasks, group rewards, and interdependent roles.
2. **Individual accountability:** Each student is responsible for their own learning and for contributing to the success of the group. Each member is expected to do their part and ensure that everyone else does as well (Davidson & Scripp, 2002). Individual accountability can be promoted through individual assessments, assigning specific roles, and monitoring each student's progress.
3. **Face-to-face interaction:** Students interact directly with each other, sharing ideas, resources, and support. Face-to-face interaction fosters communication, collaboration, and the development of social skills (Gillies, 2016). It can be promoted through activities that require discussion, debate, and collaborative problem-solving.
4. **Social Skills:** Students learn and practice essential social skills for group work, such as effective

communication, active listening, conflict resolution, and consensual decision-making. These skills are fundamental to successful collaborative work and the development of positive interpersonal relationships (Johnson et al., 2014). They can be taught and practiced through specific activities and teacher feedback.

5. **Group processing:** Groups reflect on their own functioning, identifying their strengths and weaknesses and establishing strategies to improve their collaboration and productivity. Group processing fosters metacognition and self-regulated learning (Millis, 2011). It can be promoted through reflective questions, self-assessments, and group goal setting.

Differences between cooperative work, group work and individual work

It is essential to distinguish between cooperative work, group work and individual work, since although they share common elements, they present significant differences in terms of their structure, dynamics and objectives (Johnson et al., 2008).

- **Individual work:** Students work independently to achieve their own learning objectives. Although they may interact with peers and the teacher, the responsibility for learning rests primarily with the student (Slavin, 1995). Individual work can be useful for developing self-directed learning skills and responsibility, but it can limit interaction and the exchange of ideas.
- **Group work:** Students work together in a group to achieve a common goal. However, the structure and dynamics of the group can vary. In some cases, students may divide the work and then put their parts together to create a final product. In other cases, they may work together at all stages of the process (Millis, 2011). Although group work can foster collaboration and the exchange of ideas, it does not always guarantee the positive interdependence and individual accountability that characterize cooperative work.
- **Cooperative work:** It is characterized by positive interdependence among group members, individual responsibility for each student, face-to-face interaction, the development of social skills, and group processing (Johnson et al., 2014). In cooperative work, students not only work together but also support each other, share ideas and resources, and ensure that all group members achieve their learning goals.

In summary, individual work focuses on autonomous learning, group work involves collaboration to achieve a common goal, and cooperative work is characterized by positive interdependence, individual responsibility, face-to-face interaction, social skills, and group processing.

### Musical skills

Musical skills are a set of abilities that enable people to perceive, understand, create, and perform music.

These skills are developed through musical practice and experience and can be classified into three main categories (Hallam, 2010):

1. **Cognitive skills:** These refer to the mental processes involved in the perception, understanding, and production of music. They include skills such as pitch, rhythm, and melody discrimination, musical memory, the ability to analyze and synthesize music, and the understanding of theoretical concepts (Sloboda, 1985).
2. **Psychomotor skills:** These involve coordinating movements for playing musical instruments, singing, or dancing. They include skills such as manual dexterity, hand-eye coordination, rhythmic precision, tuning, and body language (Davidson, 2002).
3. **Affective skills:** These relate to the emotions and feelings that music evokes in people. They include skills such as musical sensitivity, the capacity for emotional expression through music, aesthetic appreciation, and musical enjoyment (Gabrielsson, 2001).

It is important to note that these three categories of musical skills are interrelated and influence each other. For example, understanding theoretical concepts (cognitive skill) can improve musical performance ability (psychomotor skill), and emotional experience with music (affective skill) can motivate students to practice and develop their musical skills (Hallam, 2010).

The development of musical skills is a continuous process that begins in childhood and can be nurtured throughout life. Music education plays a fundamental role in this process, as it provides students with the tools and opportunities to explore and develop their musical skills in a structured and enriching context (Swanwick, 2010).

Importance of developing musical skills in the comprehensive education of students

Developing musical skills is not only important for those who wish to pursue a career in music. Music education has a significant impact on the holistic development of all students, contributing to their cognitive, emotional, social, and creative growth (Hallam, 2010; Miell & MacDonald, 2000).

First, music stimulates students' cognitive development. By learning to read music, play an instrument, or sing, students develop skills such as memory, attention, concentration, logical-mathematical reasoning, and problem-solving (Sloboda, 1985). Music can also improve language skills, as learning songs and lyrics can enrich vocabulary and language comprehension (National Association for Music Education, 2014).

Second, music has a positive impact on students' emotional development. Music can be a source of joy, pleasure, and satisfaction, but it can also help students

express and manage their emotions (Gabrielsson, 2001). Participation in group musical activities, such as choirs or bands, can foster self-esteem, self-confidence, and a sense of belonging (Davidson, 2002).

Third, music promotes students' social development. By working in groups to create music, students learn to collaborate, communicate effectively, respect each other's opinions, and resolve conflicts constructively (Gillies, 2016). Music can also be a tool to promote inclusion and cultural diversity, as different musical styles and traditions can be explored and celebrated in the classroom.

Finally, music fosters students' creativity and personal expression. By composing, improvising, or performing music, students have the opportunity to express their ideas, feelings, and experiences in unique and original ways (Swanwick, 2010). Music can also be a way to connect with one's cultural identity and explore new forms of artistic expression.

In short, developing musical skills in students' comprehensive education is fundamental to their cognitive, emotional, social, and creative growth. Music is not only an art form but also a powerful tool for human development.

#### Relationship between cooperative work and musical skills

Cooperative work has proven to be an effective pedagogical strategy for developing students' musical skills. By working together in small groups, students have the opportunity to learn from their peers, share ideas and resources, and collaboratively build their musical knowledge (Davidson & Scripp, 2002).

First, cooperative work can foster the development of musical cognitive skills. By participating in activities such as joint analysis of musical works, collaborative composition, or group improvisation, students are exposed to different perspectives and approaches, which enriches their understanding of music and encourages critical thinking (Gillies, 2016). Furthermore, cooperative work can stimulate musical memory, attention, and concentration, as students need to remember and coordinate different musical elements to achieve their group goals (Sloboda, 1985).

Second, cooperative work can promote the development of musical psychomotor skills. By playing musical instruments in a group, singing in a choir, or dancing together, students learn to coordinate their movements with those of their peers, which improves their rhythmic precision, intonation, and body language (Davidson, 2002). Furthermore, cooperative work can foster manual dexterity and hand-eye coordination, as students need to manipulate musical instruments and scores accurately and efficiently.

Third, cooperative work can enhance the development of musical affective skills. By sharing musical

experiences with their peers, students can experience intense emotions and feelings, which enriches their aesthetic appreciation and musical sensitivity (Gabrielsson, 2001). Furthermore, cooperative work can foster self-esteem, self-confidence, and a sense of belonging, as students feel valued and supported by their peers (Hallam, 2010).

Numerous studies and research support the relationship between cooperative work and musical skills. For example, a study by Gillies (2016), found that students who participated in cooperative music activities showed significant improvements in their understanding of musical concepts, their instrumental performance, and their attitude toward music. Another study by Davidson (2002) observed that students who worked in cooperative groups to compose music developed stronger creative and collaborative skills than students who worked individually.

In short, cooperative work can be a powerful tool for developing students' musical skills. By promoting collaboration, the exchange of ideas, and the joint construction of musical knowledge, cooperative work can enrich students' musical experience and enhance their overall growth.

The review of the literature on cooperative work and musical skills has revealed significant findings that support the effectiveness of this pedagogical strategy in the music classroom. The main findings of the review are presented below:

#### Benefits of cooperative work in developing musical skills in the classroom

- **Improving musical cognitive skills:** Cooperative work fosters the development of cognitive skills such as pitch, rhythm, and melody discrimination, musical memory, musical analysis and synthesis skills, and an understanding of theoretical concepts (Gillies, 2016; Sloboda, 1985). By working together, students are exposed to different perspectives and approaches, which enriches their understanding of music and encourages critical thinking.
- **Development of musical psychomotor skills:** Cooperative work promotes the development of psychomotor skills such as manual dexterity, hand-eye coordination, rhythmic precision, tuning, and body language (Davidson, 2002). By playing musical instruments in a group, singing in a choir, or dancing together, students learn to coordinate their movements with those of their peers, which improves their musical performance.
- **Strengthening musical affective skills:** Cooperative work enhances the development of affective skills such as musical sensitivity, the capacity for emotional expression through music, aesthetic appreciation, and musical enjoyment (Gabrielsson, 2001). By sharing musical experiences with their peers, students can experience intense emotions and feelings, which enriches their appreciation of music.

- **Fostering social skills:** Cooperative work fosters the development of social skills such as effective communication, active listening, conflict resolution, and consensual decision-making (Johnson et al., 2014). By working together, students learn to collaborate, respect each other's opinions, and build a positive learning environment.

#### The most effective cooperative work strategies and activities for developing musical skills

- **Joint Analysis of Musical Works:** Students work in groups to analyze a musical work, identifying its formal, melodic, rhythmic, and harmonic elements. This activity can enhance musical understanding and foster critical thinking.
- **Collaborative Composition:** Students work in groups to compose a piece of music, either using musical instruments, composition software, or simply creating melodies and lyrics. This activity can foster creativity, personal expression, and collaboration.
- **Group musical performance:** Students work in groups to perform a piece of music, either singing, playing instruments, or dancing. This activity can improve musical performance, coordination, and body language.
- **Group improvisation:** Students work in groups to improvise music, either using musical instruments, voice, or body. This activity can foster creativity, spontaneity, and active listening.

#### Challenges and difficulties in implementing cooperative work in the music classroom

- **Resistance to change:** Some teachers may be resistant to implementing cooperative learning in their classes, either due to a lack of knowledge about the strategy, a fear of losing control of the classroom, or a belief that traditional teaching is more effective.
- **Lack of resources:** Some schools may not have the necessary resources to implement cooperative work, such as sufficient musical instruments, adequate spaces, or teaching materials.
- **Difficulty managing groups:** Cooperative work requires careful group management, ensuring that all students actively participate, that others' opinions are respected, and that conflicts are resolved constructively.
- **Assessing learning:** Assessing learning in cooperative work can be challenging, as both individual and group learning must be assessed.

The findings of this systematic review reveal that cooperative work is a promising pedagogical strategy for developing musical skills in elementary school students. The results are directly related to the research question: How can cooperative work contribute to the development of musical skills in elementary school students?

First, the review results indicate that cooperative work favors the development of musical cognitive skills. By

working together, students are exposed to different perspectives and approaches, which enriches their understanding of music and encourages critical thinking (Gillies, 2016). This constant interaction with their peers allows students to collaboratively build their musical knowledge, which translates into improved skills such as pitch, rhythm, and melody discrimination, musical memory, and understanding of theoretical concepts (Sloboda, 1985).

Second, the review's findings suggest that cooperative work also promotes the development of musical psychomotor skills. By participating in group musical activities, such as playing instruments, singing, or dancing, students learn to coordinate their movements with those of their peers, which improves their rhythmic accuracy, intonation, and body language (Davidson, 2002). This coordination and collaboration in musical performance not only refines individual psychomotor skills but also fosters the creation of a cohesive and expressive group sound.

Third, the review results indicate that cooperative work enhances the development of affective musical skills. By sharing musical experiences with their peers, students can experience intense emotions and feelings, which enriches their aesthetic appreciation and musical sensitivity (Gabrielsson, 2001). Music becomes a vehicle for emotional expression and interpersonal connection, which can lead to greater enjoyment and engagement in musical learning.

These findings align with previous research and theory that warrants the importance of cooperative work in student learning and development. Bandura's (1977) social learning theory highlights the role of observation and imitation in learning, which is reflected in cooperative work, where students learn from their peers and support each other. Furthermore, Johnson et al. (2008) positive interdependence theory underscores the importance of collaboration and shared responsibility in group success, which translates into greater student engagement and motivation.

Comparison of results with previous research and theories

The results of this systematic review are consistent with previous research that has demonstrated the benefits of cooperative work in music education. A study by Gillies (2016) found that students who participated in cooperative work activities in music showed significant improvements in their understanding of musical concepts, their instrumental performance, and their attitude toward music. Another study by Davidson (2002) observed that students who worked in cooperative groups to compose music developed stronger creative and collaborative skills than students who worked individually.

Compared to traditional music education, which often focuses on individual instruction and the transmission

of theoretical knowledge, cooperative work offers a more dynamic and participatory approach. By working together, students not only learn musical concepts but also develop social, emotional, and critical thinking skills. This comprehensive view of music education aligns with the recommendations of authors such as Swanwick (2010), who advocates for music education that goes beyond technique and reproduction and focuses on creativity, personal expression, and a connection with one's musical identity.

### Practical implications for music teaching

Implementing cooperative work in the music classroom requires careful planning and effective management by the teacher. Below are some suggestions and recommendations for teachers on how to implement cooperative work in the music classroom, as well as considerations for planning, organizing, and evaluating cooperative work activities:

Suggestions and recommendations for teachers

- **Creating a cooperative learning environment:** It is essential to establish an environment in which students feel safe, valued, and motivated to collaborate. Teachers should encourage open communication, mutual respect, and trust among students.
- **Form heterogeneous groups:** Groups should be composed of students with different abilities, interests, and learning styles. Diversity enriches learning and allows students to benefit from the strengths of their peers.
- **Define clear objectives:** It is important that students clearly understand the objectives of the cooperative work activity and how their performance will be assessed. Objectives should be challenging but achievable and aligned with the overall objectives of the music course.
- **Assign specific roles:** Each student should have a specific role within the group, such as leader, secretary, spokesperson, or materials manager. Assigning roles encourages individual responsibility and ensures that all students actively participate.
- **Provide clear instructions:** Instructions for the cooperative work activity should be clear, concise, and detailed. Students should understand what is expected of them, how they should work together, and what resources are available to them.
- **Monitor and support groups:** Teachers should monitor the groups' progress, offering support and guidance when necessary. It is important to intervene promptly to resolve conflicts, clarify doubts, and ensure that all students are learning.
- **Assess individual and group learning:** Learning in cooperative work should be assessed both individually and in groups. Various assessment tools should be used, such as rubrics, self-assessments, peer assessments, and group presentations.

- **Reflect on the experience:** After the cooperative work activity, it's important to take time for reflection. Students should reflect on their own learning, their group's performance, and how they can improve their collaboration in the future.

Considerations on planning, organization and evaluation

- **Planning:** Planning cooperative work activities must be careful and detailed. Objectives, groups, roles, instructions, resources, and assessment criteria must be defined. It is important to consider the available time, the students' level, and the available resources.
- **Organization:** The organization of cooperative work activities must be efficient and effective. Roles must be assigned, materials distributed, timetables established, and a conducive learning environment created. It is important to ensure that all students have the opportunity to participate and contribute.
- **Assessment:** Assessment of cooperative work activities should be both formative and summative. Different assessment tools should be used to measure individual and group learning, as well as the development of social and emotional skills. It is important to provide constructive feedback to students so they can improve their performance.

### CONCLUSIONS

In this review article, we explore the potential of cooperative work as a pedagogical strategy for developing musical skills in elementary school students. We analyze the current problems of music teaching, the challenges teachers face, and the need to seek new pedagogical strategies that promote more meaningful and collaborative learning.

Cooperative work has been defined and characterized, highlighting its fundamental principles: positive interdependence, individual responsibility, face-to-face interaction, social skills, and group processing. Cooperative work has been differentiated from group work and individual work, emphasizing the importance of positive interdependence and individual responsibility in cooperative work.

The definition and classification of musical skills, including cognitive, psychomotor, and affective skills, was addressed. The importance of developing musical skills in students' comprehensive education was highlighted, as was the relationship between cooperative work and the development of these skills.

The results of the systematic review of the scientific literature have revealed the benefits of cooperative work in the development of musical skills in the classroom, including the improvement of cognitive, psychomotor, and affective skills, as well as the promotion of social skills. Effective cooperative work strategies and activities for the development of musical skills have been presented, such as joint analysis of musical

works, collaborative composition, group musical performance, and group improvisation.

Challenges and difficulties in implementing cooperative work in the music classroom have been identified, such as resistance to change, lack of resources, difficulty in group management, and learning assessment. Suggestions and recommendations for teachers on how to implement cooperative work in the music classroom have been offered, as well as considerations for the planning, organization, and evaluation of cooperative work activities.

In summary, this systematic review of the scientific literature reaffirms the importance of cooperative work as a pedagogical strategy for developing musical skills in the classroom. Emphasis is placed on the benefits and theoretical foundations of cooperative work in music education, as well as the need for further research and development of strategies for its effective implementation in the music classroom.

## REFERENCES

- Bandura, A. (1977). *Social learning theory*. Prentice-Hall.
- Davidson, L. (2002). *The role of collaboration in musical learning*. In R. Colwell & C. Richardson (Eds.), *The handbook of research on music teaching and learning* (pp. 603-622). Oxford University Press.
- Davidson, L., & Scripp, L. (2002). *The role of collaboration in musical learning*. In R. Colwell & C. Richardson (Eds.), *The handbook of research on music teaching and learning* (pp. 603-622). Oxford University Press.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. Oxford University Press.
- Espinoza Freire, E. E., Samaniego Ocampo, R. D. L., Guamán Gómez, V. J., & Vélez Torres, E. O. (2020). La metodología cooperativa para el aprendizaje. *Universiad técnica de Machala. Publicaciones*, 50(2), 41-58. <https://doi.org/10.30827/publicaciones.v50i2.13942>
- Espinoza-Freire, E. E. (2022). Ética en la investigación científica. *Revista Mexicana de Investigación e Intervención Educativa*, 1(2), 35-43. <https://doi.org/10.62697/rmii.v1i2.13>
- Fautley, M. (2010). *Music education in the 21st century*. Continuum.
- Gabrielsson, A. (2001). *Emotion in music: A review*. In P. N. Juslin & J. A. Sloboda (Eds.), *Music and emotion: Theory and research* (pp. 1-28). Oxford University Press.
- Gardner, H. (2006). *Multiple intelligences: New horizons in theory and practice*. Basic Books.
- Gillies, R. M. (2016). Cooperative learning: Review of research and practice. *Australian Journal of Teacher Education*, 41(3). <https://files.eric.ed.gov/fulltext/EJ1096789.pdf>
- Hallam, S. (2010). *The power of music: A research synthesis of the impact of musical participation on personal and social development*. *International Journal of Music Education*, 28(2), 149-166. <https://doi.org/10.1177/0255761410370658>
- Higgins, J. P. T., & Green, S. (Eds.). (2011). *Cochrane handbook for systematic reviews of interventions* (Version 5.1.0). The Cochrane Collaboration.
- Johnson, D. W., Johnson, R. T., & Holubec, E. J. (2008). *Cooperation in the classroom*. Interaction Book Company.
- Johnson, D. W., Johnson, R. T., & Smith, K. A. (2014). *Active learning: Cooperation and competition in the college classroom*. Interaction Book Company.
- Miell, D., & MacDonald, R. (2000). *Musical communication*. Oxford University Press.
- National Association for Music Education. (2014). *National standards for music education*. NAFME. <https://nafme.org/publications-resources/standards/>
- Paynter, J. (1992). *Sound and structure*. Cambridge University Press.
- Reimer, B. (2002). *A philosophy of music education* (3rd ed.). Prentice Hall.
- Slavin, R. E. (1995). *Cooperative learning: Theory, research, and practice*. Allyn and Bacon.
- Sloboda, J. A. (1985). *The musical mind: The cognitive psychology of music*. Oxford University Press.
- Swanwick, K. (2010). *Teaching music musically*. Routledge.

## Conflicts of Interest:

The author declares no conflicts of interest.

## Author Contributions:

Verónica Jacqueline Guamán-Gómez: Conceptualization, data curation, formal analysis, investigation, methodology, supervision, validation, visualization, writing – original draft, and writing, review, and editing.