



## Methodological Proposal for Piano Learning Through Ecuadorian Music in the Conservatories of Music of Ecuador, 2022



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### Keywords

*Ecuadorian music;*  
*Ecuadorian rhythms;*  
*musical learning;*  
*piano;*  
*proposal;*

### Abstract

The research aims to develop a pedagogical proposal that incorporates strategies for learning of traditional Ecuadorian music by learning the piano. This study is of a non-experimental design of the proactive, quantitative and cross-sectional descriptive type, with a sample of twenty students from the educational institution, two questionnaires prepared and validated by expert judgment have been used, applied through the survey technique. The results obtained indicate that 75% of the students have a high command of the piano, and 55% of the students have an average knowledge of the musical themes corresponding to Ecuadorian music. A proposal was achieved that was developed from the adaptation of ten Ecuadorian works that include Ecuadorian musical rhythms such as the corridor, passacaglia and San Juanito. The proposal displays methodological strategies that mark different moments of the learning process: Introduction, Development, Conclusion, Evaluation and Reinforcement. Each one presents specific activities to develop while learning the piano through Ecuadorian music.

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## 1 Introduction

Music has been a form of expression since the beginning of humanity. Music served as a means for the expression of knowledge, feelings and emotions, through the execution of sound objects. In that sense [Bowling et al. \(2017\)](#), mentions the presence of music in nature through the different sounds such as rain, wind, or the flow of a river, generating sounds and colors that provoke different responses in their receivers.

In the human being, music is used as a means for the different manifestations and representations expressed in rituals typical of each culture ([Schön & Morillon, 2019](#)). In the educational field, according to the philosopher Plato, music constitutes the principle of action of any pedagogical strategy and also served as a means to improve the learning processes of students. The importance of music within pedagogical methodologies serves to improve the teaching of various subjects. [Raxmatov \(2020\)](#), this author indicates the importance of using music through various practical resources that allow the new knowledge acquired to be related to music in a natural way.

In this context in Europe, teachers specialized in the musical area, aware of the benefits of music teaching and learning, designed methodological proposals that responded to the corresponding cultural and social needs of each context ([Hannon & Johnson, 2005](#); [Rose et al., 2019](#)). These methods included strategies for instrumental performance; as well as piano musical repertoires on which they were applied. Among some of the methods that are used even to this day are *The Art of Playing the Harpsichord*, *Essay on the true way of playing the Keyboard*, among others ([Thonsawang, 2021](#)).

In that same reality in Latin America, the conservatories, as academic institutions dedicated to professional musical training, used musical methods created in the West as a central part of their study programs. Coupled with the imposition of learning works by European classical composers. This became a cultural appropriation of foreign melodies for musical initiation, totally decontextualized from their sociocultural environment. Which, unfortunately, continues to this day ([Shaw, 2018](#)).

In Mexico, the music study programs specialized in piano teaching reflect this conservatory tradition mentioned, only 21% of their contents present musical repertoires based on popular melodies, 7% is based on repertoires of different Latin American composers; while 70% is based on repertoires of European composers of the classical school ([Romanova & Rico, 2017](#)). Thus reflecting decontextualized content for music teaching, a widespread problem at the Latin American level, since students cannot relate the music learned in conservatories with the musical cultural reality of their areas of origin ([Gracia & Sosa, 2020](#)).

In Colombia, a similar situation occurs, contents and pedagogical models focus on European methods of the hegemonic culture, maintaining the tradition of the first conservatories within their study programs. Conservatories (or also called Departments of Music) replicate these contents, which, despite being eclectic, include very little or almost nothing representative repertoires of Colombian musical culture ([Escobar & Acero, 2016](#)).

In Ecuador, the study contents were based on Western methodologies, accompanied by European musical repertoires on which the curriculum was established in their programs. The Ministry of Education of Ecuador Mineduc (2019) as a state regulatory body for conservatories throughout the country, made various changes to the curriculum. Among them, the one carried out in 2014 manifests in its publications: *The Curricular Development and the General Statement of the Curriculum*, which established the contents for each of the subjects that comprise the curriculum of the conservatories ([Karabulatova et al., 2021](#); [François & Schön, 2014](#)).

In an analysis carried out of the contents that are arranged by the Ministry of Education (2019) for the conservatories, in the piano subject, the following results were found: for the initial level there is no content referring to the interpretation of Ecuadorian music. At the Middle, Higher and Baccalaureate levels, it presents only 14% of the established total, presenting an inconsistency between what was planned and the stated objectives, glimpsing serious deficiencies in the planning of its curricular structures among some of the possible causes of this deficiency, it would lie in the lack of methodological proposals for Ecuadorian music, as well as teaching material and strategies focused on learning the piano ([Meister et al., 2004](#); [Hasegawa et al., 2004](#)).

In an analysis of the contents that are available for the conservatories, in the piano subject, the following results were found: for the initial level there is no content regarding the interpretation of Ecuadorian music. At the Middle, Higher and Baccalaureate level, it presents only 14% of the total established, presenting

inconsistency between what was planned and the objectives set, glimpsing serious deficiencies in the planning of its curricular structures, these results were presented in its report by the Ministry of education of Ecuador (Mineduc, 2019). Among some of the possible causes of this deficiency, it would lie in the inexistence of methodological proposals for Ecuadorian music, as well as material and didactic strategies focused on learning the piano (Burgoyne et al., 2019; Costantini et al., 2009).

For the definition of the first variable of the research, which is piano learning, reference is made to the canonical repertoire or also known as classical, as a fundamental part of the training of a pianist throughout his career. Among these repertoires he mentions works by composers such as Mozart, Beethoven, Liszt, Chopin, Schubert. Highlighting the importance of learning these repertoires within the instruction of a classical pianist. It highlights how most pianists dedicated to learning and recognized worldwide have dedicated themselves to disseminating this type of academic repertoire in concerts, presentations or world tours. This learning of the classical music repertoire is endorsed and reinforced in musical academic institutions, mainly in conservatories (Bahuleyan, 2018).

Classical music is the music belonging to the composers of the western tradition, including the different periods of music: baroque, classicism, romanticism. This includes factors such as piano performance, through musical technique. The latter developed from the handling and use of the pedal, fingering, dynamics and agogics (Lorenzo de Reizábal, 2022).

Piano learning focuses particularly on perpetuating Western teaching models based on a conservatory tradition. Which the more conservatories that are dedicated to the training of pianists in their early ages, the greater the skills that students can generate regarding the different musical instruments, on the other hand, this training is again reinforced by Bachelor's programs in different universities. Indicating the preeminence of classical music as a fundamental and important component within piano study programs. This, in turn, forms an archetypal model of the pianist that must be followed as a resource to validate their training and reputation as a professional pianist (Brunetto et al., 2021).

In this sense, Pike (2017), mentions that for a program to be effective it is necessary to adapt teaching strategies to the needs of the student and the group of students being worked on. In this way, several characteristics or components of the training programs are identified that, according to the needs of the students, must be raised, finding the technique, sight reading, harmonization, transposition, improvisation, basic accompaniment, soloist and ensemble repertoire.

As for study programs for children, they should be based on games, as well as the inclusion of music theory and listening content that complements their piano training. In this last group, older adults are mainly concentrated, suggesting the inclusion of repertoires focused on the enjoyment and entertainment of music, as well as the presentation of a progressive repertoire from lesser to greater difficulty for the generation of interpretive skills. The repertoire established for learning the piano is focused on the development of the skills to be strengthened. In this sense, popular melodies are constantly used for the development of accompaniment skills, as well as for the interpretation of music in ensembles. This program is complemented with classical music that constitutes a part of the studied program. Skill skills for the instrumental technique are widely developed in each of the training levels as part of the curriculum established for their comprehensive training.

Taking these approaches into account, teaching strategies should be devised that foster the student's individuality based on the development of confidence in their piano skills, based on autonomous learning in which the teacher is a guide and in turn provides a space for the development of the capacities of the student individually; In addition, the strategy of repetition is added for learning new works. The interpretation of a musical work in intervals, and with instructions from the teacher, the learning of a musical work can be achieved more effectively and in short periods of time.

For the use of these strategies for piano learning, the use of contemporary composers is encouraged, belonging to the place where these activities are carried out, and consequently promote the culture and identity of the students (Costanza & Russell, 2017).

Among the components that are the main part of piano learning is the instrumental technique, among the contents that this component includes is the learning of scales, as a predominant and determining factor of piano skills, in this way, the scale is conceptualized as "an ordered sequence of notes". The interpretation of the scales can vary depending on the schools and pianists. As for the type of touch, three are identified, which are the most common and taught within the piano practice: staccato -which consists of the execution of a note

in a short and sharp way; legato - the notes must be played one after the other without interruption or separation between them; by *tato*- execution of the separate notes. To this is added the dynamics with which they can be interpreted.

Scales must be learned in all their keys and executed in all registers of the piano, this is one of the fundamental pillars in the piano training of students (Gallardo & Malaga, 2021). Repetition as an important factor in the learning process of this component of the scales; From this action, the student learns and integrates new knowledge and skills as part of his piano training (Contreras, 2020).

The methods for teaching the piano have different objectives depending on their authors; however, at a general level, it can be mentioned that among the functions that a method has, in addition to the initiation of musical reading in the different treble and bass clefs, it consists of: the development of technique, hand position on the piano, body posture when sitting on the instrument, finger independence exercises, motor coordination, fingering, use of the pedal, command of dynamics on the keyboard, to name a few (Leguizamón et al., 2021).

Among the current methods for learning the piano are: J. Thompson with the Teaching Little Fingers to Play method (1987), this was one of the most used methods in the conservatories of Ecuador for musical initiation. It introduces the interpretation of classical melodies by the great masters (Beethoven, Haydn, among others), as well as popular melodies belonging to western folklore (American, Russian). Piano (Adventures, 1993), by the authors Nancy and Randall Faber, also stands out. This method -which is currently one of the most used for learning the piano- gives way to piano initiation progressively with attention to the educational needs of the students. It includes a series of classical repertoire, as well as melodies belonging to Latin American folklore, as a way of contextualizing and bringing the learning of the instrument closer to beginning students in a more appropriate way (Jara, 2019).

In terms of strategies proposed for learning the piano, a specific methodology must be based on indicating that the contents must be in accordance with the individual needs of each student. Physical aspects such as height, hand shape, age; as well as psychological, interests, motivations to learn the piano, must be considered when considering content and strategies for learning the piano. From a methodology depending on the needs of the student, better results can be obtained in their learning. Among the teaching models for student learning is the expository model, which consists of the interpretation of a certain musical work on the piano by the teacher while the student observes and learns "how" a musical work should sound. Accompanied by a non-verbal sound language -that is, through the singing of the melody that makes up the musical work- in this way it familiarizes the student with the new work and thus their learning is significant (Márquez & Méndiz, 2017).

For musical reading as a fundamental part of piano learning, two types of reading can be distinguished: sight reading, which is done in the first approach to a musical work, and study reading, which is what is carried out in a longer time and that includes the work of reading the separate hands in a conscious and detailed way. They refer as a complement to reading scores to rote musical practice. In which, although there is a first reading approach later, it leads to a memorization of the score, bringing to the fore the focus on certain important aspects of musical interpretation. For musical reading, a hermeneutic approach is necessary that allows the interpretation of each of the symbols and elements that make up the score. From a decoding it is possible to give meaning to the work and rework it in each musical reading that is performed (Leguizamón & Arturi, 2021).

The evolution of keyboard instruments throughout history is identified, and how this influenced Western composers of classical music, as well as knowing the main periods of classical music, among which the Baroque, Classical and Romantic periods stand out. In this way, it resembles the harpsichord for the baroque period, which due to its tessitura had a limited range of registers. The keyboard works composed for this instrument reflect this sound limitation. To this is added the limitation of the dynamics that could be used in this instrument: piano - forte. (Besoain, 2021)

Consequently, all the works composed during the baroque period present a limited range of dynamics, among the composers that stand out from this period is Johann Sebastian Bach; considered one of the most important in piano training. This is due to its foray into polyphony and the handling of several voices within a musical work. The mastery of repertoire belonging to the baroque is one of the greatest challenges that a piano student presents. And it constitutes the fundamental pillar within his piano training since it allows the much-needed digital control and independence when playing the piano. Among the works that stand out and

are widely used within the curricular programs of piano study are: Book of Ana Magdalena Bach, Inventions for two and three voices, Little Preludes and Fugues, and the Well-Tempered Clavier (Heller, 2019).

In the classical period, the evolution of the harpsichord to the piano forte attributed to Bartolomeo Cristofori as creator is identified, in this period composers such as Beethoven, Mozart, Haydn stand out, due to their extensive musical production developed in correspondence with the ideals of the time. Musical forms such as the sonata and the solo instrument concert stand out, reflected in repertoires largely dedicated to the piano. The curricular programs take this large form, and make it an important part of the piano study contents, among which works by L. van Beethoven stand out, among which are the thirty-two sonatas for piano, five solo piano concertos, and a group of small works used for the piano performance of the initial levels. Of Mozart, the twenty-seven solo piano concertos stand out, as well as his sonatas, Viennese sonatinas and fantasies. Finally, Haydn's sonatas and solo piano concertos stand out (Paya, 2018). All this repertoire is part of the curricular content of study programs for the academic training of pianists.

Later, in the Romantic period, and after the popularization of the piano -as it is currently known- composers such as Liszt, Chopin, Rachmaninoff stand out, to name a few. Those who compose under the new freedoms that the instrument offered and the compositions reflected a greater technical, musical and instrumental virtuosity. With the development and refinement of the pedals on the instrument - sustain pedal, una corda and sostenuto - they gave way to new colors and textures. Musical forms such as fantasies, rhapsodies, and studies that put the performer's virtuosity to the test proliferated. These were an indispensable part of the piano training that to this day continue to be maintained in the conservatory study programs and academic training (Rodríguez, 2017).

By developing the accompaniment of the piano with other melodic instruments, creativity can be encouraged, as well as values such as truth, happiness, beauty, when developing this type of music. It is also important to teach piano accompaniment as a means to motivate students to frequent piano study (Dongmei & Binqi, 2021).

Among the teaching models for student learning is the expository model, which consists of the interpretation of a certain musical work on the piano by the teacher while the student observes and learns "how" a musical work should sound. Accompanied by a nonverbal sound language -that is, through the singing of the melody that makes up the musical work- in this way it familiarizes the student with the new work and thus their learning is significant (Dongmei & Binqi, 2021).

The elaboration of a curriculum adapted to the students, as well as designating and facilitating experiences that are enriching in the teaching-learning process. It indicates the need to analyze teaching methods before being carried out with students, and to provide material that allows and helps the student in their piano learning process (Crappell, 2019).

The use of virtual tools is a novel aspect because there are several advantages of implementing virtual scenarios online, as well as learning the piano asynchronously through videoconferences. Although this has its physical limitations (type of connection), they present challenges for the teacher, where greater preparation is required. Although this allows a greater rapprochement between learning communities from distant distances, at the same time it once again reveals the importance and effectiveness of face-to-face contact for learning a musical instrument (Guillén & Roig, 2017). The importance of piano learning through interactive teaching is very innovative, it allows students to stimulate feelings about music through active training and thus improve their interpretive ability (Gao, 2020).

In relation to the second variable, Ecuadorian rhythms consist of cultural manifestations, expressed through melodies and their harmonies that make it up (Walter et al., 2019). Regarding methodological proposals based on Ecuadorian music, some references aimed at students at the secondary level of general education are mentioned, as well as compilations of Ecuadorian compositions focused on the learning of students of higher basic education. Due to the population and study programs to which these proposals are addressed, they are focused on knowledge of Ecuadorian musical culture, limited in terms of instrumental praxis (Ramón 2017). Ecuadorian music as the representation of the cultural diversity belonging to Ecuador, constitutes a fundamental strategy for learning a musical instrument since it is related to its context and cultural reality (Salguero, 2019).

This research is justified in the sense of the methodological proposal that is proposed to be developed through didactic material (adaptation of ten Ecuadorian works), contents and strategies adapted for piano learning, in correspondence to the contents established by the Ministry of Education. for the conservatories of



Ecuador. This will benefit the students of the music section, Principal Piano subject. Allowing the learning of content through a repertoire of Ecuadorian music adapted for different educational levels of the conservatory, giving way to a fair recognition of the cultural value of music in the country, as well as a reference for students of practical application in the Main Instrument subject (Mahon & Caramazza, 2008; Dehaene et al., 2005).

## 2 Materials and Methods

The developed research has had a non-experimental design, of the applied type, with a quantitative approach, proactive and cross-sectional descriptive level, with a sample of twenty students from the educational institution. In this sense, it is indicated that non-experimental studies are aimed at analyzing the behavior of various variables, if it generates some type of alteration in them, for this it is shown how people are affected by the variable, describing their behaviors, effects, attitudes that it generates in its environment, being important to know the variables individually and also their interaction with other variables (Torres & Sampieri, 2019) Proactive.

Descriptive studies seek to show the behavior of a population based on how it is affected by a variable, this being important to develop a proposal that addresses this problem, this level of studies is very important because it directly addresses the problematic reality by proposing a concrete solution proposal which is recommended to be implemented immediately. Hernández & Torres (2018), likewise, quantitative studies are aimed at developing research with the use of numerical data which are obtained based on various instruments, using computer programs and statistical techniques for their processes (Otzen & Manterola, 2017). The research sample is made up of a part of the population, which is selected by probabilistic or non-probabilistic sampling techniques, and whose results verify the effect of the variable on the entire study population. The study sample will be made up of twenty students from the educational institution (Pastor, 2019).

In addition, it is indicated that all research must be carried out following the minimum ethical aspects embodied in the Nuremberg code, which state that the members of the study cannot be harmed, the beneficence and integrity of the research is maintained (Shamshurina et al., 2021). This study has taken into account the ethical aspects that are presented at the national level and also those mentioned by the university, which will be: justice, charity and the not bad efficiency of information. To this end, the participants will be treated with respect, care will be taken with the information obtained from the participants, it was sought that the students be the main beneficiaries, care will be taken to respect hygiene standards, and any type of discrimination will also be avoided (Hall, 2017).

## 3 Results and Discussions

The research has focused on the elaboration of a methodological proposal for the improvement of piano teaching with the use of Ecuadorian music, for the identification of the population certain criteria have been taken into account that allow identifying the members of the population, therefore, the following criteria are presented. The study focused on finding out what are the main strategies of pedagogical management used by teachers for teaching research and how they improve research training; To do this, a group of professionals participated in the research, being selected based on the following criteria shown in figure 1.

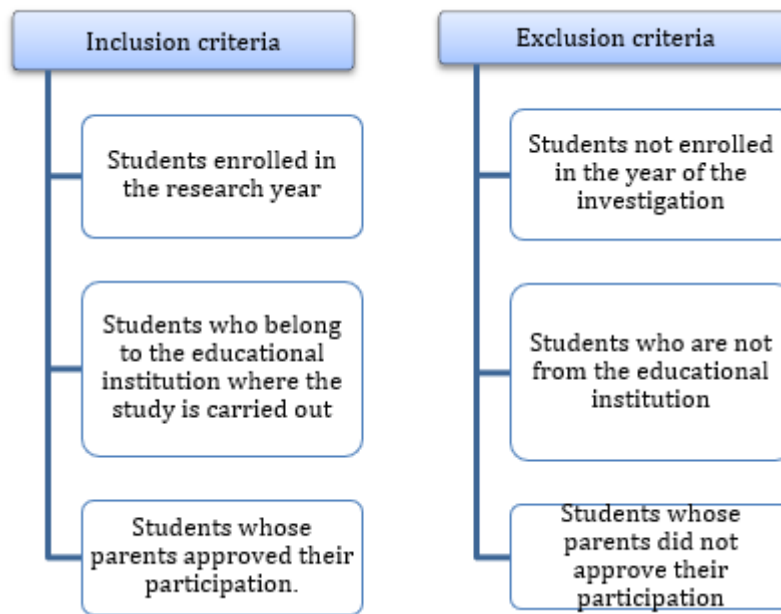


Figure 1. Criteria for inclusion and exclusion of teachers

The results found have been ordered based on the objectives, shown in table 1.

Table1  
Level of piano learning in music conservatories

Levels	Learning Piano		Classical Music		Instrumental technique		piano repertoire	
	f	Percentage (%)	f	Percentage (%)	f	Percentage (%)	f	Percentage (%)
High	15	75	15	75	11	55	12	60
Medium	5	25	5	25	9	45	8	40
Total	20	100	20	100	20	100	20	100

For the measurement of this variable, its dimensions are considered, showing the results in figure 2.

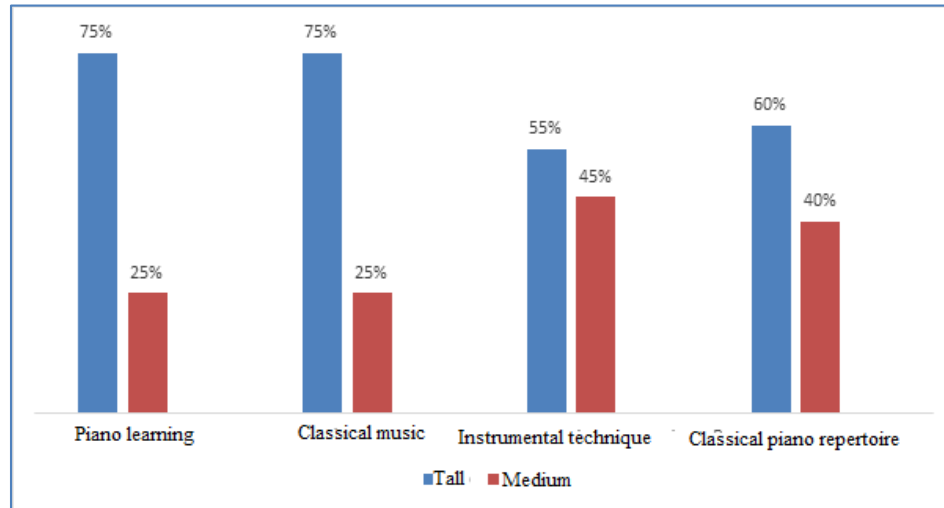


Figure 2. Diagnosis of piano learning in music conservatories

The data shown in table 2 and figure 2 for the piano learning variable, establishes that 75% of students perform it at a high level; 25% at a medium level and finally for low levels there are no registered values, so it is reported with 0%. In relation to the classical music dimension, it is also shown that 75% of the students surveyed have high knowledge; 25% have a medium understanding and no data is recorded for the low level. For the instrumental technical dimension, 55% of the students have a high mastery of technical execution on the piano, as well as musical technique; similarly, 45% identify as having an intermediate level of piano proficiency; and no data is reported regarding the low level. In reference to the classical piano repertoire dimension, 60% of students dominate the techniques of formal analysis of a work, as well as the techniques necessary for the piano interpretation of classical works; 40% of students report intermediate proficiency.

The data in general clearly present in the results of this variable an almost complete mastery of knowledge regarding classical music, musical techniques for the interpretation of the piano, analysis of musical works, as well as the interpretation of repertoires with regard to music. academic. These results as a diagnosis of the current situation of piano learning in conservatories, a strong teaching regarding classical music can be noted. The results obtained in this research are important since they allow establishing the bases of the current knowledge of the students, from which innovative techniques regarding the learning of piano music from different Ecuadorian musical rhythms can be promoted as proposed in this study.

For the second variable on students' knowledge of Ecuadorian music, the results are shown in Table 2.

Table 2  
Students' levels of knowledge about Ecuadorian music in music conservatories

Levels	Ecuadorian Music		Ecuadorian Musical Culture		Ecuadorian works for piano		Ecuadorian Music Piano Methods	
	f	Percentage (%)	f	Percentage (%)	f	Percentage (%)	f	Percentage (%)
Tall	0	0	5	25	0	0	0	0
Medium	19	95	15	75	17	85	7	35
Bass	1	5	0	0	3	15	13	65
Total	20	100	20	100	20	100%	20	100

Likewise, figure 3 shows the levels reached by each of the dimensions of the variable knowledge about Ecuadorian music.



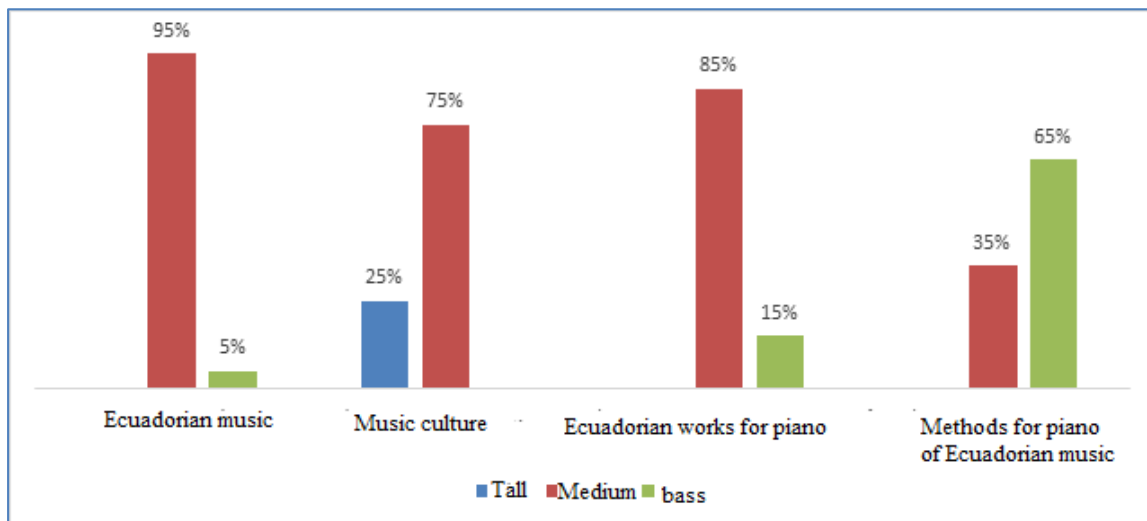


Figure 3. Students' levels of knowledge about Ecuadorian music in music conservatories

According to the results that are being presented in Table 2 and observed in Figure 3, it shows the levels of theoretical and practical knowledge of Ecuadorian music of the students in the Ecuadorian Conservatory. In general, 95% indicate having knowledge, interest, as well as interpreting Ecuadorian music, while 5% demonstrate a lack of knowledge of Ecuadorian music.

With respect to the first dimension that is Ecuadorian musical culture, 25% present a high level of knowledge and interest in Ecuadorian music while 75% present an intermediate knowledge and interest. 0% is recorded at the low level. These values are positive for the present research, since they demonstrate a need for theoretical knowledge, as well as to awaken an intrinsic motivation in the student for their learning.

Regarding the dimension Ecuadorian works for piano, 85% indicate a medium domain in terms of formal analysis and interpretation of Ecuadorian works, while 15% indicate that they dominate at a low level the formal analysis, identification and interpretation of Ecuadorian works, finally 0% is registered for the high level. With this, he indicates that students have an average level in terms of piano practice related to Ecuadorian music. Finally, in the dimension methods for piano of Ecuadorian music, 35% indicate having average knowledge of Ecuadorian music methods for piano, as well as access to material and scores of Ecuadorian music; 65% indicate a low level in this dimension, presenting a high ignorance of Ecuadorian music methods, as well as access to scores and material for learning. 0% is recorded in the high range of knowledge of Ecuadorian music methods, as well as possession and access to materials. These values, highly differential of the first variable indicates a marked ignorance and access to Ecuadorian music methods. This is positive for the present study, since it presents the need that is latent in the study programs of the conservatories of Ecuador.

#### *Methodological proposal*

A methodological proposal for piano learning through Ecuadorian music was developed, shown in Figure 4.

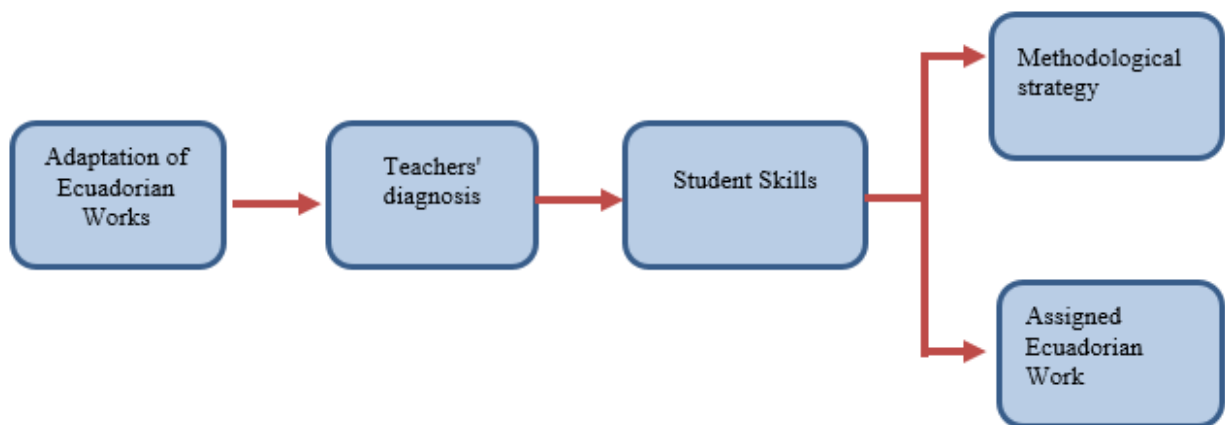


Figure 4. Methodological for learning the piano

The proposal is based on the adaptation of ten Ecuadorian works to the Piano, whose application is initial with a diagnosis by the teacher where to analyze the skills of the student and with that information will apply the work that best suits their needs as well as the most convenient methodology strategy to apply for the achievement of student learning.

This methodology was structured from the adaptation of ten Ecuadorian works for piano. Based on the needs of students to improve their learning. After its completion, it was presented to the educational institution for its respective application to students. These ten works were the following Parade (La flor Zamorana, A mi Tierra, Riobambeñita); Pasillo (Alma en los Labios, Romance de mi Destino, Lamparilla, El último beso, Ángel de Luz, Endechas); Sanjuanito (Delirium), the teaching process was based on the practice of Ecuadorian rhythms in the time determined for the learning of each of these works will go in relation to the skills of each student, so no defined time is established for the mastery and interpretation of these works. Each teacher, based on a previous diagnosis, will select the work or works that best suit the interests and abilities of the student. To do this, you will have the adaptation of ten works ordered in progressive level of difficulty and in this way consider the most appropriate for the student.

#### 4 Conclusion

A methodological proposal was developed for the learning of the piano through Ecuadorian music in the Conservatories of Music of Ecuador, a proposal was developed that includes the adaptation of ten Ecuadorian works. This proposal includes the application of different representative rhythms of Ecuadorian culture. Similarly, the methodological proposal was structured around five sections that describe the procedure for learning. Which are: introduction, development, conclusion, evaluation and feedback.

A diagnosis of the current situation of piano learning in the students of the conservatory was made. Where it was observed that 75% of the students present a high level in relation to the mastery of knowledge of classical music, as well as the instrumental practice referred to the interpretation of academic repertoires of the West. Similar values are reflected in each of its dimensions, in which more than half of the respondents have a high mastery of this variable. It is concluded in this way that students have a high mastery and skill in learning the piano referred to classical music, which consists of one of the fundamental pillars in conservatory teaching.

The students' levels of knowledge in relation to Ecuadorian music in a music conservatory in Ecuador were analyzed. It was observed that 95% of the students have knowledge and an average interest in Ecuadorian music. However, this is highly contrasted with the dimension of Ecuadorian music methods. 65% state that they do not know and lack methodological references based on Ecuadorian music. Therefore, it concludes the need to reinforce teaching strategies related to Ecuadorian music reflected in a methodological proposal. The proposal was elaborated and presented to the educational institution, being viable its application in the

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students of the conservatory of music. It sought to present a proposal of methodology for the learning of the piano through Ecuadorian music.

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