



José A. Rodríguez-Quiles (Hrsg.)

Internationale Perspektiven zur Musik(lehrer)ausbildung in Europa

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Vorwort

Das Bildungsgesetz der spanischen Regierung aus dem Jahre 2013 (sp. LOMCE) gilt als Todesstoß für künstlerische Fächer an allgemeinbildenden Schulen: Erst 1990 als Pflichtfach eingeführt, wird Musik nun nur noch als Wahlfach angeboten. Auch die Musiklehrausbildung an den Hochschulen verzeichnet massive Einbußen. Besonders irritierend daran ist, dass die betroffenen Universitätsgremien zu dieser politischen Entscheidung nicht gehört wurden. Damit verschwindet in Spanien das Studienfach Lehramt Musik je nach Universität nach nicht einmal 18 bis 20 Jahren aus dem Studienangebot.

Die Musiklehrausbildung für Grundschullehrer gibt es also in Spanien nicht mehr. Der neue Studiengang *Grado de Maestro en Educación Primaria* (Bachelor) dauert acht Semester und bietet nur eine allgemeine grundschulpädagogische Ausbildung in allen Fächern an. In großen Gruppen wird ein Pflichtseminar für Musik mit insgesamt sechs Leistungspunkten (davon 4 Leistungspunkte Theorie und 2 Leistungspunkte Praxis) angeboten. An einigen Universitäten steht eine »Spezialisierung« in Musik (sp. *Mención en Educación Musical*) mit 24 Leistungspunkten zur Wahl. Die Studierenden, die freiwillig diese 24 Leistungspunkte (davon 16 Theorie und 8 Praxis) wählen, müssen keine Aufnahmeprüfung in Musik machen. Als Folge daraus besteht keine Garantie, dass diese Musikstudenten singen, Noten lesen oder ein Instrument spielen können. Einzelunterricht für Instrument oder Gesang gibt es auch nicht. Bei den Sekundarstufen I und II sieht die Situation nicht besser aus. Nach dem LOMCE wird Musik auch hier in den Hintergrund gedrängt, und nach wie vor liegt die Musiklehrausbildung für Gymnasiallehrer ausschließlich in den Händen der Musikwissenschaftler bzw. Instrumentalisten. Das Lehramt Musik für diese Stufe hat die spanische Universität nie kennen gelernt.

Wird also die Musikausbildung an den Schulen in Spanien nun völlig lahmgelegt? Kann diese neue Situation einen Dominoeffekt gerade innerhalb der EU haben und damit Musik an den europäischen Schulen bald weiter zurückgedrängt werden? Die Autoren und Autorinnen dieses Buches sind davon überzeugt, es wird Zeit für gemeinsame Aktionen innerhalb Europas. Einige von ihnen arbeiten aktiv seit Jahren bei

EAS, der *European Association for Music in Schools*. Alle sind Dozenten bzw. wissenschaftliche Mitarbeiter an Universitäten bzw. Musikhochschulen verschiedener Länder aus Süd-, Mittel- und Osteuropa und bringen hier Informationen über Musikausbildung und Musiklehrausbildung, die von Interesse für ein internationales Publikum sein können.

Das vorliegende Buch wird jetzt als Resultat des 3. *Deutsch-Spanischen Kongresses für Musik und Musikpädagogik* veröffentlicht, der unter dem Titel *Europa ohne Musik an der Schule des 21. Jahrhunderts?* vom 11.–13. März 2015 an der Universität Granada stattfand. Unter der Leitung von Prof. Dr. Rodríguez-Quiles und seinem Forschungsteam RIMME (*Research in Music and Music Education*), debattierten sowohl internationale Musikpädagogen und Musikwissenschaftler als auch Experten von der Schulverwaltung über den Sinn der Musik und einer anspruchsvollen Musiklehrausbildung im 21. Jahrhundert. Es wurde klar, welche großen Unterschiede es zwischen den verschiedenen EU-Ländern noch gibt und wie fraglich der Anspruch nach Bologna zu einer echten Vereinheitlichung für dieses Fach innerhalb Europas ist.

Im Kapitel 1 schlägt Prof. Rodríguez-Quiles ein Auffassungsvermögen der Musikpädagogik unter dem Blick des Performativen vor. Prof. De Vugt, ehemaliger EAS-Vorsitzender, fasst im Kapitel 2 die aktuelle Lage der Musik und Musikausbildung in Europa nach den Ergebnissen der 2009–2012 vom Netzwerk meNet geführten Studie zusammen. Als Kontrast zu anderen Ländern bietet Prof. Oebelsberger im Kapitel 3 das Beispiel der SOMA an der Universität Mozarteum Salzburg an. Diese *School of Music and Arts Education* stellt ein dezidiertes Bekenntnis einer Musik- und Kunstuniversität zur Pädagogik im Rahmen der EU dar. In den 4. und 5. Kapiteln finden wir eine präzise Beschreibung der aktuellen Lage der Musik und Musikausbildung in zwei osteuropäischen Ländern. Prof. Medňanská beschreibt das System in der Slowakei und Prof. Dymon seinerseits stellt uns die Situation in Polen vor. Am Beispiel des Pilotprojekts „Belcantare Brandenburg“ thematisiert Prof. Jank (Kapitel 6) die Probleme und Herausforderungen in der Lied- und Singarbeit an deutschen Grundschulen und fragt sich, ob es heute noch unterschiedliche Lied- und Singkulturen im Osten und im Westen Deutschlands gibt. Der Leser kann für sich überlegen, inwiefern sich diese typisch deutsche Problematik auf andere Kontexte übertragen lässt.

Ab Kapitel 7 widmet sich das Buch der aktuellen spanischen Situation der Musik an allgemeinbildenden Schulen und der Musiklehrerausbildung in Südeuropa. Dr. J. M. García und Dr. S. García fokussieren ihren Beitrag auf die Situation in Andalusien. Kindergarten (Dr. Arús, Kapitel 8), Grundschulen (M. R. Vicente, Kapitel 9 und Dra. Díaz, Kapitel 10) und Sekundarschulen (Dr. González, Kapitel 11) werden auch thematisiert. Eine musikwissenschaftliche Perspektive wird von Prof. Gutiérrez (Kapitel 12), und von Prof. Martínez del Fresno und Dr. García-Florez (Kapitel 13) präsentiert. In dem vorletzten Kapitel untersucht L. Quijano die Meinung über Musikpädagogik und -didaktik der Schüler des letzten Schuljahres an den *Conservatorios Profesionales* – d.h. Schüler an Musikschulen bzw. Konservatorien, die sich entscheiden müssen, ob sie nach dem Abitur Musik(pädagogik) an einer Musikhochschule bzw. an einer Universität studieren möchten (Kapitel 14). Zum Schluss untersucht M. Cañas einige der Musikprojekte, die in den letzten Jahren verschiedene spanische Orchester eingeführt haben, mit dem Ziel, klassische Musik einem breiteren Publikum näherzubringen (Kapitel 15).

Ich bedanke mich ganz herzlich bei Prof. Birgit Jank für die Chance, dieses Buch in der *Potsdamer Schriftenreihe zur Musikpädagogik* veröffentlichen zu dürfen und bei den Autoren und Autorinnen für ihre interessanten Beiträge. Nicht zuletzt danke ich auch Juan J. Arenas (Universität Granada) und Jana Busch (Universität Potsdam) für ihre Unterstützung bei den technischen Aspekten des Prozesses.

Berlin, Juli 2016
José A. Rodríguez-Quiles y García

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José A. Rodríguez-Quiles y García studierte die Fächer Mathematik, Klavier, Flöte, Musikwissenschaft und Musikpädagogik in Granada und Berlin. Als erster Träger eines Europäischen Dokortitels (dok. eur.) in Musikwissenschaft/Musikpädagogik wurde ihm ein Stipendium der Alexander von Humboldt Stiftung verliehen, verbunden mit einem zweijährigen Forschungsaufenthalt in Berlin (2003–2005). Er ist Professor im Bereich Musikpädagogik und -didaktik an der Universität Granada (Spanien) und Gastprofessor an der Universität Potsdam (Deutschland). Er leitet sowohl die RIMME Forschungsgruppe (*Research and Innovation in Music and Music Education*) als auch das internationale PerforME-Network (*Performative Music Education*). Seine Forschung konzentriert sich auf die Performative Music Education, Curriculum, Vergleichende und Interkulturelle Musikerziehung. Er ist seit 2001 *National Coordinator* der EAS (*European Association for Music in Schools*) und Leiter der Abteilung zur Musikpädagogik und -didaktik an der Universität von Granada.

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Adri de Vugt studied Music Education at the Royal Conservatoire of The Hague, Netherlands, after his training as a primary teacher. He graduated in both Philosophy of Education and Educational Sciences. He was a music teacher at a secondary school for many years and worked at the University of Leiden, focusing on education and arts teaching. Currently, he lectures at the Royal Conservatory and coordinates the Masters programme in Music Education. He has published in several journals and books in The Netherlands and abroad. From 2011 to 2015 he was president of the *European Association for Music in Schools*.

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Rethinking Music Education – Towards a Performative Turn

José A. Rodríguez-Quiles

1. Introduction

Already by 1918, the German Max Hermann (1865–1942) was endorsing a groundbreaking idea for the era in the field of theatre: “My conviction [...] is that theatre and drama [...] are so essentially opposite in their origins [...] that they cannot avoid manifesting their symptoms. Drama is the creation of an individual using words artistically, while theatre is created through the merit of the public and its servants”.¹ This separation of text/representation would serve as the foundation in the 1970s for the modern *Theaterwissenschaft*² in Germany, as well as for the American performance studies of around the same time, and above all during the following decade.³ From this moment forward, three major fields in the academic world would be perfectly demarcated: philology, performing arts and performance studies.⁴ Their respective objects of study would be the written text, the representation of the text and the events that arise during the representation of the text (if any). Thus, in performance studies the text ceases to be treated as the focus of attention, as a *monument*, and is instead treated as an *artefact* amongst other artefacts. Attention turns towards investigating the handling of this

1 „Theater und Drama [...] sind nach meiner Überzeugung [...] ursprünglich Gegensätze, [...] die zu wesenhaft sind, als daß sich ihre Symptome nicht immer wieder zeigen sollten: das Drama ist die wortkünstlerische Schöpfung des Einzelnen, das Theater ist eine Leistung des Publikums und seiner Diener“, in „Bühne und Drama“, published in the German newspaper *Vossische Zeitung*, 30th of July 1918, cit. by Fischer-Lichte (2004: 43).

2 Theater Studies.

3 In 1980 the Graduate Drama Department of the University of New York become the *Department of Performance Studies*, the first of its kind in the world (Schechner & Brady, 2013: 20).

4 *Theaterwissenschaft* in German speaking countries.

and other artefacts *during* the staging: energy flows, setting creation, interactions between actors and spectators, and reactions by the public. The spotlight is directed at “the social and cultural communities and their relation to the significance of events, the forms of action and the physically experienced processes”⁵ (Lange, 2006: 9).

The case of Spain is unique in that while philological studies are widely consolidated as university disciplines, performing arts are situated outside the realm of the university, and there are no specifically analogous studies similar to the German *Theaterwissenschaft* or anglophone performance studies. In a similar vein, it is impossible to ignore the existing parallels between literary studies and music studies in Spain. Thus, while musicology treats the study of the music score as a *monument* and is offered both in universities and music conservatories, musical composition and instrumental performance are only housed in the latter institutions. Furthermore, the Spanish Faculties of Education Sciences have eliminated music education degrees from their catalogues, opening an unparalleled gap with respect to other nearby advanced countries in Europe (see Rodríguez-Quiles, 2012/2014/2016).

Despite the need and relevance to study the complex world of music from different perspectives, I argue here that performative music education (PME) and musicology are distinct fields. While musicology deals with the study of the music score (the *monument*) as an individual artistic creation, PME studies the *events* proposed for academic purposes to deal with the phenomenon of sound in the classroom. By *event*, I mean the particular atmosphere that emerges in the classroom (or other performative space) thanks to pedagogical-music activities between teachers and students who come from possibly diverse cultural, social, biographical and situational contexts; and with determined expectations, interests and moods. From this particular atmosphere something will occur that may well only happen once. That something occurs and what occurs affects all participants in the event, although in different ways and with different intensities, which should be taken into account from a pedagogical point of view.

5 „[...]Soziale Gemeinschaften und Kulturen unter dem Aspekt der Bedeutsamkeit von Ereignissen, Handlungsformen und körperlich zu erfahrenden Prozessen“.

Education offers a space in which a continuous repetition of ritualized acts take place, similar to many other areas in life. As part of this framework, PME provides opportunities to play with and experience the same musical work in diverse ways. Thus for example, while in a history of music or a music analysis class the Symphony No. 40 KV 550 by W. A. Mozart *is what it is*, (i.e., it was composed in 1788, there is a notable absence of trumpets and timpani in the orchestration, along with the No. 25 it is the only minor key symphony of the composer Salzburg), in PME, this same work can be lived, re-lived, and re-experienced in different forms. For, while recorded music used in the classroom *is what it is*, the conditions of an *educative music performance* vary (in fact they are always different as the students experience Mozart in chronological time and in different emotional states). This potential of PME contributes like few others to a student's self-awareness and personal development and herein lies the importance of music as an indispensable part of the compulsory curriculum.

2. Foundation for a performative music education

Paraphrasing Féral (1982),⁶ we can affirm that unlike musicology, the aim of PME is not to narrate music facts, but rather to evoke synaesthetic relationships with an aesthetically-educational intention between those involved in the music teaching/learning process. Logically, this has immediate consequences in the field. In fact, PME is not designed exclusively around nor defined by the *music score*, nor does it intend to promote an *imaginary museum* of music works by the great geniuses of Western classical music. What PME puts in the spotlight as the object of its study is what I will call the *educative music performance (EMP)*. This is the implementation of educational music sequences as well as the impact of these on all the participants in the teaching/learning process (both for students and teachers). In other words, the very "staging"

6 "[The performance] attempts not to tell (like theatre), but rather to provoke synaesthetic relationships between subjects" (Féral, 1982: 179).

of the music class acquires an artistic-educational status when it fulfils this function. That is, provided that the implementation has an artistic and educational intention in some sense only granted by the context. EMPs produce effects in participants, generating realities that are perceived and understood in determined ways, yet can also be modified by the consensus of the group. Consequently, these educative music performances do not have, nor are assumed to have, a universal value (unlike what has been presupposed since the nineteenth century when considering the monuments of the imaginary musical museum). Although the initial intention might be aesthetic and educational, only the specific context in which they are carried out can lead to their achievement or failure, similar to what happens during the performative utterances of Austin, in the case of speech acts.⁷

In this sense, the EMP, like life itself, cannot be planned nor predicted 100 %, as the teacher (in particular) has to be very attentive to the flow of events in order to introduce new elements that the teaching instruction requires. Examples of this unpredictability are often seen in classes with disruptive students, eager to undermine carefully planned classes at any moment. However, apart from these more extreme cases, it is necessary to be equally attentive to the reactions of *all* students during the EMP, as often they will arise solely as a result of interactions between participants, and some of them will be unpredictable even for the more experienced teacher. It is the impossibility to control an EMP 100 % in advance which makes it interesting as an educational practice and as an object of scientific study. As can be seen, there is a need to distinguish between planning for and implementing an EMP, as they are concepts that should not be confused. Thus, while planning has to do with the classical aspects of the pedagogical and didactic process (usually in the form of objectives, contents, sequencing, timing, and evaluation), implementing refers directly to the performative aspects of staging; while the first directs its attention at the student's perception and understanding, the second is carried out as an interaction of physical movements among those present in the classroom (students and teacher).

7 For motives of space I will not pursue this point here. For additional information on the performative as it was originally conceived in the area of philosophy of language, consult Austin (2010 [1962]); for an application in the area of music education see Rodríguez-Quiles (2013).

Again, it should be emphasized that the objective of PME is not the music score but the performative processes that lead to the implementation of artistic and educational sound producing activities. In this sense, the student becomes a creator, and the professor's mission is to unlock, lead the students towards and lead them back to these performative processes. Thus, the sense of social community acquires a fundamental relevance in PME, as the quality of the performative processes depends to greater or lesser extent on the number of synaesthetic relations arising between participants (students with the teacher, teacher with students and between the students). In other words, the quality of a PME does not depend exclusively on the quality of the teacher's preplanning and good methodology. If the teacher does not have the capacity and ability to satisfactorily manage all the performative elements unfolding in the classroom (through physical presence, timing, a performatively constructed space, the atmosphere, energy circulation, liminal situations ...), the process has the risk of losing student interest and in the worst case of failing. Thus, we can conclude that the following are important features of PME:

- It is defined by the relationship between intent and emergence.
- All participants are (co)creators.
- It is an eminently educational and social process.
- It has a high degree of ethical components.

In most cases, the direct influence musicology exerts on music education in Spain continues to impose textual culture (i.e., the deference to music scores written by the geniuses of Western music and the texts of those who write about music), and to look with contempt at any other possibility. This includes even considerations for ethnomusicology, a discipline that "pure" musicologists regard with disdain. It therefore must be admitted that musicology and music education are distinct disciplines with different study objects and analysis methodologies. Although they obviously have points in common, they have more characteristics that divide them than unite them, despite the insistence by some to argue otherwise.⁸ Moving from the music score to the educa-

⁸ "It is obvious [?] that the contents of music education pertain to musicology, which in a traditional classification and unanimously [?] accepted includes ..." (Martín Moreno, 2001: 539).

tive music performance (from the meaning to the effect, the mind to the body), involves understanding music education's great importance as an educational element in a postmodern society precisely due to its performativity and not the music quality per se. However, there is a continued tendency by some to only grant importance to the monuments of the privileged few at the expense of others, while third parties select (and exclude) these from study programs. Put another way, it can no longer be sustained that "musicology [...] currently includes absolutely everything [...] and, as it could not be any other way, music pedagogy or teaching should also necessarily derive its contents and a good part of its methods from the diversity of its disciplines" (Martín Moreno, 2001: 540). As I have argued elsewhere (see Rodríguez-Quiles, 2012), these kinds of unsubstantiated assertions remain common in Spain. The previous quote is erroneous in reporting that (1) music pedagogy and music teaching are the same,⁹ (2) the object of study is already dealt with in some branch of musicology which it is sufficient to use discretionarily and (3) their research methods are applicable to music education without further thought.

The literature also includes statements of intent that believe the solution to music education's problems can be "[a]chieved by adapting music teaching content and objectives to the realities of current music and the advances in musicology research" (Rodríguez Suso, 2000: 6). Although the author was referring to adult education, the humble situating of music "teaching" in respect to musicology's "advances" is striking. Nevertheless, instead of taking this conceptualization of music education as an affront, it should serve as encouragement for those of us who are dedicated to improving everything that can be improved, as quite possibly much remains to be done. My proposal in this sense is to encourage a performative turn in this field of research. Thus, when PME centres its object of study on the *events* that take place in the classroom, it distances itself from the traditional line-up of musicology interests. Consequently, its research methods are very different from those intended to conserve musical heritage, music review, musical af-

⁹ In countries with a long tradition of music education such as Germany or Austria, the name of the university department for this discipline is *Institut für Musikpädagogik und Musikdidaktik* (Institute of Music Education and Music Teaching), showing clearly the grouping of two complementary but different areas.

fairs and analysis of the musical score, aspects that do belong to the diverse musicological disciplines. For this reason, I will briefly discuss below some of the methodological problems facing research in PME.

In a genuinely anthropological sense, the musical nature of humans provides an inexhaustible source of necessary synergies to continue as a civilized society during times of multiple crises, such as those faced by Spain in the 21st century. These synergies can only take place through lived events, and in particular, through the help offered through the arts and music. Performative events are not found in musical archives nor exclusively in rational digressions on *the music of the spheres*. For this reason it is difficult to understand political decisions geared in the opposite direction that eliminate subjects from compulsory curriculum that should instead be promoted to no end.¹⁰ Indeed, due to PME's unique way of approaching and dealing with reality, it could serve as a model for other school subjects shaping the educational systems of contemporary societies. Instead, what continues to be prioritized are some "important" curriculum areas that have clearly and overwhelmingly demonstrated their inability to create citizens who are more egalitarian, public-minded, engaged and much less happier with themselves and in the world around them.

3. Bodies that listen – Listening that acts

In 1911, the Swiss Emile Jaques-Dalcroze founded in the German city of Hellerau, near Dresden, the *Bildungsanstalt für Rhythmische Gymnastik*¹¹ with the express intention of awakening in his students a new rhythmic awareness (see Wilms, 2005). He believed perception of rhythm is only possible through body movement, making specific training necessary to be able to assimilate and play different rhythms with different parts of the body simultaneously (polyrhythm) (see Jaques-Dalcroze, 1994 [1922]). This approach, now viewed as normal in

¹⁰ To see how poorly music has been treated in the Spanish compulsory curriculum, one need only refer to the current education law known as the LOMCE (see bibliography references and Rodríguez-Quiles, 2014).

¹¹ Lit., Educational Institution for Rhythmic Gymnastics.

music education, was groundbreaking at the time especially in Europe of the 1920s when dances like the shimmy and the charleston with its characteristic rhythms, among others, were imported from the US.

From a performative view, this is the blurring of the boundaries between the phenomenological body and the semiotic body. To put it briefly, it is to overcome the difference between a “body”-in-the-world (see Heidegger, 2009 [1927]) and its use with other meanings. Not only it is to act “as if” my body is one thing or another, but at the same time making clear that the action has nothing to do with myself or with my body. In the case of the performative, it is not simply imitating other things or pretending, but creating real situations or situations close to the reality of the students. It is, in short, to overcome the dichotomies between street/school, elite/popular culture, European/Non-European culture, or between formal/informal learning.

In this way, the whole body is transformed into a musical instrument both to produce and receive sound messages. These messages are perceived not only through the ears but throughout the entire body. Furthermore, one’s body is not isolated, but part of a multitude of bodies interacting in the *educative music performance*, in a particular environment that emerges at a specific time and is fundamental for its occurrence. While one or more people (professor or group of students) do something, carry out or act in something, others take in and react (they are not passive but also participants even if “only” through active listening and body signals). These reactions are perceived and responded to in turn. In other words, PME is very attentive to the feedback taking place throughout the *educative music performance* in order to respond in the best possible manner.¹² With luck it can be said that the EMP is part of reality (what emerges and develops in the music classroom is real in the determined context in which it is developing), this being precisely an important characteristic in performative processes.

As listening involves more than merely using the ears, PME understands and promotes listening in a much broader sense in conjunction with the other senses as part of the whole phenomenological experience (Heidegger being-in-the-world, *ibid.*). Within a group of people who listen with their whole body, this listening does not remain ex-

¹² It is what the German *Theaterwissenschaft* has defined as an “autopoietic feedback loop” (*autopoietische Feedbackschleife*). See Fischer-Lichte (2004/2005).

clusively inside each person, but performatively becomes part of the *autopoietische Feedbackschleife*, the autopoietic feedback loop defined by Fischer-Lichte in the case of drama (see footnote 13). They influence each other, a feat only possible during the volatile and transient moment of the EMP. Thus a continuous double process of complementarity exists between the phenomenological body and the semiotic body, which is only evident in the classroom during performative acts. This corporal nature produces certain somatic states in the class-group members. Precisely due to the transience of these performative acts and the various ways in which they are lived by the students, they are particularly complex to study. However this should not prevent their being tackled with scientific rigor. In fact, it is here in the as yet unexplored area of music education research where quite possibly the keys to some of the problems that both teachers and learners face in the classroom (not only in music classrooms) may be found.

4. Methodological problems

The moment we understand music education research as a performative investigation, whose primary object of study is the *educative music performance* and its effects, the question arises on how to scientifically analyze something that by nature is ephemeral and transitory; something that is born and dies in intervals of approximately sixty short minutes (the usual length of a music class); something that is impossible to fix or reproduce with precision in a laboratory; something that is unique and unrepeatable (as any teacher knows, the same didactic approach on paper comes to life and is experienced and lived in different ways depending on the group of students).

Action research is showing positive results as a scientific study method for the educational music practice, as demonstrated among others by the works of Parker (2010), Cain (2011/2014), Buchborn and Painsi (2011), Malmberg (2012), and De Baets and Buchborn (2014). Among the most common ethnographic research records used in this practice are the researcher's diary, notes taken during the didactic process, photographs, program development, student comments and especially video recordings. The question is, what to analyze in a music

class? Of the many available possibilities, the focus here will only be on *educative music performances*.

EMPs primarily deal with corporal actions that take place in a space (usually in a classroom) and are experienced by a group of people. In this regard, among others, attention must be paid to:

- The relationship between those performing the action and those perceiving the action, given that each party is subject to change and not part of a closed group.
- The physical space where the EMP takes place and how to best use it as a performative space of true artistic and educational interest.
- The performative actions themselves.
- Perception, from the point of view of its specific performativity.
- The learning which takes place during EMPs.
- ...

Therefore, similar to other performative disciplines (performing arts, performance studies), research necessarily turns to address aspects such as semioticity, materiality, mediality, aestheticism and morality (see Fischer-Lichte, 2004).

Semioticity

In every teaching context a dual nature is always present: the referential and the performative. The first has to do with the interpretation of the roles assigned to each participant (basically the roles of teacher and student), as well as actions, situations and relationships that take place in the classroom in respect to several specific curriculum contents through *educative music performances*. The performative nature, meanwhile, has to do with the practical implementation of actions (by teachers and students) and also with their immediate effects. These two functions work simultaneously. However while in traditional education emphasis weighs heavier on the referential, in PME the focus shifts towards the performative function so that, for example, the traditional border between educator and learner is blurred with the intention of producing more and better meanings as well as more and more meaningful lessons. For this reason, as commented above, the bodies of the people inside the classroom are not simply bodies (that listen to a verbal explanation by the teacher, take notes, process information or re-

quest permission to ask questions), but instead they can be reassigned, reinterpreted and recoded like musical instruments (that sing and/or create body percussion); like opera characters that experience problems and feelings similar to those which students might have in their own lives; like immigrants in a society which observes them with suspicion; like members of the LGBTI community¹³ who feel excluded by their peers; like messengers of peace during recess; like female victims of gender based violence; like political activists... all of these through music activities purposefully designed for each situation. It must be remembered that the meanings and lessons that take place in the classroom through EMPs arise as a result of certain “gambles”. Thus, it is through performative function that referential function is reached in the music classroom. These meaningful lessons are used in turn like elements of a “game” for future work in the class and hopefully go beyond classroom learning to be of use in the students’ lives outside of the school grounds.

Materiality

While materials and other objects used in the music classroom are also used with other subjects (for example sheet music, musical instruments, other sound making objects, music recordings and choreographies), in PME these artefacts are considered amongst others solely for their use in the context of a performative process. From a purely physical perspective, the aforementioned artefacts have important features for the development of EMPs such as spatiality (the volume and orientation of the piano, the distribution of chairs and Orff instruments in the classroom and location of the teacher’s desk), corporeality (the people who make up the class-group) and sonority (sound making material as a whole, including both objects and people). However, this *physical materiality* needs to be distinguished from the *performative materiality* that emerges from the class-group interaction between each other and with the material artefacts (moving, talking, singing and playing, as well as listening, feeling and looking). In other words, only through the performativization of physical materials in the music classroom is the spatiality, corporeality and sonority constructed, made perceptible and experienced.

13 Collective of lesbian, gay, bisexual, transgender and intersex people.

Mediality

While the written text and/or the music score serve as the central core for perception, attention and class-group discussions in a music history class or a vocal or instrumental interpretation class, in PME the group-class's communication, attention and perception are results of the EMP conditions. Here, *production* and *reception* (of educational music sequences) not only occur simultaneously but also mutually condition each other due to the particular dynamics of face-to-face interaction where production flows are bidirectional (teacher ↔ student[s]) and not only unidirectional (teacher → student[s]). Students and teacher can even negotiate performance norms; norms that are valid insofar as they are implemented (sometimes the rules can even be modified during the "game" if there is agreement on the change and the change is carried out).

Aestheticity

Throughout the majority of school curriculum areas (as well as in musicology studies) the student is expected to produce tangible results, for example written texts (in the student's language, in a foreign language, using the musical staff), solutions to specific problems (calculus, physics or chemistry, analysis of a musical work) or physical objects (in technology, visual arts). A PME, however, produces *events* and the emergence of these can sometimes be more important than what happens in general. From a teaching standpoint, a series of isolated music classes imparted at a specific hour is not what is important for students but that the continuity of classes offered provides opportunities to experience these emergences over time (hence the need for continuous music education for all students throughout compulsory schooling). In fact, many students may feel their first experiences lack meaning and may even question their "usefulness", especially in a society obsessed with results and almost disinterested in process. It is only when these experiences are gradually understood to be individually significant (i.e., to the extent that they progressively produce significant learning) that their importance will be understood. This is because in PME, activities are implemented for their aesthetic value, not as *artistic works* but

as *events*¹⁴, events that unleash power, make possible energy exchanges and facilitate diverse and changing groupings and where group cohesion is strengthened over time thanks to an array of socio-educational music activities.

Ethicality

Like any educational activity, PME has an intrinsic ethical component that is derived from the interactions between people. Without making explicit mention to the referential and performative dimensions in education, Huaquín Mora writes, “education is a practical activity by which educators shape students ethically through their behaviour and consistent attitudes, making teaching the imparting of what is morally right or good. At the same time, education is a theoretical activity that stimulates student’s natural curiosity to learn in a truly educational context; that is, the morally correct induces teachers to do what is intellectually valid or true” (Huaquín Mora, n. d.).

According to this author, then, it is the teacher’s responsibility to take up the ethic reins of the class. As most are aware, students have much to say and do with this topic as their presence in the classroom is far from passive. This is especially true bearing in mind the social character of a PME, as a class will become political if a teacher or student(s) try to impose on the other members of the class their particular musical tastes, personal views on a work or a composer, performer, or group; or the values which are transmitted by a particular style, genre or musical trend. Indeed, the EMP can be conceived of both as an aesthetic process and as a social, even political, process. PME challenges traditional dichotomies that have been established in music education between the musical and social (and also between the musical and political). PME classes always include in the broadest sense, musical/social/political elements, and it is from this space that ethical challenges arise in EMPs that cannot be ignored. Given that each member of the class-group is a co-participant and co-creator in the EMPs (albeit to different measures), everyone is jointly responsible for the development of the outcome, and both the teacher and the students must be aware of this.

¹⁴ Even in cases where specific teaching components might produce works in the traditional sense (compositions and collages, as well as concerts and recitals), PME is interested in the emerging processes of events created by doing the works, rather than the results of the works themselves isolated from the creation process.

5. Analysis of the educative music performance

As occurs in many situations, culture in general – and particularly in music – is something we are born into. Slowly it is incorporated in our bodies through successive repetitions throughout our life (festivals, rituals, the media, at school ...), to the point that it is assumed to be something natural instead of a social construct. Luckily, what has been performatively embodied, personified, and made our own, can also be reviewed, varied, rewritten and remodelled performatively to generate new meanings.

A semiotic analysis of the *educative music performance* would be one which looks at the way students process meaning-making; studying how from certain performative processes we conceive signs and attribute meaning to them (for example, certain sounds, sound environments and movements associated with specific music). Elements that cannot be understood as significant should not be taken into consideration. Semiotic analysis is interesting when it aims to describe and analyze the possible meanings that EMPs have for students, as a whole or in part, or even just one element of these. However, certain areas are not taken into account, such as the interaction between meaning and effect, the energy fields that arise and develop during the music teaching-learning process, the intersubjective relationships between participants when they are singing, dancing, playing instruments or improvising. It falls on performative analysis to investigate and explain these elements. Seitz expresses it as follows, “Faced with a semiotic interest that treats expressions of the body like readable text, the *pragmatic concerns* [...] seek in particular to investigate the effects and thereby sharpen perception” (Seitz, 2006: 34).¹⁵

Traditional music education, focused almost exclusively on the development of teaching materials and the production of new course material, has forgotten both semiotic and performative analysis in the implementation of these, which with conviction and dedication were once offered as novel. A good example of this is the case of the well-

¹⁵ „Gegenüber einem semiotischen Anliegen, das die Äußerungen des Körpers als lesbaren Text behandelt, sucht das [...] *pragmatische Anliegen* insbesondere die Wirkungen zu erforschen und dabei die Wahrnehmung zu schärfen.“

known and well-used active methodologies in music education. They focus almost exclusively on teaching music language through playful and participatory activities, leaving aside the scientific study of meaning and the relationship meaning/effect in the music classroom. Urgent investigation is needed on these and other aspects of educational and music practice as there are still many questions that 21st century music education needs answering. For example: How do the experiences of performative processes form youthful music identities? To what extent are students affected or transformed through a PME? How can the aesthetic experience provided by and through a music class be described and determined? Are these merely sensory experiences or does the experience go farther? Are the meanings students associate with sensory impressions a part of this experience ...?

Neither musicology nor curriculum theory can answer these nor other questions that performative music education is interested in. Thus, it is the task of this field to develop new research methods capable of understanding the purely performative in a music class, the intersection between the referential and performative functions (in other words, the significant and non-significant elements). This is particularly important in this field as, unlike a traditional class of music history or music analysis, the performative functions clearly prevail over the referential. Unlike classical methodologies in this field, through PME the contradictory experiences of students' daily lives must not be overlooked in the classroom (particularly on the difficult road to adulthood), nor should we ignore the walls of socio-cultural inequalities, the boundaries drawn by different youth aesthetics nor the dictates of not always successful educational laws that minimize (if not ridicule) the presence of the arts, dance and music in the education system. It is precisely these subjects that are in the best conditions to clearly show what really happens in the global, multimedialized and highly aesthetically idealized world of the present (see Rodríguez-Quiles, 2014b/2015).

In the case of dance, Seitz reminds us that “[w]here society radically encourages relationships with *competition, chance, staging skill* and the *ability* to experience, dance offers spectators a training ground where [...] not only can one experience competition, instability, loss of identi-

ty and meaning, but shows a seismographic¹⁶ inventory of what really matters to society and individuals. It not only represents what happens when the four principles of the game are out of control, but also when the boundaries between what is play and what is not are blurred” (Seitz, 2006: 37).¹⁷ Seitz’s considerations can be applied to the case of PME when the music room is transformed into a laboratory where students are not mere spectators, but co-participants and co-creators of the EMPs that are put in practice, playing with the German meaning of *spielen*, the double sense both to *play* (a musical instrument) and to *play* (itself). In fact, in music class the boundaries can also easily be blurred as alluded to by the German author, showing students the complex and rich sound/social/political kaleidoscope that societies are made of today, as well as suggesting new ways of addressing it in the future.

¹⁶ The adjective “seismographisch” is used with frequency in the German literature to refer to performative events, irregardless of the origin of these. The underlying idea behind this metaphor is to shake the foundation of the field in question thereby instigating new ways of its being addressed and conceptualized.

¹⁷ „Wo die Gesellschaft auf radikale Weise Umgang mit Wettbewerb, Zufall, Inszenierungsgeschick und Erlebnisfähigkeit fordert, bietet die Tanzkunst dem Zuschauer nicht nur ein Übungsfeld, auf dem [...] der Umgang mit Konkurrenz, Instabilität, Identitäts- oder Sinnverlust erlebbar wird, sondern zeigt in seismographischer Bestandsaufnahme, was in der Gesellschaft und den Individuen überhaupt vorgeht. Nicht nur wird dargestellt, was geschieht, wenn die vier Spielprinzipien außer Kontrolle geraten, sondern auch, wenn die Grenze zwischen Spiel und Nicht-Spiel fließend wird.“ (Italics in the original).

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European perspectives on music education

Adri de Vugt

1. Introduction

Describing European perspectives on music education is actually not that easy. Despite the question “what does “European” actually mean?” or “what is music education?” it is clear that the cultural and political landscape is quite diverse and complex. My intention is therefore not to give a complete overview neither will I come to clear-cut conclusions. I would like to give my impressions and inform you of what I have come across as an active member of a European network for music education in schools, the *European Association for Music in Schools*, (*EAS*). First, I will give some information on *EAS*. After this I will present some results of a project that attempted to picture music education in Europe in terms of content, hours, music teacher training etc. Thirdly, I would like to talk about the European policy and the attempts of all kinds of networks and bodies that emphasize the importance of music and music education. Finally I will draw some conclusions.

2. The European Association for Music in Schools

The *European Association for Music in Schools* is a relatively young organisation. It was founded in 1990. In its mission statement it states that *EAS* is a network for teachers, artists, scientists, associations and project partners – committed to the development and improvement of music education throughout Europe. “It brings together all those concerned with music edu-

cation to share and exchange knowledge and experience in professional fields and to advocate for high quality music education accessible to all".¹ The activities of *EAS* include:

- the organisation of an annual conference
- the organisation of meetings for students, both for students in music teacher training and doctoral students
- the maintenance of a lively website and activities on social media
- service for members, e.g. advice on project management
- the publication of a book series on music education in Europe
- cooperation with *ISME*² through organising a shared *EAS/ISME* Regional Conference
- cooperation with the *The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)*³ and *European Music School Union (EMU)*⁴
- the description of music education and music teacher training in the different European countries
- advocacy for Music Education by contributing to policy papers

EAS is connected to 25 countries. Each country is represented by a National coordinator. National coordinators are of high importance for the work and efficiency of *EAS*. They act as connectors between the National and the European network. They inform the *EAS* community about current developments in their country and in turn they keep their own network updated about what is happening in European music education. An important tool for this is the *EAS* country website they edit and administrate. Some national coordinators work together on a regional level. There is project cooperation between the Baltic states, Poland and Slovenia and there is a lively network of the Vysehrad countries, including Poland, Czech Republic, Slovakia and Hungary.

1 Retrieved from www.eas-music.org (latest accessed on 2nd of February 2016).

2 <http://www.isme.org/> (latest accessed on 2nd of February 2016).

3 <http://www.aec-music.eu/> (latest accessed on 2nd of February 2016).

4 <http://www.musicschoolunion.eu/> (latest accessed on 2nd of February 2016).

3. A picture of music education in Europe

Music education and the activities in and around schools in Europe are characterized by a fascinating diversity of approaches to music and to the training of music teachers and musicians. Europe has an extremely rich musical heritage, varying from classical music to contemporary music and from traditional folk to pop, rock and jazz. This is also recognizable in music education.

Even at first glance, a rich variety of practices in music education can be noticed. There is music education that takes place in classrooms with listening to music, composing, singing or playing an instrument and with varieties in musical styles and genres. And there is as well a rich world of musical learning that is taking place outside school: in educational concerts, at music schools, in choirs, ensembles, rockbands, etc. Formal and non-formal music education is much broader than that which is happening in schools.

Let us focus on music education in schools in the first place. An initial question while picturing music education in Europe might be what the differences in music education could be between countries. How does music education look like in Germany, in Spain, Italy, Cyprus? And what are the characteristics, the commonalities or differences?

When we think about music education in a particular country we might get the impression that countries can be characterized. One could think of the songfestival in Estonia, a brass class in Austria, the Kodaly approach in Hungary or Musical Futures in the UK. But what do these images actually say? Although there might be noticed some tendencies, all countries show, more or less, a very varied picture of what is happening in schools. It is too easy to characterize music education in the different countries according to the pictures as described above. Often the differences between countries are as broad and varied as the differences within one country.

However, official documents like policy papers, can give an idea of certain aspects that may be characteristic for one country. These documents can inform on the role of the National Curriculum, the amount of hours, who is been teaching music? How is music teacher training organised? It is worth having a look at these documents, bearing in mind that paper and practice are often different things.

An extensive description of music education in Europe was the result of the work of the music education network (meNet): A European Communication and Knowledge Management Network for Music Education,⁵ funded by the European Commission as part of the SOCRATES-COMENIUS programme. This project, running from 2006–2009 collected, compiled and disseminated information on music education in schools and music teacher training in Europe. One of the targets of the meNet project was inspired by a curiosity to identify the similarities and differences in Music Education (ME) systems in Europe. The focus point was to map out

- the political context of the education systems,
- the structure of the school systems,
- the amount of time given to Music Education across Europe as a compulsory or optional subject,
- music curricula across Europe,
- common aims and objectives for music education across Europe.

The collation and presentation of documentation on music education within the school systems of 20 European countries has been described according to particular criteria. In a handbook that can be found on the *meNet* website, there is given an overall presentation of Music Education in 20 school systems through diagrams and synopses. It must be noted that the accuracy of the information might have changed after the publication due to policy initiatives or revisions. Many of the information however can also be found on the *EAS* website where the same information may have been updated.

5 www.menet.info (latest accessed on 2nd of March 2016).

The following countries have been described.

- AT – Austria
- BE – Belgium
- CZ – Czech Republic
- DE – Germany
- EE – Estonia
- ES – Spain
- FI – Finland
- FR – France
- GR – Greece
- HR – Croatia
- HU – Hungary
- IT – Italy
- ME – Montenegro
- NL – Netherlands
- NO – Norway
- PL – Poland
- SE – Sweden
- SI – Slovenia
- SK – Slovakia
- UK – United Kingdom



Fig. 1 National descriptions by the meNet project⁶

Any understanding of Music Education in the countries surveyed must at first consider the system that underlies it. The chart here shows how the structure and duration of schooling are organised.

⁶ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en>
(latest accessed on 2nd of March 2016).

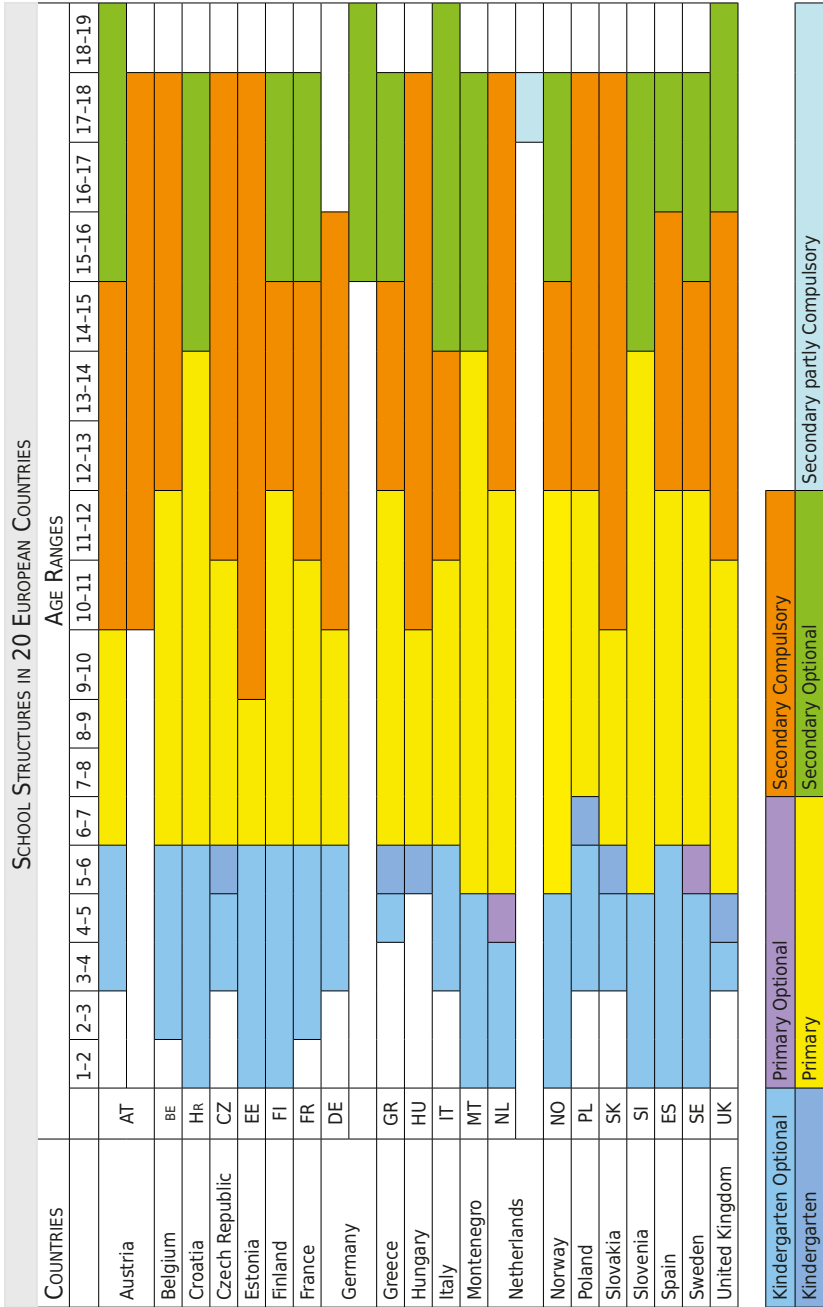


Fig. 2 School structures in 20 European Countries

This table makes clear that there are differences in the age ranges covered by “primary” and “secondary” education. As you can see, the starting age for compulsory schooling and the age at which children transfer to secondary education varies across these countries. There are also variations in the overall duration of compulsory education. The majority start compulsory schooling at the age of six, with all offering optional pre-school provision: from the age of three in eight countries and from the age of one in nine countries.⁷

There is more detailed information to be found on school systems in Europe at the *Eurydice* website.⁸ The Eurydice Network provides information on and analyses of European education systems and policies.

4. Music in the curriculum

In the *meNet* final report on music education in Europe, it is concluded that in all twenty countries, music is included in the compulsory school curriculum. According to the report, in curricula documents the values ascribed to in music education can be separated into three broad groups:

1. intrinsic values associated with the development of musical skills, knowledge and understanding necessary to make and respond to music,
2. knowledge, understanding and appreciation of cultural environment and heritage and
3. the contribution Music makes to the development of the individual and to communities through creativity, identity formation, personal development, and social interaction.⁹

According the *Eurydice* network, the concept of arts curricula varies greatly between European countries. In about half of them every arts subject is conceived separately in the curriculum (like music, visual arts). In other countries, the art subjects are considered together as an integrated area

⁷ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).

⁸ http://eacea.ec.europa.eu/education/eurydice/index_en.php (latest accessed on 1st of March 2016).

⁹ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).

(like the “arts”). Some curricula give a view of Music as an integral part of arts or cultural education alongside Visual Art, Dance and Drama. This is the case, for example, in the Netherlands, Germany and Poland. Some curricula emphasise a close relationship between Music and Dance, especially for primary education, for example in Norway. In all countries curricula include music and visual arts and in many it also includes drama, dance and craft.¹⁰

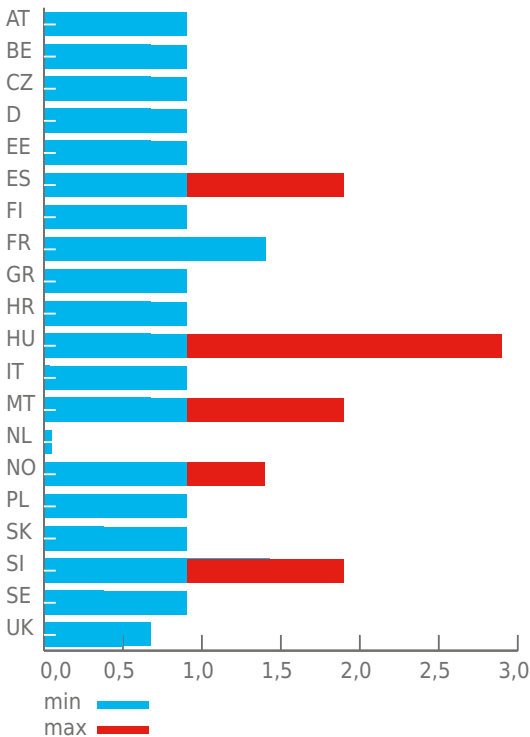
The question as to whether music or other art subjects should be taught separately or integrated is discussed in many countries, although in some countries more than in others. The issue is complicated. For example there are already several interpretations of the concept of integration and there is also debate about the purpose of it. The arguments for and against the integration of arts subjects are not underpinned yet by empirical research. Furthermore, the opinions about the desirability of integration of the arts subjects are often linked to broader views on educational reform (Haanstra, 2009).

¹⁰ http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf (latest accessed on 2nd of March 2016).

5. Time allocated to music education

Another conclusion of the *meNet* project was that Music is included as a compulsory subject in primary education in every country. Besides this there is some variation in secondary schools with compulsory Music as most common up to the age of 14 and optional after this age.

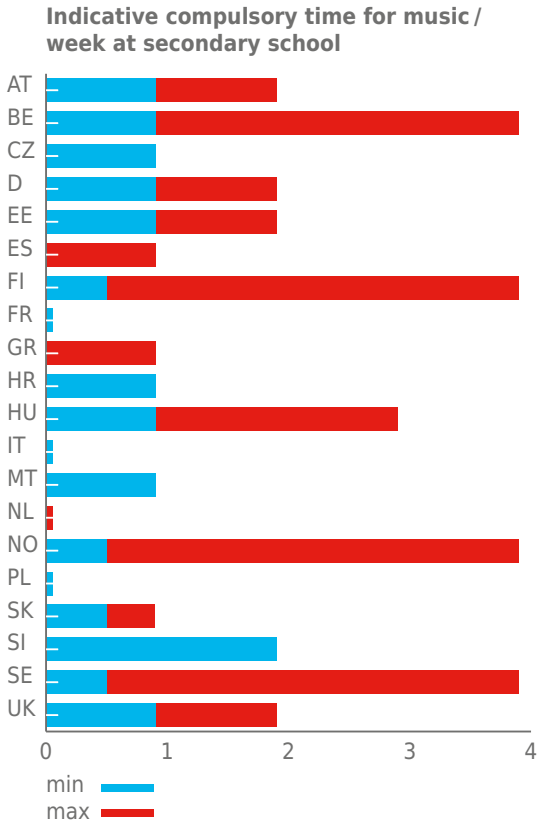
Indicative compulsory time for music / week at primary school



*In NL schools can decide how much time they devote to music as part of their Arts education Programme

Fig. 3 Time allocated to music in primary education¹¹

¹¹ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).



*In NL schools can decide how much time they devote to music as part of their Arts education Programme

Fig. 4 Time allocated to music in secondary education¹²

According to the final report there are often national guidelines for the amount of time pupils have music lessons, but it is mostly the case that individual schools have their own policy.¹² There are some countries in which there is no specific compulsory allocation of time for music as is the case in the Netherlands because Music is part of the integrated arts. In some countries, particularly in primary education, the time for music les-

¹² <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).

sons might be dependent on the presence of confident generalist teachers or specialist teachers for music; and on how important Music is for cultural life of the school. Due to the economical crisis and other factors there is some degree of pressure placed on schools to focus on “core” subjects such as language and mathematics.

It will be important to have further comparative investigations in to the question of how the structures and extent of school-based education affect the musical development of young people. From this perspective I would like to plead for research that is addressing issues on the level of content, aims, concepts and approaches. Quantitative research on, for example, allocation of time would provide definitive relevant information. But it is easily taken for granted that the more music education you get the better it is, but we have to understand that it is more important to see for e.g. what exactly is offered in these hours. It will also be interesting to see what the differences are between music education in primary, secondary and other levels, plus the effects of transition from one phase of schooling to the other; of the amount of time spent on music education in preschool/kindergarten and children’s music development.

6. Instrumental education

The *meNet* report states that in many European countries formal music education takes place outside of school as well. There are state or privately funded music schools which provide instrumental tuition and classes in music theory, aural skills etc. This means that there are in effect two music education systems running in parallel, with the more specialist tuition available to those who can access it.¹³ In some countries instrumental education is free for all who want it or that it is very accessible; in other cases it is only available to the musically able, and for others their parents may have to pay for it.

There is an increasing trend that both types of music education are blended. There is no clear distinction sometimes between so called “schoolmusic” and “instrumental education”.

¹³ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).

E.g. in Germany and Greece, there arises a trend towards all-day schools which will impact on the specialist music schools that take place during afternoons. In England, instrumental tuition is available for free or subsidised by the state through Music Services who provide tutors who visit schools to teach individuals and groups. Some similar developments can be seen in the Netherlands and Germany. There are projects that emphasize instrumental tuition for all children.

These changes in music education definitely have an impact on how we must see music education. What are for e.g. the effects of all these initiatives on music in schools? How does the specialist music school affect attitudes to music in ordinary schools? Do music teachers from both types of institutions collaborate in discussions on, for example, the curriculum, on the learners' progress, on complementary approaches? What is the experience of young people who are accessing both forms of music education simultaneously?

7. Curriculum documents

When we have a look at curriculum documents it shows that there is no consistent way in which these documents describe and present aims, content or learning outcomes for music as a school subject. Some documents show a clear philosophy and describe clear starting points for music education and are less concerned with defining specific content. Others give detailed lists of the musical skills, knowledge and repertoire that should be taught in clear steps for all the age groups. Most documents include statements about ways of learning, focusing on practical knowledge for performing, composing and listening and understanding of social and cultural contexts for Music. Although improvising and arranging are often mentioned, composing is less usual, especially in primary education. Also listening and responding to Music, learning about music and becoming critical are mentioned in most of the curricula. There are a few curricula that refer to a comprehensive study of music history (e.g. like in Germany, Croatia and Estonia). Most mention music of the past or its heritage – or the development of music – without much detail.¹⁴

¹⁴ <http://menet.mdw.ac.at/menetsite/english/topics.html?m=1&c=0&lang=en> (latest accessed on 1st of March 2016).

In many curriculum documents music education is described in separate activities of music making: composing, performing, listening and understanding. However at the same time an holistic and integrated approach to music education is almost always advocated. Some documents emphasize the importance of integrating the activities, knowledge and understanding of music in order to make learning meaningful (see, for example Austria).

Only a minority of countries give an emphasis on integrating music with other arts subjects (Germany/Czech Republic/Slovakia/Austria/Poland). The Netherlands seems to go further and outlines themes and topics for cross curricular learning. In Greece, cross curricular links are encouraged throughout the whole music curriculum.

We should realize that there are often gaps between the stated aims and objectives presented in all these documents and practice. It might be interesting to explore in more detail how the day to day experiences of teachers and their students in music lessons relates to the written curricula. While reading each country's documents, one can find many common topics, approaches and emphases. However, there are also many differences in the level of comprehensiveness. It may be clear that a very well formulated and structured document does not necessarily mean that the quality of music education in schools is of equal weight. Nevertheless it can at least indicate recognition and intent.

The importance of curricula documents cannot be emphasized enough. They function in many ways as instruments to show intentions and weight of music as a school subject, as a tool for further development and as a mirror for the practice of music education. Even if they do not always reflect the reality, they are important in many ways.

8. Specialist and generalists

In many school systems in Europe and elsewhere generalist teachers are required, in principle, to teach all curriculum subjects to children in elementary schools. There are many variations in the way music is taught and by whom. At some schools there might be a music specialist teacher, in others music is taught by the generalist teacher or not at all. Some schools do have a generalist teacher who teaches music in all classes. There might also be collaborations between generalists and specialists or cooperation

with other institutions. I would like to argue that music can and should be taught by both specialists and generalists, and collaborations of other kinds are important as well. However, the generalists' training for music is limited and is often lacking and accordingly teachers do not have the confidence always to teach music in a good and stimulating way. We can have serious concern about music education in primary. According to Hennessy (2013) "we know that in practice the picture is far from clear and children's music education can be alarmingly varied in quality, scope and quantity" (p.183).

9. European policy

When we look at the international and European cultural policy contexts for music education, there are some policy papers worth mentioning. First there are the strategies developed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) concerning arts education.

In the last decades UNESCO had shown growing interest in arts education by promoting the role of arts teaching as a fundamental element in education, especially in strengthening the promotion of cultural diversity. Arts are seen as integral to life and function, creation and learning are intertwined.¹⁵ UNESCO emphasizes that both learning through the arts and learning in the arts are important. The Convention on the Protection and Promotion of the Diversity of Cultural Expressions¹⁶ in 2005 is widely considered as the important charter for international cultural policy. It defines a human's right to cultural self-determination by international law. (Dudt, 2012).

In 2006 the first World Conference on Art Education was held. The outcome of the conference was the Road Map for Arts Education, a 20-page document that provides a practical and theoretical framework with guidance for strengthening arts education worldwide.¹⁷ The Road Map is striving for a common understanding among educators, parents, artists,

¹⁵ www.unesco.org/new/en/culture/themes/creativity/arts-education/about/approach/ (latest accessed on 5th of March 2016).

¹⁶ http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html (latest accessed on 5th of March 2016).

¹⁷ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf (latest accessed on 5th of March 2016).

directions of schools, ministries, policy makers and all kinds of organisations of the importance of Arts Education for the development of learners' creative capacities required for the 21st century. Furthermore the document is aiming at the improvement of the quality of Arts Education. The Roadmap was continued with the Seoul Agenda¹⁸ in 2010 that came up with three broad goals:

- Goal one: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education
- Goal two: Assure that arts education activities and programmes are of a high quality in conception and delivery
- Goal three: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.

Each of these goals includes strategies and action items.

In 2010 the European Music Council (EMC) launched a working group on music education to explore the implementation of the Seoul Agenda and seek ways of adapting the document for the music sector in Europe. The outcome was the so-called Bonn Declaration, a document that is directed at the music education sector and at political decision makers.

The first goal of the Bonn Declaration is focusing on access: "Access to music education and active music participation is a human right which has to be ensured for people of all ages and all backgrounds in Europe".¹⁹ This access includes lifelong learning, participatory music education as part of the curriculum, recognition of non-formal and informal music education opportunities, the variety of places in which music education is offered and reflects the diversity of society and the cooperation with artistic and non-artistic disciplines.

The second goal emphasizes the importance of and requirements for high quality music education: "Assure that arts education activities and programmes are of high quality in conception and delivery".

The document states quality in music education can be achieved and improved for instance by the employment of high quality music education practitioners at the earliest stages of education (pre-kindergarten and

¹⁸ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf (latest accessed on 5th of March 2016).

¹⁹ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/BonnDeclaration_EN.pdf (latest accessed on 13th of November 2016).

pre-school education), the pedagogical training in professional training of musicians and musical training for all education professionals, as well as a modernised music teacher training and the development of appropriate evaluation systems (for all educational settings).

The third goal reflects “interdependence of the individual and society and re-emphasizes the potential of music for social responsibility and intercultural dialogue”.²⁰ The declaration states for instance that music education must be context-driven and take into account the changes in society, intercultural training should be included in professional training for all musicians and music education practitioners, music education institutions in the formal sector and organisations offering non-formal music education should offer more activities which are aimed at addressing and resolving social and cultural challenges¹⁶. The recommendations of the Bonn declaration are not only addressed to politicians and governments, they are also addressing the organisations in the music field.

The European Union seems to take the issue of arts education seriously, especially through the European Agenda for Culture and the inclusion of creativity in the strategic framework for education and training. “However, there is still no specific programme to support arts education initiatives and with the lack of the word “culture” in the Europe 2020 strategy it is important to continue emphasizing the importance of arts and culture and education for the European project particularly in times of an European financial and economic crisis.” (Dudt, 2012: 131).

10. Music Education in the 21st century

The musical and cultural variety is one of the most significant characteristics of European culture. This is one of the great challenges for music education. But there are many demographic, sociological, cultural and economic changes in society that require an overall shift in the way we think about music education. We really need to think about music education in a totally different way. Musical learning is not limited to the school period only: people learn music during their whole lifespan and children and youth are exposed to many musical experiences.

²⁰ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/BonnDeclaration_EN.pdf (latest accessed on 13th of November 2016).

There is much musical learning that takes place outside school: sometimes organised by the school like in educational concerts, or provided by art centres, music schools, music communities like orchestras, etc. As schoolbased music educators we should realize that learning music takes place in many ways and that music education in school is just one of the, very important, learning experiences the child has.

The many musical environments a child can be confronted with may include educational projects of concert halls, instrumental education at a music school, playing in a rock band, music lessons at school and other informal communities of practice, watching Youtube or listening to music on a smartphone.

Music education activities in schools are of great importance because they can reach all young people. This education should however be strongly connected to the other learning environments. There are chances of all kinds for collaborations between schools and cultural animateurs many already exist or are being established – in some countries more than others. Although initiatives by institutions and schools are essential in this, collaborations between networks will also be important. I would like to illustrate this as the basis of an organisation like The European Association for Music in Schools.

There are many different musical contexts and accordingly many European organisations: EAS (European Association for Music in Schools), AEC (European association for higher music education, like conservatoires), EMU (European Music school Union), but, in addition, organisations like Europa Cantat, Jeunesses Musicales, The associations for string players ESTA, pianist (EPTA), etc. The changes in society have led to the development of all kinds of collaborations between schools and cultural actors, and many are still being established. But in general there is still much separation between these worlds. Now that music educators, schools, musicians and cultural organisations are becoming more and more involved in the field of school-related music education, it is important that they work together. This is essential if greater coherence and quality is to be improved. It is in fact that the learner that will benefit. We also need to join forces amongst music associations, institutions and professionals to advocate for music education at large. Without good music education there will be no musicians in the future, without good music teacher training

there will be no music education, without musicians there will be no audience. All this means that we have to reconsider what music education should be.

11. Music Education and 21st century skills

I don't think I should repeat here the importance of music education. We all know the arguments. It is believed that being musical is integral to human design. This means that everyone can learn music. It is also clear that early experience of music in childhood is important and that this can have a powerful formative influence for further engagement as an adult. Our experiences of music are framed and shaped by musical interactions within particular sociocultural contexts, as well as being flavored by individual subjectivity, maturation, and biography (Welch & McPherson, 2011).

There is a tendency that we as music educators would like to stress the importance of music education in terms of its transfer value to other domains. I think if we can convince politicians and others that music education has an impact on other areas, that's fine. But at the same time we should be careful.

The main findings of a study of scientific research and presented in reports like *Art for Art's Sake*,²¹ suggests that there is not yet support for the claim that art education has a positive effect on school performance in subjects like math and language. Let us keep in mind that the main justification for cultural education relates probably more to the unique value of the art itself, than to the alleged side effects.

12. What can we conclude?

Music education and the activities in and around schools in Europe are characterized by a fascinating diversity of approaches to music and to the training of music teachers and musicians. A trial to map out what the characteristics of the different countries are is meaningful but at the same time problematic. A first question is often how much time is allocated to music education. A comparison of the level of concrete data, like the

21 <http://www.oecd.org/edu/ceeri/arts.htm> (latest accessed on 13th of November 2016).

amount of hours, is only meaningful if the context is taken into account and when there is comparative investigation of how the structures and extent of school based education affect the musical education of young people.

It should be noted that Musical learning is not limited to the school period only: people learn music during their whole lifespan and children and youth are exposed to many musical experiences. There is much musical learning taking place outside school and music educators need to connect to that. Collaborations with other educators like generalists, artists and organisations are very important for the quality, improvement and sustainability of music education.

High quality music education requires, of course, highly skilled professional music teachers, as well as generalist teachers who have the confidence and inspiration to teach music and abilities to cooperate with professional musicians and music teachers. Good music education can only be provided by a shared expertise of different professionals.

We must continue to repeat to our ministries, policy makers and stakeholders the importance of music education, and at the same time we also need to develop creative partnerships at all levels between schools, and teachers and musicians, science and community organizations.

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SOMA – An der Universität Mozarteum Salzburg

Das Bekenntnis einer Musik- und Kunstuniversität zur Pädagogik

Monika Oebelsberger

1. Einleitung

Seit mehreren Jahren wird die Reform der PädagogInnenbildung in Österreich intensiv vorangetrieben. Die besondere Problematik dabei stellt die derzeit zweigleisige Ausbildung der PädagogInnen in Österreich dar: An den Pädagogischen Hochschulen werden GrundschullehrerInnen (GeneralistInnen) und LehrerInnen für die Sekundarstufe I (HauptschullehrerInnen – FachlehrerInnen), an den Universitäten GymnasiallehrerInnen (Sekundarstufe I und II) ausgebildet. Der Lehrplan an den Hauptschulen und an den Gymnasien Unterstufe (5.–8. Schulstufe) ist identisch, wird aber bislang von unterschiedlich ausgebildeten (und entlohnten) LehrerInnen unterrichtet. Naheliegend also, dass die Ausbildung der SekundarstufenlehrerInnen vereinheitlicht und institutionell zusammengeführt werden soll. Dies führte dazu, dass zu Beginn der Diskussionen um eine Reformierung der PädagogInnenausbildung die unterschiedlichen Institutionen ihren jeweiligen Ausbildungsbereich abzusichern suchten. In dieser unklaren Situation hat die Universität Mozarteum in allen universitären Gremien ein klares Bekenntnis zur PädagogInnenausbildung abgegeben, indem sie die SOMA (School of Music and Arts Education) eingerichtet hat.

Dabei standen folgende Überlegungen im Vordergrund: Eine Kunstuniversität, die sich ausgezeichnete Studierende wünscht und auf kulturinteressiertes und -zugewandtes Publikum im Sinne aller AbsolventInnen angewiesen ist, muss sich um eine starke PädagogInnenbildung bemühen.

Die Ausbildung exzellenter KünstlerInnen ist fundamentaler und we-
sensbestimmender Anspruch einer Musik- und Kunstuniversität. Dieser
Anspruch beinhaltet aber auch die Gewährleistung einer hochwertigen
und anspruchsvollen Ausbildung von PädagogInnen, um so eine Heran-
bildung eines entsprechenden künstlerischen Nachwuchses ebenso wie
die Voraussetzungen für eine aktive Kulturarbeit mit effizienter Breiten-
wirkung in der Gesellschaft zu gewährleisten – Stichwort: Publikum.
Dahinter steht die Erkenntnis, dass bestens qualifizierte PädagogInnen
der Dreh- und Angelpunkt eines hochwertigen, lebendigen Kulturlebens
sind. Exzellente LehrerInnen sind in der Musik- und Kunstvermittlung
als MultiplikatorInnen unverzichtbar, um bei jungen Menschen Begeis-
terung zu wecken und grundlegende Erfahrungen zum Aufbau und zur
aktiven Nutzung eines bereichernden Kulturlebens in der Gesellschaft zu
ermöglichen.

Die Universität Mozarteum trägt dieser Tatsache in hohem Maße
Rechnung und sieht in der PädagogInnenbildung eine bildungspolitisch
wichtige Kernaufgabe der Musik- und Kunstuniversitäten. Die Lehr- und
Forschungstätigkeit in allen Bereichen der Musikpädagogik (Allgemeine
Musikpädagogik, Instrumental- und Gesangspädagogik, Elementare Mu-
sik- und Tanzpädagogik, Universitäre Lehrgänge) sowie in der Kunstpä-
dagogik hat am Mozarteum eine lange Tradition. Im Rahmen der SOMA
werden bereits bestehende Binnen- und Außenstrukturen in Forschung
und Lehre intensiver vernetzt und somit wird die Grundlage zu einer
zeitgemäßen PädagogInnenbildung und für die Entwicklung neuer Lehr-
konzeptionen für den künstlerischen Bereich geschaffen. Innerhalb der
Universität soll die SOMA als Departement übergreifende Plattform die
koordinierende Verantwortung für eine qualitätsvolle, forschungsbasier-
te Musik- und KunstpädagogInnenbildung und darauf begründete Nach-
wuchsförderung übernehmen. Die einzelnen Beiträge zur pädagogischen
Lehre und Forschung an den unterschiedlichen Fachabteilungen und In-
stituten der Universität können so besser aufeinander abgestimmt und
systematisch aufgebaut werden.

2. SOMA – School of Music and Arts Education

Die Struktur der SOMA integriert bestehende und neue Elemente. Sie gestaltet sich wie folgt:

AUSBILDUNG/NACHWUCHSFÖRDERUNG	PRAKTIKUMSFELDER/VERNETZUNG
<p>STUDIENRICHTUNGEN</p> <ul style="list-style-type: none"> • Lehramt Musikerziehung/ Instrumentalmusikerziehung/ Bildnerische Erziehung/Textiles Gestalten/Werkerziehung BA/MA • Instrumental- und Gesangspädagogik BA/MA • Elementare Musik- und Tanzpädagogik BA/MA • PhD Studium (Doktor of Philosophy) 	<ul style="list-style-type: none"> • Schulen • Musikschulen • Kulturträger (Stiftung Mozarteum, Biennale, Wiener Sängerknaben, Deutsche Oper und Komische Oper Berlin ...)
FORSCHUNG	FORTBILDUNG
<ul style="list-style-type: none"> • Plattform für musik- und kunstpädagogische Forschung • Wissenschaft und Kunst • Europäisches Doktorandenkolloquium • Sparkling Science • ... 	<ul style="list-style-type: none"> • Universitäre Lehrgänge • Internationale Sommerkurse • Tagungen/Symposien/Kongresse

In der Struktur der SOMA wird das breite Feld für eine aus Sicht der Universität „gelingende“, an den rezenten Anforderungen orientierte, Kunst- und MusikpädagogInnenbildung deutlich.

3. Einbindung in ein authentisches Kunstfeld

Eine besondere Bedeutung kommt dabei der Einbindung der PädagogInnenbildung in ein authentisches Kunstfeld zu. Zukünftige LehrerInnen werden bis zu 40 Jahre lang das Fach Musik unterrichten. Das heißt, sie müssen neben der Liebe zur Arbeit mit den Kindern und Jugendlichen auch eine vertiefte Beziehung zum „Fach“ Musik aufbauen. Dabei ist ihre Ausbildungszeit entscheidend für ihr lebenslanges Verhältnis zur Musik. Erfahrungen, die sie während ihrer Studienzeit machen können, sind bestimmend für ihre jahrzehntelange pädagogische Arbeit. Die eigene künstlerisch-musikalische Gestaltungskompetenz muss in den Jahren des Studiums durch eine qualitativ anspruchsvolle künstlerische Ausbildung grundgelegt werden, um gewährleisten zu können, dass zukünftige MusiklehrerInnen situationsflexibel, lebendig und kreativ unterrichten können. Nur Musiklehrende mit einem hohen künstlerischen Potenzial sind in der Lage ihren Unterricht an den unterschiedlichen Interessen und Ausdrucksmöglichkeiten der jeweiligen SchülerInnen zu orientieren und deren künstlerischen Ausdruck bestmöglich zu fördern. Lehrende, die befähigt sind, aus einem entsprechenden künstlerischen Fundus zu schöpfen, sind nicht auf vorgegebene, vereinheitlichende und ausdrucksreduzierende methodische Einheitsmodelle angewiesen, sondern sind in der Lage eigenverantwortlich und selbstbestimmt entsprechende Lehrangebote zu machen. An der Universität Mozarteum wird diese wichtige Säule der Musik- und KunstlehrerInnenausbildung durch künstlerisch-praktische Studienangebote definiert und ist sachlogisch mit dem gesamten Studienangebot der Universität aufs Engste verwoben. Somit wird die Verbindung von künstlerischer Praxis und theoretischer Reflexion für die Entwicklung der Qualifikation im Bildungsfach gefördert. Einige konkrete Beispiele sollen dies verdeutlichen: Studierende der Schulmusik wirken an Operaufführungen der Opernklassen mit; Studierende der Schulmusik wirken an Vortragsabenden der künstlerischen Klassen mit; Studierende der Schulmusik sind Mitglieder des Kammerchors der Universität Mozarteum; Studierende der Schulmusik sind in den künstlerischen Klassen gemeinsam mit Konzertfach- und IGP (Instrumental- und Gesangspädagogik- Studierenden; Lehrveranstaltungen werden kooperativ mit unterschiedlichen künstlerischen Fächern bzw. Wissenschaftsdisziplinen angeboten: z.B. Musikdidaktik und Komposi-

tion (Schulmusikstudierende erarbeiten mit Studierenden der Kompositionsklasse didaktische Modelle zu deren Kompositionen)/Musikdidaktik und Musikwissenschaft (Studierende der Musikpädagogik erarbeiten exkursionsdidaktische Modelle zu musikwissenschaftlichen Themen)/Musikdidaktik und Musikpsychologie (Studierende der Musikpädagogik erstellen einfache Forschungsmodelle zu musikpsychologischen Themen)/Musikdidaktik und Kunstdidaktik (Studierende der Musikpädagogik erarbeiten gemeinsam mit den Studierenden der Kunstklassen fächerübergreifende Unterrichtsmodelle) ...

4. Anbindung der Lehre an fachrelevante Forschung

Ein weiterer entscheidender Punkt für die Ausbildung von Kunst- und MusiklehrerInnen ist die Anbindung der Lehre an fachrelevante Forschung. Eine umfassende Ausbildung erfordert einen ständigen, intensiven Dialog von Kunst, Forschung und Lehre. Nur so können erzielte Forschungsergebnisse im Grundlagenbereich wie auch Angewandte Forschung im Berufsfeld konsequent in die Ausbildung und in die zahlreichen fachspezifischen schulpraktischen Übungen während des Studiums einfließen und umgesetzt werden. Aus diesem Grund ist die Etablierung einer kunst- und musikpädagogischen Forschungsplattform ein wichtiger Bestandteil der SOMA und soll bereits bestehende Forschungsinitiativen ergänzen und vor allem den interdisziplinären Aspekt verstärken.

5. Einbeziehung verschiedener Praktikumsfelder

Neben der inneruniversitären Vernetzung wird auch ein großes Augenmerk auf die Vernetzung mit außeruniversitären Bildungs- und Kulturträgern gelegt. Neben der Zusammenarbeit mit Praktikumschulen (Allgemeinbildende Schulen, Musikschulen ...) und anderen Praxisfeldern (Elementare Musik- und Tanzpädagogik, Soziale Integration, Musikpädagogik) werden auch seit Jahren musikpädagogische Projekte mit regionalen Kulturinitiativen wie z.B. der Mozartwoche in Salzburg

(Stiftung Mozarteum) umgesetzt. Dabei entwickeln die Studierenden z.B. musikdidaktische Modelle, um SchülerInnen auf die musikalischen Angebote der Stiftung Mozarteum im Rahmen der Mozartwoche neugierig zu machen. In diesem Projekt stellen zunächst die Studierenden ihre Konzepte untereinander vor, dann werden diese in Workshops mit den Klassen umgesetzt. Ein gemeinsamer Konzertbesuch eines Konzertes im Rahmen der Mozartwoche bildet den Abschluss der Workshops.

6. Fort- und Weiterbildung

Im Sinne des LLL (Life Long Learning) sieht die Universität Mozarteum auch im Bereich der Fort- und Weiterbildung einen wichtigen Aufgabenbereich der Musik- und Kunstuniversität. Dies schlägt sich vor allem im Studienangebot der Universitären Lehrgänge im pädagogischen Zusammenhang nieder.

Folgende Lehrgänge werden derzeit angeboten: Musiktheatervermittlung (in Kooperation mit dem Institut für Szenische Interpretation von Musik und Theater (<http://www.musiktheaterpaedagogik.de/>) sowie der Komischen Oper und der Staatsoper Berlin); Kinder- und Jugendchorleitung (in Kooperation mit den Wiener Sängerknaben); Advanced Studies in Music and Dance Education – „Orff-Schulwerk“; Musik und Tanz in Sozialer Arbeit und Integrativer Pädagogik; Elementare Musik- und Bewegungspädagogik.

Dieses Angebot deckt ein breites Feld möglicher musikpädagogischer Initiativen ab und steht in direktem Bezug zum grundlegenden Interesse der Universität an einem zukünftigen kunstbegeisterten und fachkundigen Publikum.

7. Zusammenfassung und Ausblick

Die Universität Mozarteum (www.uni-mozarteum.at) hat mit der Einrichtung der School of Music and Arts Education (SOMA) ein klares Bekenntnis zur bestmöglichen Ausbildung von PädagogInnen in allen Feldern der Musik- und Kunstpädagogik abgegeben. Eine anspruchsvolle Ausbildung der zukünftigen Kunst- und MusikpädagogInnen ist Voraussetzung für ein lebendiges und offen zu gestaltendes Kulturleben

einer Gesellschaft, die in der Freiheit der Lebensgestaltung und des Lebensausdrucks ein Grundbedürfnis und -recht der Menschen anerkennt. Im Sinne aller AbsolventInnen ist dieser Anspruch auch professionsbezogene Notwendigkeit, denn kein(e) KünstlerIn, kein(e) MusikerIn kann ohne kunst- und musikinteressiertes Publikum sein künstlerisches Anliegen umsetzen. Nicht zuletzt ist eine exzellente Universität auf exzellenten Nachwuchs angewiesen, der wiederum von exzellenten PädagogInnen herangebildet werden muss.

Musikunterricht und Musiklehrerausbildung in der Slowakei

Irena Medňanská

1. Einleitung

Der Beitrag stellt das System der musikalischen Bildung in der Slowakei vor, gliedert in das allgemeinbildende und das Musikschulwesen. Gezeigt werden Umfang, Inhalt und Ziele der Musik in der Grundschule und deren Verankerung im staatlichen Bildungsprogramm. Im besonderen stellen wir das System der Kunst-Grundschule mit ihren vier Kunstabteilungen vor. In diesen Schulen wird der spezielle Kunstunterricht in Musik, bildender Kunst, Tanz und dramatischer Kunst erteilt. Die Struktur dieser Kunst-Grundschule ist in Europa einmalig und wird als Modellbeispiel der gesamt-künstlerischen Ausbildung präsentiert. Ein weiterer Schwerpunkt des Beitrages liegt in der Darstellung der Studienprogramme für verschiedene Musik-Lehrämter im Kontext der Bologna-Deklaration an den slowakischen Universitäten.

2. Schulwesen in der Slowakei nach 1990

Nach der Wende im Jahre 1990 hat man selbstverständlich im Schulwesen an erster Stelle politische Änderungen eingeleitet. Im allgemeinbildenden Schulwesen (Grundschulen, Gymnasien) wurde aus dem Unterrichtsinhalt die Ideologie der Einheitspartei – der Partei der Arbeiter und Bauern – eliminiert, das religiöse Denken wurde freigestellt¹ und man versuchte im gesellschaftlichen Leben die Demokratie aufzubauen.

¹ Man hat versucht, provisorische Lehrbücher herauszugeben. In die Synopse der Pflichtfächer der Grundschule wurde auch eine religiöse Ausrichtung hinzugefügt. An den Universitäten wurden die marxistisch-leninistischen Institute aufgelöst.

In den vergangenen 25 Jahren sind im Bereich des Schul- und Hochschulwesens mehrere kleinere und größere Reformen durchgeführt worden, fast jeder neue Schulminister war daran beteiligt. Da die Schulminister in der Slowakei oft wechselten, blieben viele dieser Reformen unvollendet und wurden immer wieder durch neue Reformen überdeckt.

Die Teilung der Tschechoslowakischen Republik im Jahre 1993 in zwei selbständige Staaten – Tschechische und Slowakische Republik – haben im Schulwesen fast keine Änderungen mit sich gebracht. Ausgehend von den zwei verschiedenen Sprachen (Tschechisch und Slowakisch) gehörten Kultur und Schulwesen zu den Bereichen, die schon in den 50er-Jahren im tschechischen und slowakischen Teil der Republik autonom funktionierten.

2.1 Neue Schulreform in der Slowakei im Jahre 2008

Eine umfassende Schulreform trat im September 2008 mittels zweier wichtiger Gesetze in Kraft.² Obwohl schon vorher, so doch hauptsächlich nach dem Eintritt der Slowakei in die Europäische Union im Jahre 2004 zeigte sich ein Bedarf der Einheitlichkeit von Begriffen für die einzelnen Bildungsstufen. Um diese Einheitlichkeit zu verwirklichen, wurde die Europäische Qualifikation ISCED (International Standarts Classification of Education) zugrunde gelegt, um die Bildungsstufen in der Slowakei zu bezeichnen.

Primarstufe

- *ISCED 0* – Vorschulbildung (Kindergarten) tägliches Musizieren,
- *ISCED 1* – primäre Bildung (1.–4. Klasse) je eine Wochenstunde *Musik*.

Sekundarstufe

- *ISCED 2* – sog. niedere Sekundarstufe (5.–8. Klasse) je eine Wochenstunde *Musik* (1.–3. Klasse des achtjährigen Gymnasiums),³

2 Legislative Grundlage zu dieser Reform bildeten: Gesetz Nr. 245/2008 über die Erziehung und Bildung (Schulgesetz) und Gesetz Nr. 317/2009 über den pädagogischen Angestellten.

3 In Deutschland und Österreich handelt es sich um die Klassen 5–9, Sekundarstufe I.

- *ISCED 3* – sog. höhere Sekundarstufe Klassen 1–4 des klassischen vierjährigen Gymnasiums⁴ (4.–8. Klasse des achtjährigen Gymnasiums),
- *ISCED 3B* – Konservatorium: 1.–4. Klasse bis zum Abitur,
- *ISCED 4* – Konservatorium: Zweijähriges Aufbaustudium 5.–6. Klasse, Erwerb des Titels Dis. art.

Die neue Schulreform beruht inhaltlich auf zwei Ebenen. Die erste ist durch das höchste curriculare Dokument bestimmt, bezeichnet als *Staatliches Bildungsprogramm* (*Štátny vzdelávací program – ŠVP*). Auf der Grundlage dieses Bildungsprogrammes, das die Ziele, Kernkompetenzen und Inhalte der Bildung definiert, erstellen die Schulen ihre sog. Bildungsprogramme der Schule.

Im *Schulbildungsprogramm* (*Školský vzdelávací program – ŠkVP*) berücksichtigt die Schule ihre Profilierung, Bedürfnisse, Anforderungen und regionalen Bedingungen. Das Schulbildungsprogramm kann das vorgeschriebene Staatliche Bildungsprogramm ergänzen.

Für die Sekundarstufe I und II sind im Staatlichen Bildungsprogramm die einzelnen Fächer in acht Lernbereiche untergliedert.

2.2 Musik als Gegenstand in der Grundschule und im Gymnasium

Musik gehört zum Lernbereich *Kunst und Kultur* – neben bildender Kunst und Kunsterziehung. (Abb.1) Bei der Reform von 2008 kam es zur Reduktion des Gegenstandes Musik in der 8. und 9. Klasse der Grundschule zu Gunsten des Sprachunterrichts und der Informatik. Nach beträchtlichen Protesten und Argumentationen der Musiklehrer wurde als Kompromiss der Gegenstand *Kunsterziehung* in die 8. und 9. Klasse eingeführt. Die Crux lag einerseits in der Zeitvorgabe von nur einer halben Stunde pro Woche (d.h. zwei Stunden pro Monat), andererseits in der Integration weiterer Kunstbereiche – außer Musik noch bildende und dramatische Kunst und andere aktuelle Formen der visuellen Kunst, (Webdesign) und dazu möglichst noch Besuche von Konzerten, Galerien in der Stadt und der Region. Inhaltlich wäre das ein wünschenswerter und breit dargestellter Plan, der mindestens zwei Wochenstunden benötigte. Nur die

4 In Deutschland und Österreich handelt es sich um die Klassen 10–12, Sekundarstufe II.

Hälfte davon wurde Realität. Außerdem brachte dieser Gegenstand große organisatorische und personelle Schwierigkeiten. Laut Lehrinhalt sollte ein universal kunstorientierter Lehrer unterrichten. An den Schulen sind aber Lehrer für Musik und bildende Kunst eingestellt. Meistens wurde praktisch ein halbes Jahr Musik und ein halbes Jahr bildende Kunst unterrichtet. Diese Gegebenheiten brachten viele Probleme in der Erstellung der Stundentafel, so dass die betreffenden Klassen letztendlich zu einer Kunstveranstaltung gegangen sind und so der monatliche Unterricht zeitlich abgedeckt wurde.

ISCED 1, ISCED 2: RAHMENRICHTLINIEN FÜR DEN BILDUNGSBEREICH KUNST UND KULTUR IN DEN JAHREN 2008-2015											
Bildungsbereich	Gegenstand Klasse	1.	2.	3.	4.	5.	6.	7.	8.	9.	Gesamt
Kunst und Kultur	Bildende Kunst	1	1	1	1	1	1	1			7
	Musik	1	1	1	1	1	1	1			7
	Kunsterziehung								0,5	0,5	1
											15

Abb. 1 Künstlerische Fächer im Lernbereich Kunst und Kultur in ISCED 1 und ISCED 2 bis zum Jahre 2015

Die steigende Unzufriedenheit der Lehrer, der Schuldirektoren aber auch der Elternvereine führte zu einer Revision des gültigen Bildungsprogramms. Ab September 2015 wurde eine Innovation erreicht, in der Musik und bildende Kunst wieder als selbständige Fächer unterrichtet werden. Hier ist die Musik im Nachteil gegenüber der bildenden Kunst. In der gesamten Schulpflicht hat sie insgesamt drei Stunden weniger.⁵

⁵ Dieser Unterschied zur bildenden Kunst bringt wiederum viel Argumentationsbedarf. Es gilt nachzuweisen, dass aus den sog. frei verfügbaren fünf Stunden in der 9. Klasse eine Stunde für Musik in die Kategorie der Pflichtstunden übergehen muss.

ISCED 1, ISCED 2: RAHMENRICHTLINIEN FÜR DEN BILDUNGSBEREICH KUNST UND KULTUR AB SEPTEMBER 2015											
Bildungsbereich	Gegenstand Klasse	1.	2.	3.	4.	5.	6.	7.	8.	9.	Gesamt
Kunst und Kultur	Bildende Kunst	2	2	1	1	1	1	1	1	1	11
	Musik	1	1	1	1	1	1	1	1	0	8
											19

Abb. 2 *Bildende Kunst und Musik als Gegenstände im Stundenplan der Grundschule ab September 2015*

Im gymnasialen Bereich (ISCED 3) ist die Kunst und darunter auch Musik nur mit zwei Stunden *Kunst und Kultur* meist in den ersten zwei Schuljahren versehen. Ein Abitur in diesem Bereich ist leider nicht möglich.⁶

3. Grund-Kunstschule im slowakischen Bildungssystem

Das System der Kunsterziehung und -bildung, darunter auch der Musikbildung, stellt einen Teilbereich der gesamten Bildungs- und Erziehungskonzeption in der Slowakei dar.

Der Beitrag befasst sich mit der Konzeption der Grund-Kunstschulen, die den Kindern und Jugendlichen im außerschulischen Unterricht eine Kunstausbildung anbieten. Die Existenz der Grund-Kunstschule⁷ ist im Gesetz Nr.245/2008 (sog. Schulgesetz) des Ministeriums für Schulwesen, Jugend und Sport der Slowakischen Republik verankert. Die Grund-Kunstschule existiert gleichberechtigt zur allgemeinbildenden

⁶ Der Absolvent des Gymnasiums, der weiter Lehramt Musik studieren möchte, musste die erforderlichen Musikkenntnisse und Fertigkeiten zur Eignungsprüfung an der Grund-Kunstschule erwerben.

⁷ Heutige Grund-Kunstschulen haben ihren Ursprung in den seit 1953 gegründeten Musikschulen. Anfang der 60er-Jahre wurden andere Kunstfächer, vor allem die bildende Kunst, in die Musikschule integriert und die Schulen bekamen neue Namen als „Volkskunstschulen“. In der ersten Hälfte der 60er-Jahre ist ein quantitativ-qualitativer Aufschwung dieser Schulen zu verzeichnen. Es wurde dadurch eine breite Basis geschaffen, die ihr Ziel in der Entfaltung der jungen Begabungen sieht. Um noch besser die Aufgabe dieser Schulen auszudrücken, wurden sie im Jahre 1990 in Grund-Kunstschulen umbenannt.

Schule, und die Lehrer sind gehaltsmäßig genau so eingestuft und auch sozial abgesichert wie die Lehrer an den Regelschulen, allerdings wird an der Grund-Kunstschule ein kleiner Schulbeitrag⁸ von den Eltern bezahlt.

Im Vergleich zu westeuropäischen Ländern, wo meist eine selbständige Musikschule existiert, gibt es in der Slowakei (auch in Tschechien) keine „reine“ staatliche Musikschule⁹ sondern sie ist ein Bestandteil der Grund-Kunstschule. Im Jahre 2014 gab es in der Slowakei insgesamt 321 Grund-Kunstschulen, davon 196 staatliche, 114 private und elf kirchliche.

Die gesamte Schülerzahl beträgt 157 908 Schüler, davon in den staatlichen 103 658 Schüler (65,64%), in den privaten 48 962 (31%), und 5288 Schüler (3,34%) besuchen kirchliche Grund-Kunstschulen.

Die Grund-Kunstschule erfüllt eine doppelte Funktion im Sinne des Aufrufs der *Europäischen Musikschulunion*,¹⁰ sie erteilt:

- eine allgemeine Erziehung zur Musik für die breite Bevölkerung, für die die Kunsterziehung ein wichtiges Element in der Persönlichkeitsentwicklung darstellt;
- eine spezielle Fachausbildung als Vorbereitung zum weiteren Studium an den Kunstfachschulen, den Konservatorien und den Kunsthochschulen.

Im Jahre 2014 lernten im Musikbereich 65 101 Schüler (41,22%), in der bildenden Kunst 47 367 Schüler (29,99%), im Tanzbereich 37 858 Schüler (23,97%), im literarisch-dramatischen Bereich 7 106 Schüler (4,5%) und im neuen audiovisuell-multimedialen Bereich 476 Schüler (0,3%). *Rund 30% aller Schüler insgesamt nimmt Unterricht in der Grund-Kunstschule.*

⁸ Da nach 1990 nur geringe finanzielle Mittel (außer Gehälter) für Kostenausgaben in die Grund-Kunstschulen eingehen, wird der Unterricht an der Grund-Kunstschule durch eine Monatspauschale bezahlt. Die Höhe des finanziellen Beitrages ist davon abhängig, ob es sich um Einzel-, Gruppen- oder Kollektivunterricht handelt.

⁹ Nach dem Jahre 1990 sind vereinzelt auch andere Modelle außer der staatlichen Grund-Kunstschule entstanden und zwar: Kirchenmusikschule, privater Musikunterricht (konnte vor 1990 nicht durchgeführt werden), oder eine Synthese der allgemeinbildenden Grundschule mit der Grund-Kunstschule unter einer einzigen Schulleitung.

¹⁰ www.musicschoolunion.eu (abgerufen am 15. Juni 2016).

3.1 Struktur der Grund-Kunstschule

Die Grund-Kunstschule umfasst in ihrer Struktur *vier Fachbereiche: Musik, bildende Kunst, Tanz und Literarisch-dramatische Kunst*. Die Ausbildung an der Grund-Kunstschule (Abb.3) ist in vier Unterrichtsetappen gegliedert. Diese Gliederung ist für alle vier Bereiche einheitlich. In der Regel beginnt das Vorbereitungsjahr¹¹ parallel mit der Einschulung (mit sechs Jahren) und dauert ein Jahr.

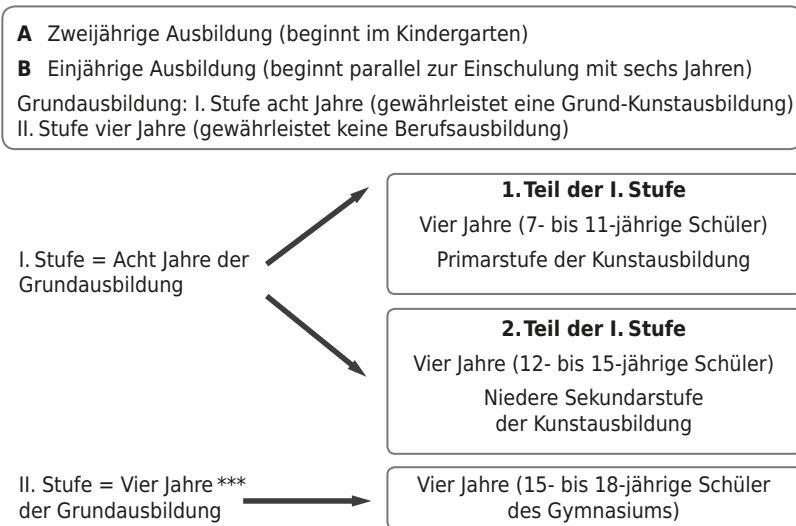


Abb. 3 Differenzierung der Ausbildung an der Grund-Kunstschule Vorbereitungsjahr

Die Ausbildung ist für Laien bestimmt. Die Schüler, die sich für eine professionelle Kunstausbildung entscheiden, lernen nach dem Abschluss der I. Stufe an den künstlerischen Fachschulen für Musik, z. B. Konservatorium.

¹¹ Im Vorbereitungsjahr werden zwei Varianten angeboten, die zu Unterrichtsbeginn zu unterscheiden sind. In der Vorschulperiode kann mit begabten Kindern im Alter von fünf Jahren im Kindergarten angefangen werden.

3.1.1 Fachbereich Musik

Da es die Grund-Kunstschule laut Schulgesetz seit 1. September 2008 gibt,¹² mussten neue Rahmenrichtlinien geschaffen werden und dabei auch neue Zeitdauern für die einzelnen Bildungsstufen festgelegt werden.

Die Aufnahme des Unterrichts setzt eine kleine Eignungsprüfung voraus. Sie besteht aus Liedsingen und Rhythmus erfassen.¹³ Das Interesse, ein bestimmtes Instrument zu erlernen, ist sehr unterschiedlich und ist von verschiedenen objektiven und subjektiven Gründen und auch der Region abhängig. Die jahrelange Vorherrschaft von Klavier und Akkordeon ist nach 2010 aus verschiedenen Gründen zurückgegangen. Auch finanzielle Gründe spielen eine Rolle,¹⁴ aber auch das Vordringen elektronischer Instrumente wie dem Keyboard.

Die Grundausbildung in der I. Stufe beginnt im siebten Lebensjahr und beträgt insgesamt acht Jahre, die in je vier Jahre gegliedert sind. Bei spezifischen Instrumenten, z. B. Blechblasinstrumente oder Orgel, die eine körperliche und intellektuelle Reife verlangen, beginnt der Unterricht im ersten Teil mit der Blockflöte und erst im zweiten Teil mit dem ausgewählten Blasinstrument oder der Orgel. Der Unterricht in allen Instrumenten und Gesang richtet sich nach dem Staatlichen Bildungsprogramm,¹⁵ das für die Grund-Kunstschule ab September 2015 in Kraft tritt. Dieses Staatliche Bildungsprogramm (ŠVP) legt die Leistungsstandards und Unterrichtsziele fest, die im jeweiligen Unterrichtsjahr und im jeweiligen Instrument erreicht werden sollen.

Die Grund-Kunstschule bietet im Musikbereich das Erlernen sämtlicher Musikinstrumente des symphonischen Orchesters, des Orgelspiels, der Volksinstrumente (Akkordeon, Zimbal, slowakische Volksinstrumente), weiterhin des Gesangs und Chorgesangs, der Grundlagen der Kom-

12 Bis 2008 wurden die Grund-Kunstschulen im Gesetz als Schuleinrichtungen verankert. Dieser Status war kein Pflichtstatus, und die lokalen Behörden – Kreis- und Stadtschulämter – konnten über die Entstehung solcher Schulen entscheiden. Im neuen Schulgesetz unterliegen auch Grund-Kunstschulen dem Schulministerium, das die Entstehung oder Auflösung der Grund-Kunstschule bewilligen muss.

13 Da in den letzten zehn Jahren viele private, kirchliche Grund-Kunstschulen entstanden sind, allerdings die Demografie eine gewaltige Absenkung der Kinderpopulation zeigt, gibt es heutzutage keine große Nachfrage für das Lernen an der Grund-Kunstschule, eher müssen die Schüler durch verschiedene Motivationsformen gesucht werden.

14 Ein Klavier hat früher zwischen 500–600 € gekostet, heute 3000–4000 €.

15 Das Staatliche Bildungsprogramm – Štátny vzdelávací program – (ŠVP) ist das wichtigste Schuldokument für jeden Inhalt in jeder Schulstufe.

position, der Kirchenmusik und von Jazz und Rockmusik. Orgelspiel, Kirchenmusik, Jazz und Rockmusik wurden erst nach dem Jahre 1990 in die Rahmenrichtlinien integriert. Der Instrumental- und Gesangsunterricht wird grundsätzlich als Einzelunterricht erteilt und beträgt 1,5 Wochenstunden (70 Minuten).

Diejenigen Schüler, die sich als besonders aufnahmefähig und musikalisch begabt erweisen, besitzen alle Voraussetzungen zur weiteren Ausbildung am Konservatorium¹⁶ und können in der Grundausbildung I einen verlängerten Unterricht ab dem 5. Unterrichtsjahr in dem Hauptinstrument (1,5 zu 2,5 Wochenstunden) erhalten.

Die Grundausbildung – II. Stufe beginnt mit dem 15. Lebensjahr¹⁷ und baut auf den Kenntnissen und dem Instrumentalniveau der Grundausbildung der I. Stufe auf. Bedeutung wird in dieser Etappe auf die weitere Entwicklung des Instrumentalspiels sowie auf den Aufbau eines Repertoires gelegt. Die Teilnehmer dieser Stufe sind meistens Schüler des Gymnasiums,¹⁸ die aus eigenem Interesse weiterhin den Unterricht in der Grund-Kunstschule besuchen. Viele dieser Schüler der II. Stufe entscheiden sich dann für ein weiteres Studium, meist Lehramtsstudium Musik an einer Universität.¹⁹

16 Konservatorien in der Slowakei (auch in Tschechien) sind Fachschulen, in welchen nach vier Jahren eine Abiturprüfung abgelegt wird und nach sechs Jahren die Abschlussprüfung. Die Absolventen werden nach sechs Jahren als Fachschulabsolventen eingestuft und können als Musiklehrer an der Grund-Kunstschule unterrichten. Sie erwerben den Titel Dis. art.

17 Der Unterricht in der II. Stufe der Grundausbildung beginnt nach der Beendigung der Schulpflicht und umfasst das Gymnasialalter von 15 bis 18 Jahren.

18 Außer den Schülern des Gymnasiums können auch Studenten anderer Fachschulen (in der Slowakei Mittelschulen) die II. Stufe der Grund-Kunstschule besuchen. Neben den Schülern des Gymnasiums sind es meist StudentInnen der Fachschule für Kindergärten.

19 In der Slowakei kann ein Lehramtsstudium Musik für Primar- und Sekundarstufe II an folgenden Universitäten und deren Pädagogischen Fakultäten erfolgen: Bratislava Univerzita Komenského, Banská Bystrica Univerzita Mateja Bela, Žilina, Žilinská univerzita Ružomberok, Katolícka univerzita, Prešov, Prešovská univerzita, Nitra, Univerzita Konštantína Filozofa.

3.1.2 Fachbereich bildende Kunst

Der Bereich *bildende Kunst* entwickelt das bildende künstlerische Schaffen. Die Schüler werden in das Gebiet des bildenden Schaffens versetzt und versuchen dadurch die Welt durch diese Aktivität selbsttätig schaffend zu erkennen.

Das Ziel des Unterrichts ist die Entfaltung der emotionellen und schöpferischen Kräfte zum eigenen Schaffen und die Erziehung zur Kreativität.

Der Unterricht berücksichtigt die natürliche Spontaneität der Kinder und ihre spielerische Art. Die Methodik bezieht besonders das Erkennen und Erlernen der einzelnen Ausdrucksmittel der bildenden Kunst und die Förderung der kindlichen Kreativität mit ein. In dem ersten Teil (vier Jahre) wird die eigene Kreativität und Freude über das „Bildergebnis“ unterstützt. Später werden die Schüler dazu motiviert, selbst auf von außen kommende Anregungen zu reagieren und schöpferisch mit den einzelnen Ausdrucksmitteln der bildenden Kunst umzugehen. Der Schüler stellt zielgerecht seine Vorstellung durch das Zeichnen, Malen, durch die Graphik, die Skulpturen oder durch das Foto und Video dar.

In der II. Stufe der Grundausbildung ist der Schüler in der Lage, selbständig ein Kunstwerk zu bilden, kann die visuelle Realität durch ausgewählte Formen der bildenden Kunst ausdrücken und auch seine Ergebnisse verbal präsentieren. Er kann über die gegenwärtige bildende Kunst fachlich diskutieren und seine Einstellungen auch verteidigen.

3.1.3 Fachbereich Tanz

Zum Allgemeinziel des Unterrichts im Bereich *Tanz* der Grund-Kunstschule gehört die elementare Vorbereitung der Schüler auf die im Unterrichtsplan angegebenen Tanzgenres. In den Tanzübungen wird den kleinen Schülern auf spielerische Art die elementare Bewegungstechnik und Körperhaltung beigebracht. Die besonders tänzerisch begabten Schüler können sich nach dieser Etappe zur Eignungsprüfung zum achtjährigen Tanz-Gymnasium²⁰ bewerben.

Weiterhin werden den Schülern die verschiedenen Tanztechniken, d.h. klassischer Tanz, Volkstanz, Jazztanz sowie historischer Tanz vermittelt. Das Ziel dieser Etappe besteht in der Vorbereitung der Schüler auf die

²⁰ Die achtjährigen Tanzgymnasien sind eine Zusammenstellung der Sekundarstufe II und des vierjährigen Gymnasiums Sekundarstufe III. Die Schüler beginnen im 10. Lebensjahr (nach der Primarstufe).

Arbeit in den verschiedenen Tanzensembles sowie auf das Weiterstudium in der Grundausbildung II. Zum Abschluss der I. Stufe nach acht Jahren präsentieren sich die Schüler durch eine öffentliche tänzerische Darstellung. Bei überdurchschnittlichen technischen und ausdrucksmäßigen Leistungen ist der Weg zur Ausbildung an der fünfjährigen Tanz-Fachschule offen.

Die Altersstufe der 14- bis 18-jährigen kann im Tanzbereich die II. Stufe der Grundausbildung weiter besuchen. Die Stundenpläne sind in dieser Stufe sehr breit konzipiert, so dass der Lehrer frei den Inhalt gestalten kann, um dabei auch die Wünsche und Interessen der Schüler berücksichtigen zu können.

3.1.4 *Fachbereich der literarisch-dramatischen Kunst*

Der Bereich *Literarisch-dramatische Kunst* existiert nicht an allen Grund-Kunstschulen, da das Interesse der Schüler in diesem Bereich relativ gering ist.²¹ Die „Vorbereitungsausbildung Dramatische Erziehung“ beginnt mit sieben Jahren. Inhaltlich orientiert sie sich auf die elementare Vortragstechnik und auf das Ausdrücken von Gefühlen und Zuständen. Der Unterricht läuft grundsätzlich als Gruppenunterricht, die Größe der Gruppen wird nach dem Schwerpunkt des einzelnen Gegenstandes differenziert. Die Grundausbildung I umfasst durchgehend sechs Jahre und beinhaltet die Fächer Dramatisches Schaffen, Sprecherziehung, Bewegung, Vortragstechnik, Ensemblearbeit. Zur Abschlussprüfung soll eine öffentliche Darstellung präsentiert werden.

Eine Alternative zu diesem Bereich besteht darin, sich gleich nach dem Vorbereitungsunterricht im Rahmen der Grundausbildung I für das Puppentheater zu interessieren. Die Fächer Bewegung und Ensemblearbeit sind damit gekoppelt. Dazu kommen weitere Fächer wie dramatisches Spiel mit der Puppe und Technik der Puppenführung.

Die Grundausbildung II ist in diesem Bereich je nach dem Ziel unterschiedlich. Eine Ausrichtung auf eine Schauspielausbildung ist möglich. Eine andere mögliche Richtung ist, die Schüler auf die Arbeit in verschiedenartigen Laienensembles vorzubereiten.

²¹ Die Ursache für das niedrigere Interesse im Bereich literarisch-dramatische Kunst besteht in der Konkurrenz der Grundschule, in der meist die literarisch-dramatischen Arbeitsgruppen als Nachmittagsaktivitäten organisiert werden.

Die Lehrer für diese vier Fachbereiche der Grund-Kunstschule werden je nach dem Bereich an unterschiedlichen Bildungseinrichtungen ausgebildet. Besonderes Augenmerk wird auf die Ausbildung der Musiklehrer für den Musikunterricht an der allgemeinbildenden Schule und auch für den Musikbereich der Grund-Kunstschule gelegt.

4. Musiklehrerbildung in der Slowakei

4.1 Lehrerbildung im Kontext der Bologna-Declaration

Die Musiklehrerbildung in der Slowakei erfolgt seit 2005 im Kontext der Bologna-Declaration. Die Qualität der Lehrerbildung in der Slowakei spiegelt sich allgemein im Edukationsniveau wider und ist durch folgende Merkmale gekennzeichnet:

Akzeptanz der Bologna Declaration²² als Abkommen der anwesenden Schulminister und Übergang zu drei Stufen²³ der Hochschulbildung aus dem Jahre 1999.

- Neue Schulreform vom 1. September 2008 mit dem Schulgesetz und weiteren aktuellen Vorschriften.
- Lehrerfortbildung verankert im Gesetz 317/2009 „Über den pädagogischen Angestellten.“

Das Dokument, bekannt als *Bologna-Declaration* oder *Bologna-Vertrag*, hat sich im gesamten Europa durchgesetzt. Im Sinne dieses Dokumentes wurde auch in der Slowakei das Hochschulstudium in drei Stufen gegliedert.

²² Vor der Bologna-Konferenz im Jahre 1999 gab es bereits Initiativen, z.B. den Lissabon-Vertrag über die Anerkennung der Hochschulqualifikation (1997), im Jahr danach hatte die Sorbonne-Declaration wesentlich die Bedeutung der Universitäten und Hochschulen als Bestandteil der Entwicklung des europäischen Kulturniveaus hervorgehoben. Erst das Treffen der Schulminister in Bologna hatte den konkreten Einfluss auf die Reform der Hochschulbildung auch in der Slowakei gebracht.

²³ Als III. Stufe ist in der Slowakei und auch in Tschechien das Doktoratstudium mit der Erstellung der Dissertationsarbeit gemeint.

4.1.1 *Ausbildung des Musiklehrers für Sekundarstufe I und II (ISCED 2, ISCED 3)*

Die Ausbildung der Musiklehrer für die Sekundarstufe II und III erfolgt in der Slowakei an den Fakultäten einer Universität. In mitteleuropäischen Staaten ist das Musikstudium für einzelne Lehrämter meist an den Universitäten verankert. Daraus ergaben sich in den letzten zehn Jahren mehr Nachteile als Vorteile. An der Universität kommen die künstlerischen Fächer viel zu kurz, vor allem wegen des Mangels an sog. zugeteilten Planstellen für das Musikinstitut.²⁴ Die Universität besetzt meistens nur Stellen von Pianisten und Geigern. Andere Instrumente, die sich für den Musikunterricht in der Grundschule eignen wie z.B. Akkordeon oder Gitarre müssen durch Vertragslehrer unterrichtet werden. Von Vorteil ist wiederum, dass die Universität über fachlich ausgebaute Institute für Pädagogik, Psychologie, Philosophie und Soziologie verfügt, die für die Lehrerbildung in der Bachelor- Stufe eine Grundlage bilden.

Bachelor – I. Stufe, Dauer drei Jahre (sechs Semester) – 180 credit points und Titel Bc. In dieser Etappe wird im Lehramtsstudium grundlegendes theoretisches Wissen in der Pädagogik, Psychologie, Philosophie und Soziologie als notwendige Grundlage für den Musiklehrerberuf erworben. In der Musik wird der Akzent auf musikwissenschaftliche Fächer wie Musiktheorie, Harmonielehre, Musikgeschichte der einzelnen Stilepochen, Formenlehre, Instrumentenkunde, Musik für Kinder gelegt. Weitere künstlerisch-praktische Fächer wie Instrumentalspiel, Gehörbildung, Stimmbildung sind ebenfalls Pflichtfächer. Die Prešover Universität hat zudem ein breites Angebot an Ausbildungsmöglichkeiten für Kunstensembles verschiedener Art als Wahlfächer verankert: Volksgruppe *Torysa* (mit Volkskapelle, Gesangsgruppe, Tanzgruppe), zwei Universitätschöre (Frauenchor *Iuventus Paedagogica* und gemischter Chor *Nostro canto*), Kammerorchester (*Camerata academica* und andere kleinere Kammermusikbesetzungen).

²⁴ Bei der Verrechnung der Leistung eines Universitätslehrers auf sog. „Student-Stunden“ sind die Instrumental- und Stimmbildungslehrer mit ihrem individuellen Unterricht in großem Nachteil.

Die Bachelor-Stufe wird durch eine staatliche Prüfung im sechsten Semester abgeschlossen. Sie umfasst eine mündliche Prüfung und die Verteidigung einer Bachelorarbeit, die über ein vom Studenten frei gewähltes Thema der Musik und Kultur²⁵ geschrieben werden kann.

Master – II. Stufe, Dauer zwei Jahre (vier Semester) – 120 credit points und Titel Mgr.

Die Musiklehrerkompetenz wird in dieser Stufe manifestiert. Die Masterstufe umfasst inhaltlich vier Gruppen von Fächern und Pflichten. Der musikwissenschaftliche Bereich ist durch die Musik des 20. und 21. Jahrhunderts, Musikästhetik, Grundlagen der Komposition als Pflichtfächer vertreten. Den größten Teil umfassen die musikpädagogischen und didaktischen Pflichtfächer. Die Teilnahme der Studenten in den oben genannten künstlerischen Ensembles wird weiterhin im Wahlpflichtbereich bewertet.

Die Abschlussprüfung in der Masterstufe besteht aus einer mündlichen Prüfung, deren Inhalt sich einerseits aus den theoretischen Bereichen der Musikwissenschaft und der Musikpädagogik und andererseits aus der Didaktik zusammensetzt. Die Masterarbeit sollte einen pädagogisch-didaktischen Bereich der Musikedukation darstellen, der auch Ergebnisse der musikpädagogischen Forschung²⁶ nachweist.

Doktorat – III. Stufe, Dauer drei bis fünf Jahre – 180 credit points und Titel doctor philosophie PhD.

Diese Stufe ist in der Slowakei ein integraler Bestandteil des Hochschulstudiums. Die Dauer des Studiums ist von der Form abhängig: tägliches Studium gleich drei Jahre, Fernstudium gleich fünf Jahre. Außer auf den Bereich Pflichtfächer, Wahlpflichtfächer und Wahlfächer wird großer Wert auf selbständige wissenschaftliche Arbeit des Doktoranden, auf Teilnahme an Fachkonferenzen im In- und Ausland gelegt. Die Kandidaten beenden diese Stufe mit dem Ablegen der sog. Dissertationsprüfung und der Verteidigung der Dissertationsarbeit. Die Themen der Dissertationen sollen aus den einzelnen wissenschaftlichen Disziplinen der Systematik der Musikpädagogik formuliert werden und durch breit gefächerte quan-

²⁵ Die Themen der Bachelor- und Masterarbeiten werden durch den Institutsrat bewilligt.

²⁶ Da in der Slowakei (auch in Tschechien) kein selbständiges Institut für pädagogische und auch musikpädagogische Forschung tätig ist, muss diese in den verschiedenen Formen der Qualifikationsarbeiten wie Master-, Dissertations- und Habilitationsarbeiten realisiert werden.

titative oder qualitative Forschung zu neuen Ergebnissen gelangen. Den neuesten Anforderungen nach sollte der Doktorand ein Semester lang im Ausland studieren.

In der Systematik aller Fachbereiche gibt es für die 3. Doktoratsstufe den Oberbegriff Fachdidaktik und danach die jeweilige konkrete Didaktik, in Musik heißt es dann: *Fachdidaktik-Musikdidaktik 1.1.10.*²⁷

Ziel dieses dreistufigen Systems der Hochschulbildung im Sinne der Bologna-Declaration sind vergleichbare Abschlüsse für Studenten und Hochschullehrer im In- und Ausland.

4.1.2 *Lehramt Musik für Grundschule und Gymnasium an slowakischen Universitäten*

Seit Semesterbeginn 2005/06 erfolgt die Lehrerbildung nach der neuen Differenzierung der Studienfächer, um die Fachspezialisierung präziser darstellen zu können.

- Vorschul-undElementarePädagogik–1.1.5LehrerfürI.Stufe–ISCED (1.–4. Klasse der Grundschule)
- Lehramt für Kunsterziehung 1.1.3: Musik – Musiklehrer für Sekundarstufe I und III
- *ISCED 2, ISCED 3 (5.–8. Klasse der Grundschule, 1.–2. Klasse des Gymnasiums, Lehrer der theoretischen Gegenstände an der Grund-Kunstschule.)*

Das Studium *Lehramt Musik für Sekundarstufe II und III* kann in der Slowakei an folgenden Universitäten studiert werden (Abb.4):

NAME DER UNIVERSITÄT	STADT IN DER SLOWAKEI
Matej Bel Universität	Banská Bystrica
Konstantin Philosoph Universität	Nitra
Komensky Universität	Bratislava
Prešov Universität	Prešov
Žilinaer Universität nach dem Jahr 2000	Žilina
Katholische Universität nach dem Jahr 2000	Ružomberok

Abb. 4²⁸

²⁷ Die Zahlen hinter dem Fachbereich sind aus der Nummerierung in der Systematik der Fächer übernommen, die in der Slowakei gültig ist.

²⁸ Die Lehrerbildung für die Sekundarstufe I und II im Rahmen der Universität erfolgt meistens an der Pädagogischen Fakultät. Eine Ausnahme bilden die Philosophische Fakultät der Prešov Universität in Prešov und die Fakultät für Geisteswissenschaften der Žilinaer Universität in Žilina.

Das Studium *Lehramt Musik* wird an der Universität in der Regel in einer Kombination mit einem anderen Fach studiert. Vor 1990 konnte *Musik* nur in einer festen Kombination mit *der slowakischen Sprache oder der russischen Sprache* studiert werden. Seit der Wende besteht Wahlfreiheit in der Studienkombinationen. In Prešov wurde gleich nach 1990 Musik in Kombination mit einem beliebigen anderen Fach angeboten.²⁹ So können die Studenten das andere Fach unter den technischen, naturwissenschaftlichen oder geisteswissenschaftlichen Fächern und den Sprachen auswählen. Diese Pluralität der Fächerkombinationen bietet einen breiten Raum für fächerübergreifende Inhalte in der Bachelor- und Masterausbildung.

4.1.3 Ausbildung des Instrumental- oder Gesangslehrers für die Grund-Kunstschule

In der Slowakei (auch in Tschechien) werden die Lehrer für die *Grund-Kunstschule* in der Regel am Konservatorium ausgebildet. Die Ausbildung am Konservatorium besteht aus zwei Phasen:

Die erste besteht aus einem vierjährigen Unterricht, der durch das Abitur beendet wird. In der Abiturprüfung ist der wichtigste Gegenstand das *Hauptinstrument*, dazu kommen zwei musiktheoretische Gegenstände (*Musiktheorie und Musikgeschichte*), als Pflichtfach *slowakische Sprache und Literatur* und ein *frei gewählter Gegenstand*. Nach dem Abitur folgt die zweijährige Phase des sog. erweiterten Studiums zum Absolutorium. In diesem Abschnitt liegt der Schwerpunkt in der Vorbereitung des Abschlusskonzertes³⁰ und in der pädagogisch-didaktischen Theorie. Nach dem Konservatorium-Abschluss erhalten die Absolventen den *Titel Dis. art – Diplomkünstler*.³¹

Der Abschluss nach sechs Jahren am Konservatorium war bis 1990 die höchste Ausbildung für die Grund-Kunstschule. Die Tendenz, auch für diesen Schultyp Hochschulabsolventen auszubilden, bereitet Probleme

²⁹ Solche freien Kombinationen bereiten große Schwierigkeiten bei der Stundenplanung, weil in einer Gruppe z.B. von 15 Studenten sich zehn verschiedene Kombinationen mit Musik befinden.

³⁰ Das Abschlusskonzert am Konservatorium ist abgestuft. Die besten Instrumentalisten und Sänger werden für ein öffentliches Konzert, sogar mit Begleitung des Orchesters, delegiert. Durchschnittliche Studenten treten in einem Konzertsaal des Konservatoriums auf.

³¹ Der Titel *Dis. art. – Diplomkünstler* ist kein akademischer Titel, wird durch keine Hochschule oder Universität erteilt. Er wird durch eine Fachschule mit höherem Studium erteilt. Für Musik erlangt man diesen Titel am Konservatorium.

wegen der Verankerung der Lehrerbildung an einer Universität. Die Musikhochschulen in der Slowakei bilden nur professionelle Künstler aus, sie bieten kein Lehramt-Studium für Grund-Kunstschulen. An der Universität gibt es kein Instrumental- und Gesangslehrerkollektiv, das für diese Studenten den Einzelunterricht erteilen kann.³² Nur an einigen Universitäten (Nitra, Ružomberok) gibt es Hochschullehrer mit einem Lehrauftrag für Klavier als Hauptfach für den Bereich der Grund-Kunstschule. Aus diesem Mangel ist der *Master-Titel* in der Grund-Kunstschule nur vereinzelt zu finden. An den slowakischen Universitäten ist das Studium eines Instrumentes oder des Gesangs noch nicht geklärt, die Rektorate weigern sich, solche Institute wegen des großen Anspruchs an finanziellen und personellen Kosten auszubauen oder die bestehenden auszudehnen.

Die Ausbildung eines Instrumental- oder Gesangslehrers mit einem Hochschuldiplom für die Grund-Kunstschule ist eine problematische Ebene, da kein klares Profil für Instrumental- und Gesangslehrer besteht. Die Musikhochschulen sind nicht in der Lage, den Bedarf der Vielzahl der Grund-Kunstschulen zu decken, und wiederum die Universitäten möchten die Institute auf Grund der hohen Kosten nicht ausbauen. So besteht in diesem Bereich eine Pattsituation.

³² Die Universitätsbehörden haben auch gar kein Interesse, ein solches Studium zu eröffnen, da hier der Unterricht in den künstlerischen Fächern meist als Einzelunterricht erteilt wird und dadurch das Studium sehr teuer wäre.

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Music teachers training at academies and universities in Poland

Mirosław Dymon

1. Introduction

The education of music teachers in the field of artistic education in the scope of music art is realized in Poland at:

Eight Music Academies

1. Music Academy in Bydgoszcz
2. Music Academy in Gdańsk
3. Music Academy in Katowice
4. Music Academy in Cracow
5. Music Academy in Łódź
6. Music Academy in Poznań (a branch in Szczecin)
7. Music Academy in Warsaw (a branch in Białystok)
8. Music Academy in Wrocław

Seven Universities

1. University of M. Curie-Skłodowska in Lublin
2. University of Łódź
3. Silesia University (a branch in Cieszyn)
4. University of Zielona Góra
5. University of Bydgoszcz
6. University of Rzeszów
7. University of Warmia-Mazury

Two Academies, made of Higher Pedagogical Schools

1. Academy in Kielce
2. Academy in Częstochowa and Higher Pedagogical School in Słupsk.

The trend of music education (artistic education in the field of music art) was created on the basis of two traditions. The first one is the education of teachers in Warsaw Conservative in 1927 after war in public music schools in departments called: directional, pedagogical, the music education, artistic education in the field of music art which end with the title Master of Art. The second one is the tradition developed from institutions which trained teachers and after war pedagogical higher school and these ones in turn were the basis for after graduation teacher studies (60s–70s years) higher teachers' school, converted later in higher pedagogical school, academies and universities.

The increasing demands caused the necessity of preparing better and more precise standards of music teachers' education. There was created a model of studies based on the model of institutions (academies) with the priority to artistic education. The detailed report of music teachers' model of education was conducted by Prof. J. Kurcz¹ from the Department of Musical and Educational Researches in Cracow in the years (1997–1999) and by group of experts directed by prof. M. Przychodzińska and Dr. A. Białkowski.² The analyses caused the preparation of new standards for teaching music teachers in department artistic education in the field of music art.

2. The music teacher – The normative model

The scope of knowledge and skills that should be realized at studies artistic education in the field of music art, is huge and highly complicated. It refers to skills connected with this occupation: singing, playing musical instruments, having experience in music literature, accompaniment, the aural training and music improvisation; practical and general knowledge of music, collective edition, harmony and knowledge of instruments, the history of music, music forms, music folklore, didactics and methodology of teaching subject "music" at schools but also humanistic knowledge: economics, psychology, pedagogy, sociology, philosophy, the history of culture. Nowadays, there is an obligatory model connected with areas of teaching future teachers is known in literature as normative model, in-

1 Kurcz (1999).

2 Przychodzińska and Białkowski (2002).

roduced by M. Przychodzińska (1989). She writes “It is an ideal model that shows a model of professional teacher who fulfills functions in agreement with expectations pointed by theory and good music practice” (Ibid. p. 171).

The teacher should possess appropriate competences in three areas

- general knowledge of intellectual culture, based on: philosophy, sociology, the history of art, the language learning, psychology and pedagogy,
- the knowledge and psychological and pedagogical interests and pedagogical culture that comes from theory of upbringing and training, the evolutionary psychology, the psychology of music, the theory of music training and music didactics,
- objective specialization in the field of music skills and knowledge and training the imaginary.

The level of education in first spheres defines the standards at humanistic studies. The level of mastering the third sphere refers precisely to framed programs that corresponds with the subjective contents and Master and Bachelor Studies.

The normative model of music teacher is a model of a huge scope. Such teachers can learn at all steps of education from kindergarten to teacher studies. That is why, students want to have a specialization.

3. Training music teachers at 1st and 2nd degree studies

Students raised postulants connected with specialization in the basic and directional contents at studies, and to minimize costs and to exclude subject related to teacher specialization from standards of the artistic education. All these things led to elaborate new general and frame demands of the teacher training. On the 12th of July 2007 based on the Science and School Minister’s disposition in the case of teaching standards for particu-

lar direction and the levels of training³ and based on the Law of Higher Education (27th of July 2005) there was established new teaching standards among others: artistic education in the area of music art.

The first degree studies last six terms and the number of classes should equal 1800 with the number of ECTS 180. A graduate should have qualified musician's skills or a teacher in a field of education and music animation but also theoretical and practical knowledge to conduct didactic classes in music education of 1st degree and in the scope of artistic education in kindergarten and lower secondary school.

In the scope of basic contents (360 hours) the following issues are realized:

1. A piano.
2. Harmony.
3. The history of music.
4. Interpretation of Literary Work.
5. Aural Training.
6. The music literature.
7. Choir/instrumental band.

However, in the group of directional contents, the standards contain classes in 240 hours in the range of:

1. Conducting.
2. Score Reading.
3. The Instrumentation.
4. The second instrument.
5. Training the accompaniment a-vista.
6. The music with Elements of Dance.
7. The school instruments.

However, to get a job at school is possible after finishing teacher specialization-according to Minister's disposition related to training teachers (7th of September 2004).

³ The science and Higher School Minister's ordinance in the case of standard of teaching for particular specialization and level of teaching but also about the procedure of creating and conditions connected with carrying on studies.

The preparing to teacher occupation should be connected with acquiring competences in the fields:

- didactic;
- educational and social, that is connected with the ability of identifying students' needs but also with the ability to co-operate with other people;
- creative, the ability to self-training, innovation and non-standard actions linked with adaptive, mobile and elastic abilities;
- the effectiveness in planning, realization, organizing, controlling and evaluation of educational processes;
- informative and media; the ability to manage the information technology, and to use it;
- language; the knowledge of at least one foreign language at the intermediate level.

In order to detain the specialization of artistic education in the field of music art, there must be realized the following points:

1. Specialization subjects (basic and specialist contents) – according to standards of teaching for particular specialization.
2. The subjects connected with teaching (at least 360 hours): Psychology (60 hours), Pedagogy (30 hours), Objective didactics (150 hours), The vocal emission (30 hours), the rest (30 hours) are intended to complete above-mentioned classes.

Moreover, students must conduct practical training – 180 hours and classes connected with Information Technology and Foreign Language. It is possible to study another subject (from 2002). Apart from preparing to teaching a given subject, students have the opportunity to study another subject as an additional specialization (teaching Music and Math). The subject in the additional teacher specialization should be realized in at least 400 hours, then the graduate can obtain the possibility to teach another subject (e.g. Math).

The second studies last four terms. The number of hours should equal 800 with 120 points from ECTS. The graduate should have the ability to manage different administrative tasks, to demonstrate the creative initiatives, to make decision and to know the primary law issues. The graduate also should possess not only theoretical music knowledge but also the ability to conduct didactic classes and other ones in music education in the 2nd degree. Also to lead rhythmic classes and to lead other didactic classes

up to secondary school, including leading professional vocal bands, instrumental and vocal-instrumental, of vocal bands and the same at music schools at 2nd grade. The graduate can work at school after finishing the teaching specialization-according to appropriate Minister's disposal connected with High Schools in the case of teaching standards.

The basic contents are realized at (30 hours):

1. The history of culture.

The specific contents contain the following issues (210 hours):

1. Specialization of Music Literature.
2. The interpretation of literature text from the diction point of view.
3. The piano improvisation.
4. Propedeutic view on composition and adaptive.
5. Social communication and organization of Music Art.
6. The promotion and marketing of culture.

If a student wants to work at school, both at first and second degree studies, one should complete the knowledge in the range of teacher training (together at least 60 hours): psychology 15 hours, pedagogy 15 hours, didactics 30 hours and a second language. A practical training should be realized at 30 hours. There is a possibility to get another specialization, studying the subject adapting all the rules.

The number of hours together at first degree studies should be 1800 and 180 points. However, there has been stated 600 hours and 80 points in standards. The disagreement is realized by a given High School according to its possibilities and preferences (staff, local conditions, instruments available).

At 2nd degree studies, the number of hours amounts to 240 and 32 ECTS, and to High School's disposal there were 560 and 88 p. ECTS left. This relatively great number of hours and subjects created the possibility of individualization in the training contents but also it makes a difficulty during unification and ECTS points transfer and to obtain compatibility in demands and aim achievements.

4. Artistic education studies in the field of music of music art at University of Rzeszów

At University of Rzeszów, artistic education in the field of music art conducted at Pedagogical and Artistic Department in a stationary and non-stationary way. According to directives of Bologna Process this specialization is divided into first (Bachelor) – six terms and second (Master) degree – four terms.

At first degree studies in teacher specialization music education (main and additional: leading the choir and other bands) there are subjects:

1. Piano (90 hours; 13 points ECTS)
2. Harmony (60 hours; 6 points ECTS)
3. The history of music (90 hours; 6 points ECTS)
4. The analysis of Music Art (30 hours; 2 points ECTS)
5. Aural Training (120 hours; 8 points ECTS)
6. The music literature (60 hours; 4 points ECTS)
7. The Choir (120 hours; twelf points ECTS)

In the range of specific training there are following subjects:

1. The Conducting (60 hours; 5 points ECTS)
2. Score Reading (15 hours; 2 points ECTS)
3. The Instrumentation (15 hours; 2 points ECTS)
4. The second instrument (60 hours; 6 points ECTS)
5. Training the accompaniment a-vista (30 hours; 4 points ECTS)
6. Music with elements of Dance (60 hours; 8 points ECTS)
7. The school instruments (30 hours; 2 points ECTS)
8. The music principles and Musicianship (15 hours; 4 points ECTS)
9. The vocal band with methodology (105 hours; 4 points ECTS)
10. The instrumental groups with methodology (75 hours; 3 points ECTS)
11. The ethno-musicology (15 hours; 3 points ECTS)

The subjects of basic education are represented by:

1. Physical Education (60 hours; 2 points ECTS)
2. Foreign Language (one 20 hours; 5 points ECTS)
3. Information technology (45 hours; 4 points ECTS)
4. The methodology of research (15 hours; 1 points ECTS)
5. The protection of intellectual possession (15 hours; 1 points ECTS)
6. The diploma tutorial (30 hours; 10 points ECTS)

In the range of pedagogical training there are the following subjects:

1. Pedagogy (60 hours; 5 points ECTS)
2. Pedagogy of music (30 hours; 7 points ECTS)
3. Psychology (60 hours; 8 points ECTS)
4. Psychology of music (30 hours; 3 points ECTS)
5. The methodology of Theory and Music Education (120 hours; 13 points ECTS)
6. The methodology of leading vocal groups (15 hours; 7 points ECTS)
7. The vocal techniques with Methodology (60 hours; 8 points ECTS)
8. The history of philosophy, sociology, the basic educational system laws – alternative (60 hours; 4 points ECTS)

The students have to conduct student practice in 180 hours and they can obtain four points ECTS. At second degree studies, the students can choose three specializations: choir, church music or leading music bands and orchestras. At all these specializations have common classes – obligatory for all students and in the range of specialization – optional classes. Due to the facts of the length of this article, choir classes are only discusses:

In the range of common classes there are:

1. The history of culture (60 hours; 4 points ECTS)
2. Specialization of Music Literature (60 hours; 4 points ECTS)
3. The interpretation of literary text with diction (30 hours; 4 points ECTS)
4. The piano improvisation (30 hours; 8 points ECTS)
5. The propaedeutic composition and adaptation (60 hours; 10 points ECTS)

6. Social communication and organization of Music Events (30 hours; 2 points ECTS)
7. The promotion and marketing of culture (30 hours; 2 points ECTS)
8. Vocal groups (60 hours; 12 points ECTS)
9. Choir (60 hours; 12 points ECTS)

In the area of choir classes there are following subjects:

1. Conducting with score reading (60 hours; 11 points ECTS)
2. The training the audition (45 hours; 4 points ECTS)
3. Harmony (45 hours; 4 points ECTS)
4. The history of choir music (45 hours; 3 points ECTS)
5. The literature of choir (15 hours; 2 points ECTS)
6. The analysis of music work (15 hours; 3 points ECTS)
7. Gregorian Chorale (30 hours; 2 points ECTS)
8. The basis of Latin language (30 hours; 5 points ECTS)
9. The vocal emission (15 hours; 5 points ECTS)
10. The methodology of collective singing (15 hours; 2 points ECTS)
11. The methodology of leading the choir (30 hours; 1 points ECTS)
12. Diploma Seminar (45 hours; 20 points ECTS)

In the plan of these studies there is also a recording taken from Science and High School Minister's disposition in the case of standards of teaching for specific specialization but also about the level of training, which relates to the realization of 10% general number of hours without academic teachers' participation. These underlined subjects embody contents of teaching that are in standards for a given direction but also for training teachers. On turn, the rest contents are the proposals of Music Institute, depending on staff opportunities and students interests. The first degree studies lead to Bachelor Degree, whereas the second degree studies end with Master Degree.

5. Final remarks

Nowadays, it seems that the system of music education is approaching in a good direction. There are some elements that can be implemented in order to improve music education:

- as far as enrollment for music studies is concerned, there should be some things corrected while testing the candidates' knowledge and skills (there is a different level of it),
- there should be a correction of the number of hours, in particular for general and practical subjects,
- implementing another specializations e.g. choir conducting, instrumental pedagogy, leading instrumental and vocal groups and rhythmic. Also there should be new subjects; Information Technology, Electronic Instruments, Adaptation.
- the co-operation between future students' work and university (intensification of contacts with Secondary School, MusicSchool, and other ones)

According to M. Przychodzińska and A. Białkowski's report (2002), only 36,67% of students want to work at school, but 26,11% want to deal with music education but not at school. The reasons students' unwillingness are different:

- the low prestige for teachers, in particular difficult situation of music teachers in the range of school subjects,
- classrooms that are not well-equipped, in general; the lack of music classes and also lack of appropriate preparation, which makes students in helpless situations during lessons, and it does not give work satisfaction.

All these results suggest that there should be numerous program corrections implemented at this specialization. To satisfy these needs, in May 2007 the management of Polish Music System Training called a Group of Experts to solve a difficult music situation in Polish schools. The most important tasks are:

- the working out the report about the state of music education in Poland,
- the co-operation with MEN while creating new program base for music,
- the correction of teaching music rules for little children,
- preparing new standards in music education.

There is a number of devoted people, who want to reveal the appropriate report (according to specific researches) in the near future.

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Lieddidaktische Überlegungen zum Singen in der Grundschule

Eine allgemeine Einführung

Birgit Jank

1. Vorbemerkungen

Verschiedene grundsätzliche Facetten der Singearbeit im Musikunterricht sollen in diesem Beitrag beleuchtet werden. Zunächst gehe ich auf das Phänomen des Singens ein, um dann schlaglichtartig offene Fragen der schulischen Umsetzung und Möglichkeiten der Optimierung der Musiklehrerausbildung für die Grundschule zu beschreiben. Schließlich unterbreite ich Vorschläge zu einer vielseitigen Liedgestaltung in der Grundschule, die zu großen Teilen auch in das Pilotprojekt „Belcantare Brandenburg“ eingeflossen sind. Um den konzeptionellen Ansatz von „Belcantare Brandenburg“ verstehen zu können, werden zum Schluss einige Spezifika der ostdeutschen Singesozialisation beleuchtet und daraus inhaltliche Ableitungen für die Projektplanungen getroffen.

Eines ist bei aller Unterschiedlichkeit von Singeprojekten für die Grundschule sicher: Singesituationen und die Arbeit mit dem Lied sind nie von allein da, sind nicht statisch und normativ verfasst, sondern sie müssen im Unterricht immer wieder in fantasievoller Weise, in Anknüpfung an die Singe- und Liederfahrungen der Schülerinnen und Schüler, aber auch an die der Unterrichtenden, mit unterschiedlichsten methodischen Varianten ständig neu hergestellt, aufgebaut und modifiziert werden.

Projekte im musikalischen Bereich müssen sich stärker als in der Vergangenheit auf inhaltliche Qualitätsstandards beziehen, die klare konzeptionelle Begründungen ebenso berücksichtigen wie eine solide wissenschaftliche Begleitung und damit auch kritische Reflexion und Möglichkeit von Veränderungen (Jank, 2012).

2. Was ist das Besondere am Singen?

Wenn man sich mit der neueren Diskussion um das Singen auseinandersetzt oder die zahlreich vorhandenen Publikationen zur Geschichte des Liedgesangs (Klusen, 1989; Ortwin, N. und Bäßler, 2008) genauer analysiert, so sind es immer wieder zwei grundsätzlich verschiedene Funktionsbeschreibungen und Verstehensweisen des Singens, die dargelegt und gehandhabt werden: Zum einen das Singen als eine der ursprünglichsten und natürlichsten Ausdrucksformen des Menschen, Singen als Möglichkeit des Sich-Selbst-Findens und Sich-Kennenlernens, des gemeinsamen Musizierens mit anderen (eingeschlossen die Vielfalt sich hierbei vollziehender gruppenspezifischer Prozesse), letztlich also das *Singen* als ein grundsätzliches menschliches Ausdrucks- und Kommunikationsmittel.

Andere Überlegungen gehen von dem Singen als Teil der Gesamtmusiklehre und einem Bildungsanspruch aus. Hierbei geht es um GESANG, also primär um die Entwicklung gesanglicher und gestaltender Fähigkeiten und Fertigkeiten und um vielseitige ästhetische Auseinandersetzungen aus einem fachspezifischen bildungsorientierten Blickwinkel heraus.

Diese verschiedenen Sichtweisen des *Singens* und des *Gesangs* sorgen von jeher für Brisanz und Missverständnisse in den Diskussionen um das Singen, erzeugen jedoch zugleich auch jene produktiven und anregenden Spannungsfelder, die ein Nachdenken über Chancen und Grenzen des Singens so sinnvoll und anregend erscheinen lassen. Diese beiden Selbstverständnisse sind mit ihren vielseitigen Nuancen z.B. in neueren Kinder- und Jugendmusikkulturen (Rockgesänge, Karaoke-Verfahren, Singen in meditativen Zusammenhängen) auf der einen Seite und im zielgerichteten, vorrangig reproduzierenden Musiklernen wie z.B. dem Nachsingen von Liedern an vielen Schulen auf der anderen Seite zu beobachten. Im erstgenannten Zusammenhang geht es um Identitätsfindung, um ein ästhetisches Erkunden, aber auch um kommerzielle Beeinflussung, während beim zweiten Aspekt vorrangig das Lernen und Erlernen musikalischer Zusammenhänge am Beispiel des Liedes und die Realisierung durch vom Lehrer vorgegebene Interpretationsweisen im Vordergrund stehen.

Auch in der Singearbeit mit Grundschulkindern sind diese beiden Momente präsent. Es geht also nicht nur um den Spaß beim Singen, der Kommunikation sowie Begeisterung und neugieriges Entdecken fördern kann, sondern im Rahmen von Musikalischer Bildung auch um die ziel-

gerichtete Entwicklung einer Kindersingstimme. Mit der eigenen Stimme wird der Mensch ein Leben lang umgehen und sich ausdrücken müssen. Es ist deshalb wichtig, bereits im Kindesalter einen körperlich bewussten Umgang mit der eigenen Stimme zu fördern und anzuregen. Die Grundidee von „Belcantare Brandenburg“, dass es jedem Kind möglich ist, frei und unbeschwert zu singen, soll diese beiden Perspektiven unterstützen und sinnvoll miteinander verbinden.

Das Singen in der Schule sollte sich meines Erachtens also grundsätzlich bemühen, zwischen diesen beiden Polen eine sinnvolle Balance und methodische Perspektive herzustellen. Symbiosen beider Aspekte sind also zu entwickeln, in denen die beiden Blickrichtungen stärker ineinander aufgehen, sich ergänzen und neue Impulse geben und so letztlich zu einer neuen, veränderten Singearbeit in der Schule führen. Zugangsweisen und Methoden müssten demnach so vielfältig gestaltet werden, dass sie bei allen Beteiligten sowohl Spaß am gemeinsamen oder solistischen Singen und zugleich auch ein Lernen am Lied, ein Nachdenken und bewusstes Reflektieren über die Lieder und das Singen ermöglichen. Optionen eines fächerübergreifenden ästhetischen Arbeitens könnten dann ebenso realisiert werden wie die differenzierte Einbeziehung neuer medialer Möglichkeiten.

Solch ein veränderter pädagogischer Umgang mit Liedern sollte sich durch ein alltägliches Singen in der Schule stabilisieren und wieder zu einem auch emotional wichtigen Ritual werden, das aber gleichsam eingebunden ist in eine konkrete Singelernsituation und in einen pädagogisch orientierten Funktionszusammenhang.

3. Wo liegen Probleme und Herausforderungen in der Lied- und Singearbeit?

Da Singen immer sehr nah am Menschen ist, gibt es verständlicherweise auch sehr subjektive Sichten auf das Singen. Jeder Mensch hat seine eigenen Erfahrungen gemacht, positive wie negative, sehr viele oder auch gar keine. Es gibt aber auch einige objektive Entwicklungen in unserer westlichen Gesellschaft, die das aktive Singen in den letzten Jahrzehnten zurückgedrängt haben. Einige hiervon seien überblicksartig genannt: Singen entsteht nur in anregenden und motivierenden Singesituationen. Gibt es diese nicht mehr oder immer weniger, wie zum Beispiel das Singen in den Familien, bei Festen und Feiern mit religiösen Anlässen, aktiv gestalteten Kindergeburtstagen oder Singewochenenden und Feriencamps, wird auch das natürliche und spontane Singen immer mehr zurückgedrängt werden. Oft ist zu beobachten, dass Eltern mit ihren Kindern singen möchten, aber nicht mehr wissen, wie sie dies anstellen sollen. Vor einigen Jahren wurde die Idee wiederbelebt, die es bereits in einigen Kinderkrippen und Kindergärten im Osten Deutschlands gab, nämlich zielgerichtet mit Eltern während Elternabenden das gemeinsame Singen wieder anzuregen und Kinderlieder einzustudieren.

Die heutige Mediengesellschaft lädt weniger zum Singen, eher zum Rezipieren, Runterladen und Abspeichern ein. Sich selbst mit seiner Stimme zu erleben, ist eher unüblich geworden. Dies kann man bereits bei kleineren Kindern beobachten. Immer weniger Eltern haben durch berufliche Belastungen die Zeit, mit ihren Kindern kontinuierlich zu singen, sich mit ihnen gemeinsam ein Liedrepertoire aufzubauen. Dies ist aber die wichtigste Voraussetzung für gemeinsames Singen. Zu schnell kommt dann der Griff nach den so bequemen Liedkonserven. Heute kann man fast jedes Kinderlied aus dem Netz herunterladen, aber es verschwindet auch so schnell wie es gekommen war.

Der Musikunterricht in Deutschland führt an vielen Schulen eher ein Schattendasein. Gerade in den Grundschulen wird der Fachunterricht Musik von fachfremd unterrichtenden Lehrern abgehalten, die aktives Musizieren selbst nicht gelernt haben und somit auch nicht weitergeben können oder wollen. Greifen können hier nur Fortbildungsprojekte mit Impulswirkung, die diesen Lehrerinnen und Lehrern wieder Mut, aber auch methodisches Handwerkszeug zum Singen geben.

Hier knüpft „Belcantare Brandenburg“ an und möchte die fortzubildenden Lehrerinnen und Lehrer sehr individuell erreichen, ohne feste Sing-Konzepte für alle verbindlich überzustülpen. Musikschullehrer und Grundschullehrer haben eine gänzlich andere Qualifikation als Fachmusiklehrer an allgemeinbildenden Schulen, jüngere Musiklehrer oft andere Erfahrungsfelder als Kolleginnen und Kollegen, die Jahrzehnte im Beruf arbeiten, Chorleiter andere Zielsetzungen als Musiklehrer im Regelunterricht. Viel zu oft werden diese berufsqualifizierenden Unterschiede in Fortbildungen verwischt und sogenannte geschlossene Konzepte vermittelt. Der Aufbauende Musikunterricht aus dem „Primacanta-Projekt“ ist ein solch eher geschlossenes Konzept. Es basiert auf bestimmten Bausteinen, die regulär vermittelt werden. Individueller Spielraum für Musiklehrer mit sehr unterschiedlichen Voraussetzungen und Haltungen ist somit weniger gegeben. Das Potsdamer Modell von „Belcantare Brandenburg“ setzt jedoch eher eben auf diese individuelle Betreuung und Beratung der Fortzubildenden. Deshalb spielt hier auch das sorgfältig geführte Coaching eine so exponierte Rolle.

In der Ausbildung von Musiklehrern ist heute nicht an jedem Ausbildungsstandort gesichert, dass die professionelle Vermittlung von Lieddidaktik und praktischer Singeleitung auch wirklich stattfindet. Auswahlfreiheit in der Lehre und Forschung ermöglicht es nach wie vor, dass Hochschullehrer und Dozierende in den Lehrveranstaltungen eher ihren Forschungsschwerpunkten und Interessenlagen nachgehen, als einen systematischen Lehraufbau – auch für das Singen – zu realisieren. An der Universität Potsdam wird zum Wintersemester 2013/2014 wieder ein bodenständiges Musiklehrerstudium für die Primarstufe eingerichtet. Die Belegung des Gesangsunterrichts ist Pflicht für alle Studierenden ebenso wie die Ausbildung in der Chor- und Ensembleleitung. In verschiedenen Schulpraktika begleiten die Studierenden Schulchöre oder andere Schulsembles und belegen in der Fachdidaktik Seminare zur Lieddidaktik. Eine neue Idee ist auch für die künftigen Primarstufenlehrer im Fach Musik, dass sie an Projekten zu unterschiedlichen freien Themenfeldern teilnehmen können, die sie auch selbst initiieren können. Verbindliches Angebot aus dem Lehrstuhlbereich Musikpädagogik und Musikdidaktik wird eine schulnahe Ausbildung im Klassenmusizieren sein.

4. Wie kann eine gute Liedarbeit gestaltet werden?

Schulalltag ist mehr denn je durch Distanz und Unnahbarkeit gekennzeichnet. Gleichzeitig bemerken Musiklehrerinnen und -lehrer bei ihren Schülern ein enorm angestiegenes Bedürfnis nach emotionaler Zuwendung als Folge u. a. veränderter Familienstrukturen. Gemeinsames Singen kann hierbei als emotionsgeladenes Stimulans helfen, sowohl einen Gemeinschaftssinn unter den Kindern (z.B. gegenüber ausländischen Mitschülern) zu befördern, als auch ein eigenes Selbstwertgefühl entwickeln zu helfen. Dies ist nicht zu verwechseln mit dem gemeinschaftszwingenden Ansatz der Musischen Erziehung, zumal dieser in anderen historischen und sozialen Zusammenhängen entwickelt worden ist.

Wie sich aus den bisherigen Überlegungen folgern lässt, geht es darum, in einer veränderten Gesamtsituation unter Berücksichtigung historischer, sozialer, funktionaler und politischer Aspekte eine neue Auseinandersetzung mit dem Lied und dem Singen zu initiieren und damit auch neue methodische und konzeptionelle Perspektiven zu eröffnen.

Singen ist eine elementare Tätigkeit und nur durch eine elementare, eigene Erfahrung kann man auf andere ästhetische Bereiche zugehen. Auch das Singen und Interpretieren muss genauso wie die stimmtechnische Beherrschung der Singstimme geübt werden. Und insofern ist das kontinuierliche Training von der Vorschule bis hin zum Abitur notwendig. Schülerinnen und Schüler haben ein feines Gespür dafür, ob Lehrende hinter dem Lied stehen, das sie vermitteln. Deshalb ist eine intensive Auseinandersetzung mit den Liedern auch für den Lehrer in der Vorbereitung auf den Unterricht wichtig. Nimmt man diese Gedanken für die alltägliche musikpädagogische Arbeit ernst, so muss zunächst erkundet werden, welche Erfahrungen die Kinder und Jugendlichen bisher mit dem Singen gemacht haben, wo sie mit ihren Singeerfahrungen stehen, wann und wie sich Veränderungen vollziehen.

Dies versuche ich zum Beispiel durch aktuelle Liederkundungen: Kinder schreiben spontan den Titel ihres derzeitigen Lieblingsliedes auf und schildern nach kurzer Bedenkzeit die Situation, in der sie dieses Lied zum ersten Mal gehört haben. Mitschüler, Eltern, Freunde und Geschwister werden befragt, welche Lieder sie gern singen bzw. hören. Dies wird im Unterricht ausgewertet.

Eine nach bestimmten Gesichtspunkten zusammengestellte Liedfolge (kontrastierende Momente können sein: verschiedene Genres, unterschiedliche Gebrauchsfunktion, vielseitige musikalische Gestaltung) wird von der Lehrerin oder von einem Schüler oder einer Schülerin dargeboten. Die Kinder äußern sich zunächst spontan zu den Liedern und beschreiben dann Situationen, in denen sie das eine oder andere Lied gehört haben. Auch Singespiele können genutzt werden, um das Repertoire von Grundschulkindern kennen zu lernen, um dann danach Unterricht auszurichten.

Liedermachern wie Gerhard Schöne, Fredrik Vahle, Rolf Zuckowski, Joachim Christian Rau und Klaus W. Hoffmann ist es zu danken, dass heute Lieder zur Verfügung stehen, die von Kindern angenommen und geliebt werden. Auch sollten manche Lehrer endlich ihre Scheu vor dem Singen populärer Songs überwinden, selbst wenn diese nicht dem eigenen musikalischen Geschmack entsprechen. Die Vermarktung von Karaoke hat zumindest bewirkt, dass hervorragende Instrumental-Playbacks produziert wurden, die nur darauf warten, auch in Schulen eingesetzt zu werden.

Je mehr digitale Technisierung in die Musik und in den Alltag der Kinder und Jugendlichen eindringt, desto schneller könnten diese Angebote zur normalen (somit auf die Dauer auch langweiligen) Realität werden. Die Suche nach Neuem liegt dann vielleicht (wieder) beim eigenen hand- und stimmungsmachten Auseinandersetzen mit Musik.

Revivals sind in! Sich zu erinnern, Lieder und Popsongs früherer Zeiten zu hören und zu singen wird immer beliebter. Vielleicht ließe sich hier, bei allem notwendigen kritischen Hinterfragen von Liedtexten, durch diese indirekten Liedvermittlungen so etwas wie eine Brücke zwischen Kinder- und Erwachsenengenerationen schlagen? Kinder- und Wiegenlieder werden (trotz Berufstätigkeit vieler Mütter und Väter) ja auch weitergegeben.

Welche Lieder soll ich mit Schülern singen? Bei jeglicher Liedauswahl sollte die alters- und sozialisationsbedingte Interessenlage der Schüler berücksichtigt werden. In Diskussionen über das Thema Singen in der Schule fällt immer wieder auf, dass es fast ausschließlich um das fertige Lied geht, das da gesungen, also reproduziert werden soll. Dabei haben Schulerprobungen immer wieder gezeigt, dass gerade Grundschul Kinder

über eine breite Fantasie in Melodieerfindungen verfügen. Sie sind oft noch freier in ihrer musikalischen Fantasie als Kinder und Jugendliche höherer Klassenstufen.

Der souveräne Umgang mit neuer Aufnahmetechnologie durch die Schüler lässt heutzutage auch das Festhalten selbsterfundener Melodien nicht mehr zu einem Problem werden. Helfen sollte man nach meinen Erfahrungen bei der Textarbeit. Für Grundschul Kinder eignen sich hier Methoden des Kreativen Schreibens. Freie Themenwahl ermöglicht Einblicke in alltägliche Befindlichkeiten der Kinder und Jugendlichen, während die gemeinsame Arbeit an einem Thema die Chance einer intensiveren Auseinandersetzung bietet.

Empfohlen hatte ich bereits, Lieder der Kinder und Jugendlichen in den Klassengesang aufzunehmen. Neben den klassischen Kinderliedern des 19. Jahrhunderts und den Schulliedern finden sich da Klatsch- und Singetänze, Songs aus dem Bereich populärer Musik oder die vielgeliebten Songs der jüngeren Liedermacher-Generation, deren Lieder auch deshalb oft so glaubwürdig wirken, weil sie zunächst viele dieser Lieder für ihre eigenen Kinder geschrieben und sie auch mit ihnen diskutiert haben.

Liedgestaltungen machen Lieder erst lebendig. Der Umgang mit Liedern kann äußerst operativ sein: Man kann sie verändern, fortführen, szenisch oder tänzerisch umsetzen, instrumental oder vokal begleiten und sie schließlich gemeinsam oder jeder für sich singen. All diese Momente sollten in der Singearbeit an Schulen ausprobiert werden. Singen ist als Bestandteil eines interdisziplinären ästhetischen Arbeitens besonders wirksam. Stichworte sind hierbei: Lieder in Bildern, Liedertheater, Märchen und Lieder, Szenische Inszenierungen, meditative Lied- und Stimmbearbeitungen u. a. Die Entscheidung, welche Variante der Liedgestaltung ich im Unterricht realisiere, hängt in erster Linie von der konkreten Klassensituation und vom Lied selbst ab (Jank, 1998). Die Arbeit an der Gestaltung eines Liedes sollte jedoch für die Kinder möglichst viele eigene Handlungsspielräume lassen.

So habe ich eine Methode entwickelt, die ich Arbeit mit vokalen Interpretationsmodellen nenne. Hier nur kurz ein Überblick: Zunächst trainiere ich in spielerischer Form (z.B. Instrumentalimprovisationen) mit den Kindern bestimmte, in Notentexten vorhandene und gebräuchliche Interpretationszeichen (f, p, <, >) und fordere sie dann auf, auch eigene Zeichen (z.B. für laut, leise, schnell, langsamer werden) zu entwickeln. Wir wählen gemeinsam ein Lied aus, und die Kinder erhalten hiervon eine

Kopie und eine leere Folie, die sie auf das Liedblatt legen. Nun denken sie sich eine bestimmte Liedgestaltung aus und markieren diese mit Hilfe der zuvor erlernten vorgegebenen und selbst erfundenen Zeichen darauf. Schülerinnen und Schüler, die Lust und Interesse haben, stellen dann der Klasse ihre persönliche Interpretations-Variante vor, indem sie ihre Folie kombiniert mit meiner Liedfolie auf den Overhead-Projektor legen und sie zunächst kurz erläutern. Interessant ist dabei auch, wie die Kinder ihre eigene Gestaltungsvariante erklären. Dann singen alle gemeinsam diese Version. So kann man in einer Stunde mehrere Gestaltungsvarianten eines Liedes singen und hören, wobei die Lehrerin eher eine beratende Funktion hat. Auch im Bereich der Stimmbildung können Schüler graphische Symbole entwickeln, die dann spielerisch in die Singeübungsarbeit einbezogen werden können (Jank und Reyer, 1994).

Durch die politischen Veränderungen in Europa und medial auch weltweit ist eine Öffnung für neue Kulturen möglich geworden, die sich in den letzten Jahren in Bemühungen um eine transkulturelle Musikpädagogik niedergeschlagen hat. Neue Klänge finden so Eingang in unsere mitteleuropäischen Singeweisen und erweitern die Möglichkeiten analytischer und musizierpraktischer Singearbeit. Kinder können durch die Beschäftigung mit den Liedern anderer Völker und den dahinterstehenden Singetraditionen auch fremde Kulturen besser verstehen lernen. Interkulturelle Liederbücher geben hier sehr gute Grundlagen für die Arbeit in der Schule.

5. Gibt es heute noch unterschiedliche Lied- und Singekulturen im Osten und im Westen Deutschlands?

Eine gute Singearbeit geschieht nicht im luftleeren Raum, sondern sollte anknüpfen an Singe- und Liedtraditionen der Schule, der Region und des Landes. Von außen betrachtet scheint sich in anderen europäischen Ländern wie z.B. in Polen oder in Österreich durch ein starkes regional-kulturelles Traditionsbewusstsein ein anderes und intensiveres Singen in den Schulen erhalten zu haben als in Deutschland mit seinem Traditionsbruchs des Volksliedsingens nach den Missbrauchssituationen der faschistischen Diktatur und nach manchen politischen Verkrümmungen in den Zeiten der DDR.

In Westdeutschland hat spätestens seit der Veröffentlichung des Buches *Musik als Schulfach* von Helmut Segler und Lars Ulrich Abraham im Jahre 1966 und durch die musikästhetischen Diskussionen, die durch Theodor W. Adorno ausgelöst wurden, das Singen im Musikunterricht eine andere Entwicklung genommen als im Osten Deutschlands. Auch über die politische Wende von 1989 hinaus blieb das Singen in den Schulen der Neuen Bundesländer vielerorts die wichtigste musikpraktische Tätigkeit im Musikunterricht.

Mit neuen Generationen an Schulen und Hochschulen hat hier wie dort ein neues Liedrepertoire und haben veränderte Umgangsweisen mit dem Singen und der Stimme Eingang in die Schulen gefunden. Dieser Prozess hält an. Trotzdem wissen wir aus musikpädagogischen und musikethnologischen Forschungen, wie kontinuierlich sich Kulturtraditionen halten können, wenn es nicht zu von außen zugefügten Brüchen kommt.

Erklärungen für heutige Unterschiede zwischen den Singetraditionen an Schulen in West- und Ostdeutschland dürften auch in einer höchst verschiedenen eigenen Singesozialisation aller Beteiligten zu finden sein. Deshalb war es auch folgerichtig, dass „Belcantare Brandenburg“ nicht einfach das hessische Modell von „Primacanta“ übernimmt, sondern für die eigenen regionalen Voraussetzungen modifiziert. Zudem gibt es im Land Brandenburg die sechsklassige, in Hessen hingegen die vierjährige Grundschule. Das muss auch pädagogische Konsequenzen für die Gestaltung des Singens mit Grundschulkindern haben.

Während das Singen in Schulen der alten Bundesrepublik Deutschland durch die lieddidaktischen Diskussionen der sechziger und siebziger Jahre positive Impulse (kritisches Nachdenken über Liedtexte, Bewusstwerden der Gefahr ideologischer Manipulationen) erhielt, aber auch unter Legitimationszwängen durch zeitweise Überakzentuierung rationaler Zugangsweisen beeinflusst wurde, war das schulische Singen in der DDR und in den ersten Nachwendejahren eher durch (verordnete und damit oft etwas starre) Kontinuität geprägt.

In der Ausbildung von Kindergärtnerinnen, Unterstufenlehrern und Musikpädagogen im Osten Deutschlands hatten vokalpraktische und methodische Ausbildungsinhalte einen hohen Stellenwert. Dies hatte zur Folge, dass in allen Klassenstufen auf gutem musikalischen Niveau gesungen wurde. Allerdings dominierten der Klassengesang und der zu bewertende Sologesang. Kritische Reflexionen zu dem im Lehrplan festgeschriebenen Liederkanon gab es in der Fachöffentlichkeit kaum und waren eher unerwünscht.

Die für die DDR wichtigen Lieder der jungen Kinderliedermacher-Generation der siebziger und achtziger Jahre (Gerhard Schöne, Gerhard Gundermann, Joachim Christian Rau), von denen nicht nur eine neue Liedkultur (Jank, 2006), sondern auch eine für die DDR typische andere Zuhörkultur befördert wurde, hatten erst 1989 mit der vorsichtigen Öffnung des letzten Lehrplanes eine offizielle Chance. Gerhard Schöne, der sich für das Projekt „Belcantare Brandenburg“ als Schirmherr zur Verfügung gestellt hat, ist der wichtigste Kinder-Liedermacher aus dem Osten Deutschlands, der Kinder aber auch Erwachsene immer wieder zu einem lustvollen Mitsingen aber, auch Mitdenken eingeladen hat. Die einfachen musikalischen Mittel verstand und versteht er ganz gezielt und emotional wirksam einzusetzen, Zuhörende müssen einfach mitmachen. Das geschieht bei ihm nicht zufällig, sondern beruht auf jahrzehntelangen Erfahrungswerten in der lebendigen Kommunikation mit seinem unterschiedlichen Publikum.

Umso wichtiger ist es, hier auf die besonderen Singekulturen von Kindern und Jugendlichen im Freizeitbereich hinzuweisen, die auch heute noch in den Neuen Bundesländern in der heutigen Erwachsenengeneration nachwirken. In der DDR gab es vielerorts freiwillige Singsituationen (Kinderferienlager, Ferienspiele, Chor- und Singegruppenwerkstätten, Feste der Jungen Talente). Kinder führten mit großer Begeisterung handgeschriebene Liederbücher (Kopierer gab es nicht), entwarfen eigene kleine Kompositionen und kamen hierüber mit Freunden ins Gespräch. So

wurden durch mündliche Verbreitung neue Volkslieder geboren, zu denen z.B. die Lieder „Mit dem Gesicht zum Volke“ (Schöne), „Wer möchte nicht im Leben bleiben“ (Küchenmeister/Schwaen), „Wer die Rose ehrt“ (Renft), und „Schmusen muss sein“ (Schöne) gehörten. Singen war vielerorts ein Bedürfnis, es kompensierte auch die gesellschaftlich gesetzten Einschränkungen und Befindlichkeiten des Alltags und begleitete vielseitige Formen eines stärker auf Gemeinschaft und weniger auf Konkurrenzverhältnisse ausgerichteten Zusammenlebens (Jank, 1993).

Die Songs der Liedermacher waren für viele Kinder und Jugendliche so etwas wie eine individuelle Zufluchts- und Verständigungsstätte. Heute hingegen orientieren sich viele Musiker nach Marktchancen, die Liedtexte werden unverbindlicher und damit zum Teil auch belangloser.

Einiges ist noch da von diesen Singe-Sichtweisen und wird vielleicht noch etwas bestehen bleiben. Die tiefgreifenden Veränderungen in allen Lebensbereichen der Menschen im Osten Deutschlands werden jedoch auch ihre Spuren hinterlassen. Gegenwärtig verändern sich durch neue inhaltliche Akzentuierungen in Kinder-, Freizeit- und Ausbildungseinrichtungen, aber auch durch deren Schließung viele Rahmenbedingungen für kulturelles und musikpädagogisches Arbeiten. Kinder orientieren sich stärker an konsumorientiertem Denken, entwickeln neue Freizeitinteressen und sind weitreichenden Wandlungen in den Familien ausgesetzt. Diese Tendenzen beeinflussen das Singeverhalten und Einstellungen deutlich.

Vor einem modernen Musikunterricht stehen in Bezug auf das Singen und die Liedarbeit heute jedoch noch ganz andere Herausforderungen: Unsere europäischen Nachbarn gehen recht unterschiedlich mit Liedern im Musikunterricht um. So hat z.B. eine Studentin in Potsdam, die längere Zeit in Frankreich gelebt und studiert hat, in ihrer Wissenschaftlichen Hausarbeit zum Thema Vergleichende Betrachtungen zum Singen und zur Liedarbeit in französischen und deutschen Schulen interessante Ergebnisse herausgearbeitet (Günther-Schellheimer, 2005). So wird in Frankreich in besonderem Maße die Tradition des populären zeitgenössischen Chansons gepflegt und in der Schule gefördert. Gesang hat in den Lehrplänen in Frankreich eine privilegierte Stellung. Mindestens acht Lieder müssen in einem Schuljahr verbindlich gelernt und von den Schülerinnen und Schülern beherrscht werden. Weiterhin analysierte sie die Auswirkungen des Filmes „Les Choristes“ (Die Chorsänger), Regie und Buch Christophe Barratier von 2003, in Deutschland bekannt unter dem

Namen „Die Kinder des M. Mathieu“. Über 8,36 französische Besucher haben diesen Film gesehen und plötzlich wollen viele kleine Zuschauer „Choriste“ werden. Der Film führt dem Zuschauer das Erleben von Gemeinsamkeit, Gemeinschaft und Wertschätzung vor, die beim Chorgesang und in dieser Geschichte entstehen. In Anbetracht der Tatsache, dass nach Erscheinen des Filmes Chöre wieder scheinbar aus dem Boden sprießen, zog das französische Bildungsministerium sogar in Betracht, das Chorsingen zum obligatorischen Gegenstand des Musikunterrichts im Collège zu machen. Mediale Wirkungen, wie sie von diesem Film ausgehen, treten immer wieder in Erscheinung, streben auf und verblassen. Es bleibt aber offensichtlich die Sehnsucht der Menschen nach diesen unerhörten Begebenheiten und starken emotionalen Geschichten. Musikunterricht sollte sich dies noch mehr zunutze machen und Impulse aufgreifen.

Es sei eine grundlegende Schlussüberlegung angefügt, die auch tragend für die Initiierung des Projektes „Belcantare Brandenburg“ war und ist:

Singen hat sich letztendlich aus elementaren Lautäußerungen von Säuglingen, über das Hören und Mitsingen von Wiegenliedern, das Nachahmen von Alltagsgeräuschen und Stimmgebungen als Verständigungsmittel mit anderen Menschen zum eigentlichen Musizieren entwickelt. In der Schule wird das Singen plötzlich oft zu etwas Besonderem. Sich diese ursprünglichen Funktionsweisen des Singens wieder bewusst zu machen und in einer bestimmten Unterrichtssituation unter pädagogisch reflektierter Orientierung zu nutzen, darin sehe ich neue mögliche Chancen für das Singen in der Schule. Und die Grundschule und die Kindertagesstätten müssen damit zielgerichtet beginnen.

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Music and Artistic Education

Within the three laws of the Spanish State and the Andalusian Autonomous Community

José M. García | María S. García

1. Background: Moyano Law of 1857 – The Decree of 1966 and the General Education Law of 1970

The law by Minister Moyano (1857) is the first legal text of the regulatory history of education in Spain. It includes the Music within the Fine Arts, which include studies in painting, sculpture, architecture and music. The government exercised inspection and surveillance upon schools, both public and private. For primary school, every province had an inspector. The inspectors were appointed by the King and, to qualify for this position, you need to have completed studies of Central Normal School, and have practiced primary school teaching for five years in public school or ten in private school.

Article 55 references to music are made. The curriculum of Fine Arts includes Painting, Sculpture, Architecture and Music (Law of Public Instruction, 9th of November 1857).

Special mention Decree 2618/1966, 10th of September (BOE, 24th of October). This decree is an important step in the reorganization of the Conservatory considering modern guidance in organizing them. The three categories remain – Superior, Professional and Elemental –, strategies to awaken in students an interest in music are sought, the final course exams are done with Tribunal. The MEC enhances their inspection with “Inspección General de Conservatorios”. This decree *was a breakthrough and stayed in effect until the appearance of the LOGSE (1990). We'll have to get to 1970, before a significant education law is enacted in Spain. We refer to the General Law of Education.*

1.1 General Education Law (LGE, 1970)

The General Education Law, Law 14/1970, marked the beginning of the overcoming of the large historical delay that afflicted the Spanish education system, anchored from the Moyano Act 1857. The General Education Act of 1970 established the EGB as a period of compulsory education for children from six to 14 years and introduced music as an additional area in education. Thus ended a long period in which the presence of music in Spanish schools was virtually nonexistent.

Artistic Education in the LGE/1970, appearing under Articles 16 “In Basic General Education training will focus on the acquisition ... of ha-bits and instrumental learning techniques ... to the initiation in appreciation and aesthetic and artistic expression ...” and art. 24, where it refers to “... Aesthetic Education, with emphasis on drawing and Music”.

Approved in 1970, still during the Franco regime, it gave the basic structure the educational system had until the 1990s.

Educational legislation has continually changed in Spain, filled with controversy, sour debate, street protests and intervention by the courts. A seesaw that many specialists say is one of the main problems of the system. They therefore demand a wide agreement that needs to provide the stability needed for improvement.

In the previous legislature the government came close to that agreement, but failed, and today it is far from it.

The following diagram depicts the abundance of legislation that flood the Spanish educational landscape:

YEAR	LAW
1970	Ley General de Educación, LGE
1980	Ley Orgánica Reguladora del Estatuto de Centros Escolares, LOECE
1985	Ley Orgánica del Derecho a la Educación, LODE
1990	Ley Orgánica de Ordenación General del Sistema Educativo, LOGSE
2002	Ley Orgánica de Calidad de la Educación, LOCE
2006	Ley Orgánica de Educación, LOE
2007	Ley de Educación de Andalucía. LEA, 2007
2013	Ley Orgánica para la Mejora de la Calidad Educativa, LOMCE

Seven educational laws in Spain since 1970

We will stop at the three laws in which cultural and artistic competition in Spain is strengthened, as well as in the Education Act of Andalusia (LEA).

2. Democratic laws which create musical and artistic competences: LOGSE (1990), LOE (2006) and LOMCE (2013)

2.1 General Law of Management of the Education System (LOGSE, 1990)

In musical lessons the government sets the objectives, content and evaluation criteria of the basic curriculum and qualification guarantees of future professionals.

Music Lessons

Title II dedicated to Specialised Education: Art Education and Language Education. “Arts education will aim to provide students with a high-quality artistic formation and ensure the qualification of future professionals in music, dance, drama, visual arts and design” (art. 38).

The teaching of music and dance include three grades:

- a. Elementary level, which will take four years.
- b. Middle Grade, which is structured into three cycles of two academic years in length each.
- c. Superior Grade, comprising a single cycle whose duration is determined by the characteristics of this teaching.

To teach specialized education in music and dance it will be necessary to hold the title of Graduate, Engineer or Architect or equivalent qualification for teaching purposes, and have completed the established educational courses.

Primary Education

Article 14

1. Primary education comprises three cycles of two academic years each and is organized in areas that will be mandatory, global and inclusive.
2. The areas of this level will be: a) Knowledge of the natural, social and cultural environment. b) Art Education. c) Physical Education. d) Spanish language, official language of the Autonomous Community and Literature. e) Foreign Languages. f) Mathematics.

Secondary Education

Article 20

1. The compulsory secondary education consists of two cycles of two courses each, and will be taught by knowledge area.
2. Compulsory areas of knowledge at this stage are the following: a) Natural Sciences. b) Social Studies, Geography and History. c) Physical Education. d) Plastic and Visual Education. e) Spanish language, official language of the Autonomous Community and Literature. f) Foreign Languages. g) Mathematics. h) Music. i) Technology.

Baccalaureate

The Bachelor of Arts presents two routes: Route of Visual Arts, Picture and Layout; Way of Performing Arts, music and dance.

We can say that this law constituted the effective incorporation of music to general education, both in primary and secondary education. A specialization was established in studies of teaching and specialization courses for teachers were enhanced. In a few years there was a noticeable improvement of musical culture in schools.

2.2 Organic Law of Education (LOE, 2006)

This bill continues the line initiated by the LOGSE. Arts education will aim to provide students with a high-quality artistic formation and ensure the qualification of future professionals in music, dance, drama, visual arts and design.

The Education Law dedicates Chapter VI to arts education:

- a. Basic teachings of music and dance.
- b. Professional art education: the professional music education and dance as well as the middle and upper grades of plastic arts and design.
- c. Superior artistic education. These are higher studies in music and dance, drama lessons, lessons in conservation and restoration of cultural property, higher education of design, visual arts: ceramics, glass.

The Higher Council for Arts Education was created as a national advisory body in relation to these teachings.

The educational authorities provide the ability to simultaneously pursue professional arts education and secondary education.

Advanced Art Education (art. 54): Higher studies in music and dance will be organized in different fields and consist of a variable life cycle according to their respective characteristics.

Higher studies in music and dance will be studied at conservatories and colleges of music; dance and drama in the higher drama schools. The Autonomous Communities and universities in their respective territories may agree collaboration formulas for higher artistic education studies regulated by this Act.

Primary Education

Article 18 – Organization

1. The stage of primary education comprises three cycles of two academic years each and organized into areas that have a global and inclusive.
2. The areas of this educational stage are: Knowledge of natural, social and cultural environment. Arts education. Physical education. Spanish language and literature and, if any, official co-language and literature. Foreign language. Math.

Secondary Education

Secondary education is similar to the LOGSE, but concerns the attention to diversity and includes Citizenship Education.

2.3 Organic Law for Improving Education Quality (LOMCE, 2013)

This law from 9th of December 2013 modifies certain aspects of the LOE (2006) and the LODE (1985).

Article 42

Paragraph three of Article 54 shall read as follows:

“3. The students who have completed advanced studies in Music and Dance will get a Degree in Music and Dance in the specialty concerned, which is included for all purposes at level two of the Spanish Qualifications Framework for Education superior and be equal to university

degree. Whenever applicable regulations required to be in possession of university graduate degree, be deemed to meet this requirement who owns the Superior Title Music and Dance”.

Treatment of music education in the Organic Law on Education Quality Improvement, LOMCE, has been as follows:

In primary education compulsory study of Arts Education is removed (Plastic & Musical Education), being one of the specific areas that not be issued to all students, but in between them (Arts Education, Second Foreign Language, Religion and Social Values and civic), they will attend at least one. These are exposed to the regulation that each region make.

In the case of Andalusia, in Annex II of the “Proyecto de Orden” for which the corresponding curriculum is developed, to the area of arts education two modules hours 45 minutes per week are assigned, in all courses music education is reduced to a module unless the schedule that is left to the autonomy of schools, they decided to increase them some time.

Accordingly, it could happen that a pupil finished their compulsory schooling in Spain without having studied the art of music in any way.

In LOMCE the area of Arts Education in Primary is divided into two parts: Art Education and Music Education.

Music Education has been divided into three sections: the first refers to listening, in which students will investigate the possibilities of sound; the second block includes the development of musical performance skills; The third section is devoted to the development of expressive and creative from the knowledge and practice of dance skills.

The basic rules of LOMCE development in primary education are:

Royal Decree 126/2014, 28th of February, the core curriculum of Primary Education (BOE, 1th of March) is set.

Decree 97/2015, 3rd of March, on the organization and curriculum of primary education in Andalusia (BOJA, 13th of March) is established.

In secondary education, similarly, the obligation of Music is removed and remains one of the specific matters not to be issued to all students but among which are offered: Classical Culture, Education Plastic, visual and audiovisual, introduction to entrepreneurship and business activity, Music, Second foreign Language, Technology, Religion and ethical Values. These are again exposed to the regulation of each region and on which there are still no specific proposals.

This is an unusual event because Music Education must be present at all stages of education by promoting both cultural and civic development of students as well as their access to specific academic and professional artistic training.

There is hardly any OECD country in which this situation occurs and in several countries to obtain very good results in PISA have a greater number of hours devoted to music education than there are currently in Spain.

Musical and Artistic Education is the foundation of cultural and artistic competence, one of the eight competencies set out in Recommendation 18th of December 2006 of the European Parliament and of the Council as key competences for lifelong learning for every citizen of the European Union.

Music contributions to the overall development of the students considered as one of the multiple intelligences of any individual (H. Gardner, 2003) are ignored.

To summarize we present the following table showing the treatment of music in the three basic laws on education for democracy.

LOGSE	LOE	LOMCE
Artistic Education Area	Total hours/Weekly hours of both courses: Arts Education	Artistic Education Area
Weekly hours per course		Courses (Sessions)
1º C 2º C 3º C 105/3 105/3 105/3	1º C 2º C 3º C 105/3 105/3 105/3	1st 2nd 3rd 4th 5th 6th ? ? ? ? ? ?
		in Andalusien
		2 2 2 2 2 2

Primary Education

LOGSE	LOE	LOMCE
1º C 2º C 3º C 4º C	1º C 2º C 3º C 4º C	Compulsory Music is removed and remains one of the specific materials from which not be issued to all students.
Weekly hours	Weekly hours	
2 2 2 2	2 2 – 3*	

Secondary Education

LOGSE	LOE	LOMCE
Options: Arts Natural, health and social sciences Technology	Options: Arts: Visual Arts Track, Picture and Layout; Way of Performing Arts, Music and Dance, Science and Technology, Humanities and Social Sciences	Options: Sciences Humanities and social sciences Arts

Bachelor

3. Education Law of Andalusia

Chapter VI (LEA. Act 17/2007, 10th of December; BOJA, 26th of December) dedicated to arts education and creates the Andalusian Council of Higher Art Education as a body for consultation and advice of educational administration and participation in relation to these teachings. Also, the Andalusian Institute of Higher Art Education is created. While the Andalusian Council for Art Education was established in November 2008. Seat in Granada.

Primary Education

Decree 230/2007, 31st July, on the management and teaching, corresponding to primary education in Andalusia.

The areas of primary education to be taught in all courses of this stage are: a) Knowledge of the natural, social and cultural environment. b) Artistic Education. c) Physical Education. d) Spanish language and literature. e) Foreign Language. f) Mathematics.

Minimum Compulsory Timetable for every subject in primary education

TOTAL HOURS/WEEKLY HOURS OF BOTH COURSES		
1 ^º Course	2 ^º Course	3 ^º Course: Arts Education
105/3	105/3	105/3

Secondary Education

Decree 231/2007, 31th July, the management and lessons relating to compulsory secondary education in Andalusia is established. Weekly teaching hours of ESO:

SUBJECT	Course 1 ^º	Course 2 ^º	Course 3 ^º	Course 4 ^º
MUSIC	2	2	-	3*

* Students must attend August three subjects: Music, Visual Plastic Ed, Biology and Geology, Physics and Chemistry, Computer Science, Latin, Second Foreign Language and Technology ...

The network of conservatories in Andalusia is the largest in Spain. Conservatories 76 (f5 superior, 23 professional and 48 elementary). Number of alumni/ae: 24 000.

In superior music education: 1 559 pupils and students enrolled in the Bachelor of Music in Andalusian music conservatories, served by a teaching staff of 413 teachers, making Andalusia the largest Spanish region to offer superior musical studies (data from 2012).

Network of Artistic Education: Superior conservatories – Andalusia

CITY	MUSIC	DANCE	DRAMATIC ARTS
CÓRDOBA	High School of Music "Rafael Orozco"		High School of Performing
GRANADA	Royal High School of Music "Victoria Eugenia"		
JAÉN	High School of Music		
MÁLAGA	High School of Music	High School of Dance	High School of Performing
SEVILLA	High School of Music "Manuel Castillo"		High School of Performing co

It may be interesting to show where the different musical specialities could be studied in Andalusia.

Number of other Specialities that are offered in Andalusia conservatories.

FIELD	CÓRDOBA	GRANADA	JAÉN	MÁLAGA	SEVILLA
COMPOSITION	X	X		X	X
CONDUCTOR (CONDUCTOR OF CHOIR)					X
CONDUCTOR (CONDUCTOR OF ORCHESTRA)				X	
FLAMENCO (FLAMENCO STUDIES)	X				
FLAMENCO (FLAMENCO GUITAR)	X			X	X
PERFORMANCE (HARP)					

FIELD	CÓRDOBA	GRANADA	JAÉN	MÁLAGA	SEVILLA
PERFORMANCE (SINGING)	X	X		X	X
PERFORMANCE (CLARINET)	X	X	X	X	X
PERFORMANCE (CLAVICHORD)					X
PERFORMANCE (DOUBLE BASS)	X	X	X	X	X
PERFORMANCE (FAGOT)	X	X	X	X	X
PERFORMANCE (RECORDER)					X
PERFORMANCE (FLUTE)	X	X	X	X	X
PERFORMANCE (GUITAR)	X	X		X	X
PERFORMANCE (CORD INSTRUMENTS FROM THE RENAISSANCE AND THE BAROQUE)					X
PERFORMANCE (OBOE, VIOLIN, BASSVIOLIN, TROMBONE, SAXO, TRUMPET, TUBA)	X	X	X	X	X
PERFORMANCE (PIANO)	X	X	X	X	X
FLAMENCO STUDIES	X				
MUSICOLOGY					X
PEDAGOGY		X			

Table of Expertise

Who is responsible for setting up the education in arts subjects, their timetable and the needed resources?

PRIMARY		DEPARTMENT OF EDUCATION (SPANISH GOVERNMENT)	DEPARTMENT OF EDUCATION (REGIONAL GOVERNMENT)	DEPARTMENT OF EDUCATION (SPANISH GOVERNMENT)
CORE SUBJECTS	Contents	Determined	Complements	
	Evaluation Criteria	Determined	Complements	
	Learning Standards	Determined	Complements	
	Schedule	Determines the minimum schedule: 50%	Sets the maximum timetable	Sets up the workload
	Methodology		Recommends	Sets up Designs and implements
SPECIFIC COURSES	Contents		Establece	Supplemented
	Evaluation criteria	Determined	Complements	
	Learning Standards	Determined		
	Schedule		Establishes	Determines the workload
	Methodology		Recommends	Designs and implements
FREE SELECTION COURSES	Contents		Establishes	Complements
	Evaluation Criteria		Establishes	
	Learning Standards		Establishes	
	Schedule		Establishes	Determines the workload
	Methodology		Recommends	Designs and implements

Powers conferred in education

CORE SUBJECTS: AREAS	
SPECIFIC SUBJECTS: AREAS	
Physical Education Religion and Social and Civic Values	All students should attend
Arts Education Second foreign language Religion (if not selected above) Social and Civic Values (if not previously selected)	Will attend at least one
FREE AUTONOMOUS CHOICE SUBJECTS: AREAS	
Co-official language and Literature	In their autonomous communities
In addition students may take one or several areas of the free choice subjects according to the regulation and programs offered by each administration and, where appropriate, in centers where no specific subject can be studied, deepening and strengthening of core subject areas or areas to be determined.	

Primary Education: Knowledgeareas

In the picture that we sense beforehand later it can appreciate the number of meetings dedicated to the Artistic Education.

Annex II of the Order of Primary Education (currently in draft): The weekly teaching hours for each course.

The four specific areas that have been decided in Andalusia.

PHYSICAL EDUCATION	2	2	2	2	2	2
SOCIAL AND CIVIC VALUES/RELIGION	1	1	1	1	1	1
SECOND FOREIGN LANGUAGE	1	1	2	2	2	2
ARTS EDUCATION	2	2	2	2	2	2
SPECIFIC TOTAL	6 (18%)	6 (18%)	7 (21%)	7 (21%)	7 (21%)	7 (21%)

4. Cultural and artistic competences

How about the artistic competency?

UNESCO (1996) established the basic precursors of application of competency-based education by identifying the basic pillars of lifelong education for the XXI Century, consisting of “learning to learn”, “learning to do”, “learning to be” and “learn to live”.

The Organization for Economic Cooperation and Development (OECD) since the launch of the PISA (Programme for International Student Assessment) program, argued that the *success* in the life of a student *depends on the acquisition of a wide range of competences*. (Project Definition and Selection of Competencies, DeSeCo, 1999/2003)

In Spain, following the recommendations of the European Union, the Organic Law 2/2006 3rd of May, Education (LOE), incorporates for the first time in educational policy key competencies under the name of basic skills.

EDUCATION ACT COMPETENCES (2006)	ANDALUSIAN EDUCATION ACT (2007)	EDUCATION ACT COMPETENCES (2006) (ART. 2, R. D. 126/2014)
Competence in linguistic communication	Competence in linguistic communication	Linguistic competence
Mathematic Competence	Mathematical Knowledge in mathematical reasoning	Mathematical Communication and basic competenes in science and technology
Competence in Knowledge and interaction with the physical world	Competence in Knowledge and interaction with the physical and natural world	Digital Competence
Information Processing and digital Competence	Digital Competence and the information processing	Learnig how to learn
Social and public awareness competence	Social and public awareness competence	Social and civic competences
Cultural and artistic competence	Cultural and artistic Competence	Initiative dense and cultural expressions
Competence for learnig how to learn	Competence and attitudes to go on longlife learning autonomously	

EDUCATION ACT COMPETENCES (2006)	ANDALUSIAN EDUCATION ACT (2007)	EDUCATION ACT COMPETENCES (2006) (ART. 2, R.D. 126/2014)
Autonomy and personal initiative	Competence for autonomy and personal initiative	

The Organic Law 8/2013, 9th of December, for the Improvement of Educational Quality (LOMCE), emphasizes a model of competency-based curriculum

The powers are regulated in the Order ECD/65/2015, 21st of January, establishing the relationships between skills, content and evaluation criteria of education (primary, ESO, baccalaureate) are described.

5. Some conclusions

Now what? Where are we going? It is difficult to understand how music, based on the cultural and artistic competence, activity that generates so much cultural and economic wealth and of such a high educational level ignored in our educational system. In an attempt to explain some of the main reasons we could say:

Lack of musical culture among the ruling class, and especially among some politicians who, guided by an economic view of education systems postpone matters of “artistic” content, considering them more suitable for leisure and free time to be taught in schools?

The ideology of education, which produces frequent oscillations in educational laws and particularly affects curricula that, as is the case of music, are less consolidated academically?

Diversification of the curriculum to suit the needs of each region. This aspiration has led to a multidiversification as to the content.

The output of this change of educational laws and the consequent diversity of approaches creates general confusion that affects music teachers?

We can say that you can run the risk of their disappearance in Primary Schools and the IES and in the University?

Does Music Education have a future in Spain?

And in Andalusia?

Educational legislation has continually changed in Spain, filled with controversy, sour debate, street protests and intervention by the courts. A seesaw that many specialists say is one of the main problems of the system. They therefore demand a wide agreement that needs to provide the stability needed for improvement.

Despite the timid social recognition of Music in Secondary Education from the nineties of the last century, the Spanish University still does not adequately address teacher training in terms that can approach the “European” (Rodríguez-Quiles, 2006; 2014a,b; 2016a, b, c, d).

Notwithstanding the foregoing we think so

The work of teachers and their training will be essential.

We help improve the musical culture as a whole, and to overcome the ideological swings, start a line of work that tends to set a curriculum that is above the political and territorial changes.

This task should be participatory and encouraged in all directions, especially from the bottom up. And it should play an important role in professional organizations, especially those formed by music teachers of the whole Spanish state, in all stages of education.

With regard to Andalusia we can say that an attempt has been made to partially alleviate the problem:

Music has been included as a specific subject in primary education.

The network of conservatories in Andalusia is the largest of Spain: 76 Conservatories. This “ambitious network” can contribute to “lay the foundation for a quality music education for the future”.

Regardless of some politicians and ideologies *music will always exist* because it is part of the cultural heritage of every people and culture (Jorgensen, 2003).

We think so. We must strengthen it. The future depends on all of us.

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Education through music – Another way of teaching Dalcroze 100 years later

Eugènia Arús

1. Introduction

The music is present in many moments of our lives: when we share our affection, when our body and our brain need energy or relaxation, when we want to draw attention in an effective manner, or even to move deeply when words are not enough ... Something so important in our lives should never be out of the school. However in recent years the music education has been concerned, perhaps in excess, about *how* it should be taught, that is the “*how*”, forgetting *the why* and *what for* of music education, questions that give us the key and arguments to defend the need of its presence in school life. More than 100 years ago Émile Jaques-Dalcroze was concerned about responding to these questions and his main goal was to bring music to the school.

The Jaques-Dalcroze eurhythmics is an active musical pedagogy based on body movements. The student (child or professional) is brought to feel what he hears through moving his body to the sounds and rhythms. “*We do not only listen to music with our ears, it resonates in our whole body, in the brain and the heart*” (Jaques-Dalcroze, 1948: 131).

Learning through a eurhythmics lesson can be an enjoying and creative moment. We can have the opportunity of acquiring the knowledge of music from a wide and attractive perspective, and at the same time to stimulate many different abilities (listening, rhythm, sensitivity, reflexes, memory, creativity, etc.), in order to provide fluidity in learning.

The main aim of the research has been:

Evaluating the implementation of an education programme with a pre-school population (aged five), putting into practice procedures based on use of music and movement – Dalcroze eurhythmics – as a learning ve-

hicle for content typical of this stage – logic, quantity, shape, graphomotor skills and knowledge of the environment.

Our main aim was to address diversity in the classroom in multicultural educational environments. Evaluating a programme, which specifically includes promotion of the music and movement not only as an educational goal but also as a means of learning in an attempt to address the existing diversity in classrooms. According to Gardner, Feldman and Krechevsky, (2001) rich educational experiences are essential to the development of the particular set of interests and capabilities of each child.

Pre-school education + Music & movement = Address the existing diversity

↑ (Creativity) + ↑ (Emotional stability)

In order to understand the reasons behind this research we should explain a little about our country: Spain. The importance placed on pre-school education in Spanish society has resulted in the current high schooling rates at these ages. The level of schooling is very high. According to the Ministry of Education's report entitled "Education at a glance: OECD Indicators 2012", Spain is among the countries with the highest schooling rates in pre-school education, despite the fact that it is a voluntary stage. Between the ages of 3 and 4 the schooling rate in Spain stands at 99%. In other words, it is virtually universal, whereas it is 71,9% in the OECD and 78,1% in the EU. In this almost universal Spanish schooling, the child's emotional wellbeing is vitally important; wellbeing which may be more fragile in multicultural environments. Affective aspects are vitally important to the child's learning and development. The emotional connotation of the arts can open up the child's receptivity and communication channels, whilst also helping them to learn artistic content usually found in other areas (Malloch, 1999; Parke & Gauvain, 2009).

2. Educating through the music and movement

At young ages, the education process takes place naturally and globally (Gardner, 1994). Educators can draw on a wide range of resources and procedures to help them get young children's attention. Pérez Moreno

(2011) shows how musical and artistic situations take place spontaneously at preschool (ages 0–3), especially in the presence of an adult with a feel for the arts.

At these early ages, motivation is key and lots of connections between different areas and subjects come into play. *“One encounters convincing evidence that children learn effectively when they are engaged by rich and meaningful projects, when their artistic learning is anchored in artistic production, when there is an easy commerce among the various forms of knowing, including intuitive, craft, symbolic and notational forms.”* (Gardner, 1994: 87–88). This idea is still valid, as confirmed by recent research (Economidou Stavrou, N.; Chrysostomou, S. & Socratous, H., 2011).

Very interesting relationships have been identified between rhythmic and other areas of knowledge. Music and mathematics are directly linked through their use of proportions, series, patterns, numerical measurements ... so is there a relationship between developing rhythmic skills and mathematical skills? From a global perspective, recent research shows that better rhythmic skills also entail better mathematical skills; it also reveals variations in age and gender in a population of ages of between 5 and 6 (Mertoglu, 2010). More specifically, Habegger (2010) studied a possible analogy between the ability to count series of objects and the ability to repeat rhythmic patterns in children aged 2–4. The findings confirmed that there is a correlation between developing the concept of number and accurately interpreting rhythmic patterns.

Alcock, Cullen and St. George (2008) investigated the relationship between music and learning to read. Their interpretative study shows how young children’s sense of music not only serves a communicative function but also adds to their enjoyment of the activity itself. It also shows how rhythm lays the foundations for developing verbal communication and learning to read and write. Educational research today is striving to show that music education can make an effective contribution to stimulating reading and writing (Bolduc, 2008), since rhythmic skills are closely related to phoneme segmentation skills (Moritz et al., 2013).

The arts can be beneficial in populations at risk of dropping out of school and/or with special educational needs (Seeman, 2008).

3. Methodology

Methodologically speaking, when preparing this study we have made use of the *participatory evaluation research model*, as our aim was to evaluate the efficiency of the implementation of an educational element, process or programme (Sandín 2003; Cabrera 2003).

The sample was made up of 96 boys and girls from five to six years of age (48 control group + 48 experimental group). They attend two schools in Madrid and Barcelona where the multiculturalism of pupils is manifest.

The programme was implemented for one month, with activities and worksheets regularly carried out every week. In this programme music and movement – Dalcroze eurhythmics – all intervene:

- As motivation.
- As a vehicle for the development of attention and concentration.
- As a stimulator for children's creativity in learning processes.
- As a procedure.

Objectives

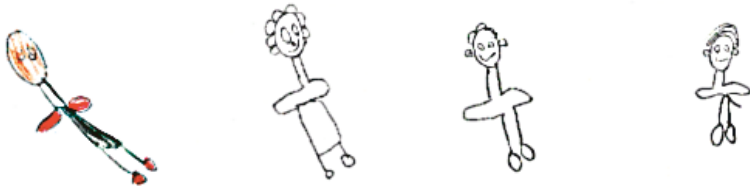
1. Carrying out an initial evaluation in order to find out whether the proposal is appropriate to the interests and requirements of the institutional context in which the programme is to be applied, assessing the initial emotional state of five-year-old pupils.
2. Preparing and implementing a pre-school education programme distinguished by the use of the music as educational drivers, evaluating its feasibility and achievements according to the processes involved.
3. Carrying out a final examination in order to detect whether, having evaluated the pupils' emotional state again, any particular changes were observed in comparison with the initial evaluation based on the appearance or disappearance of emotional indicators.
4. Compiling teachers' opinions, evaluating the changes, which have occurred in their attitude based on self-reflection.
5. Being able to optimise the programme in the future.

The specific objectives are as follows:

- Evaluating the effects of carrying out rhythmic and artistic activities prior to table work on improvements achieved in writing accuracy (graphomotor skills).
- Evaluating the effects of working on geometric shapes and bodies through performance activities, as well as the observation and reinterpretation of works of art, on the understanding and recognition of five-year-old children.
- Evaluating the effects of listening to sound combinations on the solution of logic problems.
- Evaluating the use of the arts as an emotional enhancer in the completion of activities which involve understanding and autonomous work by five-year-old children.

4. Evaluation techniques and instruments

We used the following as evaluation techniques and instruments: Elizabeth Koppitz's *Human Figure Drawing test* (2010): This was chosen with the aim of obtaining information on the pupils participating in the study in an "objective" manner. It is not easy to find a suitable instrument for obtaining information on five-year-old subjects, but we chose the HFD test as it is well accepted by the pre-school population. It involves the child drawing a person however they want. Koppitz detected qualitative signs in the drawings which were not a result of the child's writing maturing, such as drawing a figure with no hands perfectly, or making a very small figure of less than five centimetres, and concluded that these signs were emotional indicators reflecting the child's emotional state at the time they drew the figure.



We also used a *systemised observation model*: It was chosen because it is an instrument, which encourages the participating observation of the teacher in the classroom. We aimed to obtain an overall view of the teacher with regard to the attitude of the class group towards the completion of each proposed activity. The structuring of the coding of the facts to be observed is systemised. However, it does include an open space in which to identify and record new variables.

DYNAMIC OF THE PROPOSED ACTIVITY	There is a general racket, which requires intervention by the teacher.	Works sporadically. Easily distracted and talk among themselves.	Works calmly in silence while looking at the worksheet. There are no spontaneous reactions (talking, singing ...).	Works in a focused way while looking at the worksheet. There are spontaneous reactions (talking, singing ...).
THE PROPOSED ACTIVITY: MOTIVATION	Not motivated.	Displays little motivation.	Sample some motivation.	Highly motivated.
COMPLETION OF THE WORKSHEET	There is a general resistance to doing the worksheet.	Some show resistance to doing the worksheet.	They do the worksheet mechanically without showing much enthusiasm.	They show enthusiasm for doing the worksheet. Everyone wants to participate.
TABLE WORK: BODILY RESPONSES	There is a refusal to sit down. Intervention by the teacher is required.	Some pupils display rejection and use their body to express their refusal to do the proposed activity.	Displays tension and anxiety to complete the work.	Pays attention while sat down, in a relaxed manner, displaying a cheerful attitude.
TABLE WORK: VERBAL RESPONSES	Questions or interventions are generated by talking about subject matters unrelated to the activity.	There are no interventions by the pupils.	Questions or interventions are generated by talking about aspects related to the activity.	Shows understanding, does not ask questions, communicates with classmates and works with interest.
THE TIME IN WHICH TO DO THE WORKSHEET, ADAPTED TO THE CONTENT TO BE WORKED ON	Needed more than one session to complete the worksheet due to incidents in the classroom.	Completed the worksheet using more than the usual period of time.	Did the worksheet within the usual time parameters.	Generally does the worksheet quickly and efficiently.
HANDING IN THE WORKSHEET	The teacher collects the worksheets from the pupils.	The pupils hand it in and some display a lack of confidence about their work.	The pupils hand in the worksheet without showing any emotion.	Generally hands in the worksheet showing positive emotions.

Lastly, we also carried out an open-structure interview with the teachers in order to compile qualitative aspects, which could help us optimise the programme in the future.

5. Findings and discussion

Koppitz's human figure drawing test was used on four occasions. First as an initial assessment of the emotional state of the sample: 96 boys and girls at P5 level. An educational activity to test graphomotor skills was carried out to assess the children's emotional state beforehand (D1) and immediately afterwards (D2). This was followed by the programme to encourage the use of the music and movement – Dalcroze eurhythmics – over the course of 1 month. Once the assessment period was over, a final evaluation was carried out to once again assess the children both before carrying out an activity (D3) and immediately afterwards (D4).

Four variables were created: Drawing 1, Drawing 2, Drawing 3 and Drawing 4, based on the sum of all the measurements recorded in each session. The following was also calculated:

Improvement 1 = Drawing 2 – Drawing 1

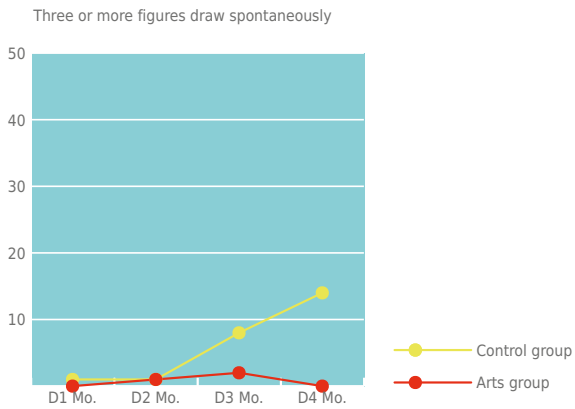
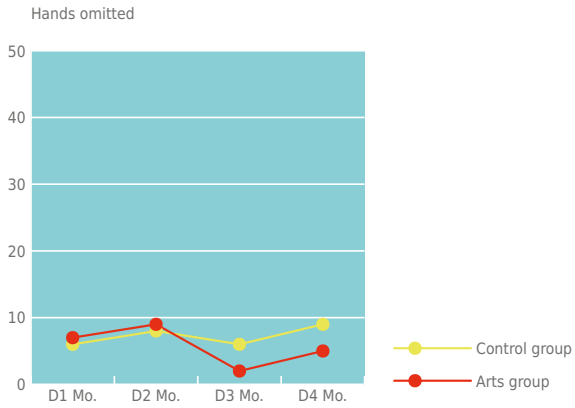
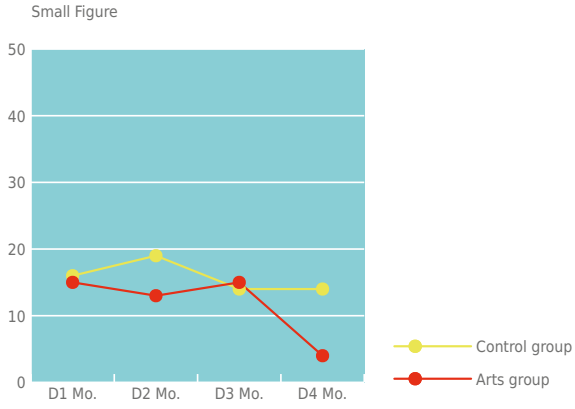
Improvement 2 = Drawing 4 – Drawing 3

Improvement 3 = Drawing 3 – Drawing 1

Improvement 4 = Drawing 4 – Drawing 2

It can be seen that the indicators, which appeared in the drawings were as follows: Size of the figure, hands omitted, omission of nose and spontaneous figures. Koppitz linked the size of the figure to the child's self-esteem at the time they do the drawing. When the figure is smaller than five centimeters it is considered to be an emotional indicator. Omitted hands could be associated with feelings of guilt, or the child's perception of having done something wrong. Omission of the nose is usually seen in children with a more reserved or shy nature. It is not an indicator on which too much importance should be placed at a young age. The fact that figures other than the requested one (the human figure) are drawn indicates a low level of attention or distraction, which could arise for any reason at the time the activity is requested. The diagrams below show the evolution of these indicators in the group that used the arts and the group that did not.

Descriptive evolution of the indicators, which appeared most often in the drawings (D1, D2, D3 and D4):



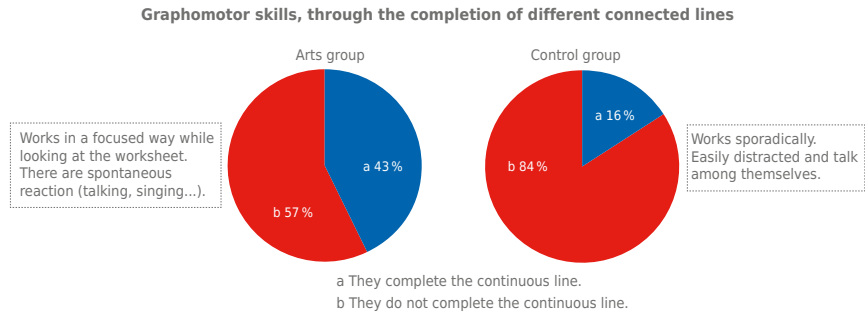
The experimental group showed significant differences in terms of the indicators gathered from the second drawing from the first period compared with the second period ($p=0,001$) and in the case of the two drawings from the second period ($p=0,007$).

In the experimental group, 9 children did not improve in the second drawing from the second period compared with the second drawing from the first period, while the remaining 39 children improved or stayed the same.

In the control group, 19 children did not improve in the second drawing from the second period compared with the second drawing from the first period, while the remaining 29 children improved or stayed the same.

A total of 960 school exercises were gathered during the assessment of the process. The findings show:

We get more positive results when we use music and expressive movement processes before expressing psychomotor activities in the form of pictures.

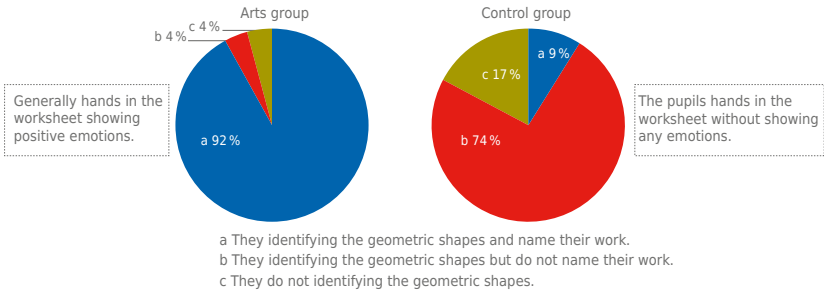


When trying to find our way through a maze, we have more creative problem-solving skills if we have previously heard sounds that paint a sound picture of what we are to see in the image, since this boosts our imaginative skills.

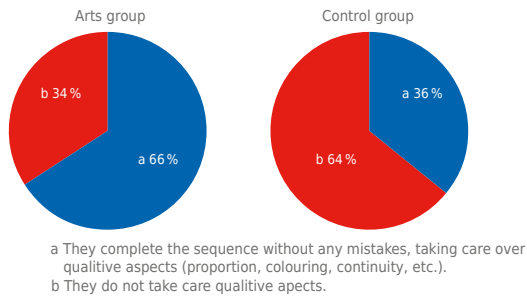
Looking at abstract works of art and moving through the music have a positive effect on recognising and creating geometric figures. It also means students find the pictures they draw more meaningful.

Listening to music that evokes or plunges you straight into an activity makes you feel peaceful and quiet and has a positive effect on qualitative aspects of solving series (proportion, colouring, continuity, etc.).

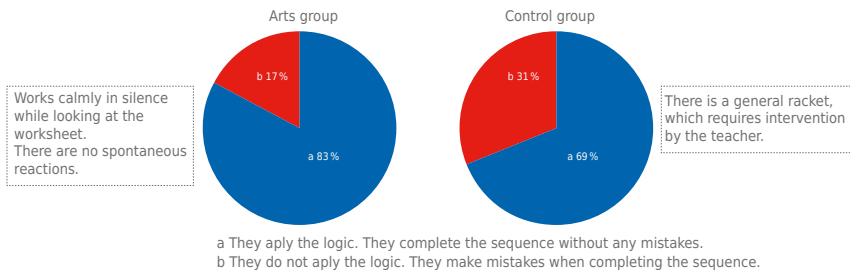
Identifying and distinguishing between geometric shapes



Introducing symbolic games with music and movement to identify geometric figures has a positive effect on autonomous table work to solve problems that involve identifying geometric figures.



Solution of sequeces or creation of new ones



In the educational context we researched, we observed that the use of the arts has a positive effect on young children’s educational processes and learning results, since it has a bearing on their attention, creativity and

interest in learning. On their attention, since there are improvements in the use of qualitative aspects, which are reflected in their work in terms of both graphomotor skills (Moritz et al., 2013) and solving series (Habegger, 2010); on their creativity, since there is a greater chance of solving problems when they are involved naturally in the action (Csikszentmihalyi, 2001); and on their interest in learning, since the behaviour observed in the experimental group is typical of young children, because their fascination and curiosity help foster learning processes (L'Ecuyer, 2014).

We also saw that the use of the music and movement – Dalcroze eurhythmics – can even have an effect on children's emotional state as they learn. The initial assessment shows a group of children with low self-esteem or a feeling of frustration after carrying out school activities; this low self-esteem or feeling of frustration was reduced in percentage terms after the programme had been carried out. The key fact was that, in the experimental group, the number of children who, when asked to draw a person, drew other figures spontaneously was reduced to zero. This fact shows an improvement in young children's attention, as well as a better emotional balance when artistic channels of communication are activated.

Teachers' positive assessment of the use of the arts in class might lead us to think that their actions might have had an effect on the children's responses, since it has been shown (Pérez, 2011; Custodero, 2005) that the quality of the adult's actions has an effect on the quality of young children's educational experience and on their learning results in turn.

6. Conclusions

1. As an initial evaluation, the educational activities imparted had an effect on the appearance and disappearance of emotional indicators, with a significant presence of those indicating reserve, low self-esteem or in some cases poor school performance.
2. 40 observations were made in the evaluation of the group attitude responses of five-year-old boys and girls towards a school activity with or without use of the arts (music and movement, arts&crafts, drama). The results prove that there will always be qualitative differences in the attitude of the small children in the two groups: the group that has used the arts and the control group.

The procedural evaluation compiled 960 pieces of school work, and observed that use of the arts as a procedure can have a positive influence on the way they are done, specifically on the completion of connected lines, an increase in creativity in the solution of logic problems, associating and distinguishing between amounts and identifying geometric figures, as well as on emotional aspects that improve concentration and attention.

3. The emotional effect of use of the arts as an educational procedure was significantly beneficial for a large part of the sample group (81,2%), improving emotional stability and self-esteem in comparison with the initial evaluation.
4. The teachers participating in the research placed a high value on the use and presence of the arts for both the children and themselves, with a positive effect on the teaching action.
5. We consider it far more appropriate to optimize the program categorizing the artistic possibilities, which come together with the proposals, without limiting the creative liberty of the teacher.

To give the opportunity to children, to young people, even to us, to let grow the musicality, to develop communication skills in a different and sensitive language, to develop artistic thinking and foster the imagination should be a universal right. We must teach from the same brain of the one who is learning and who needs to use artistic languages.

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Music Education in the twenty-first century

A view from the practice of
specialist teacher

Manuel R. Vicente

1. Musical Education in the Spanish general education

Teaching music, with little tradition in the Spanish educational system (Oriol, 2005), has experienced as a result of the ongoing reform introducing major innovations in the education system that have affected both the structure of the studies, as the design and development of curricula. Thus, the Organic Law 8/2013, 9th December, to improve educational quality (LOMCE), popularly known as the Law “Wert”, appears in this reform process as the latest in a long series of regulations, in intended to improve the quality of education after the full involvement of Spain in the European convergence process.

Historically, music education within the spanish general education arises mainly from the second half of the Twentieth century. Its inclusion in the educational curriculum takes place in 1970 with the Act Villar Palasí, also called General Education Act, where music education appears as mandatory area in the school curriculum, within expression area with the subject of physical education and appearing with objectives and content for each course.

Despite the significant developments which led to its implementation, the end result was a failure because among other reasons was evident lack of specific training in teachers. The need to adapt the school to the new political and social system, providing greater democratic participation in schools that responded to the social and cultural demands of a modern education looking for an updated employability, promoting equal op-

portunities between sexes, and serving students with special educational needs led to the General Law on the Education System 1/1900, October of 3rd (LOGSE), which meant a turning point in the consideration of music education in the context of the Spanish education system valued not only as a core subject at different stages, cycles or degrees of mainstream education system, but also as extensive training in the field of specialized education. To achieve this important achievement were decisive three aspects: first creation of the post of music education specialist teacher to teach music at this stage; access by specific oppositions music of this faculty to join the group of primary school teachers; and the third, parallel creation in universities specialty Master in Music Education.

Thus, for Oriol (2014), in recent years the evolution of the education system has been impregnated by a reflexive society, which has estimated the need for a broader humanistic education our school and become more skilled and more educated. For this process from the General Education Act have tried to combine the following purposes: the full development of the student's personality; acquisition of intellectual habits and working techniques as well as scientific, technical and humanistic knowledge; preparing to actively participate in social and cultural life. These three purposes are reflected in a willingness in recent education laws in our country to stimulate all kinds of aesthetic and cultural experiences in the new generations, trying to find a balance to overcome the traditional confrontation personalism – educational utilitarianism.

Despite these advances in recent years, from the Organic Law 2/2006 3rd of May, Education (LOE) it is undergoing a process of change in education which tends to break this balance between the formation of the personality and utilitarian education, mainly due to the incorporation of Spain to the European Common Market, educational models are influenced by a number of reports and assessments that focus more on the educational pragmatism in aesthetic and cultural training students, ignoring the recommendations themselves on European Union, which in its educational guidelines includes an equal basis with other skills, cultural and artistic, for her contribution to success in the knowledge society.

Today, we are again in full transition of educational system. When the Organic Law has so few years, we find the entry into force of the Law on Improving Education Quality (LOMCE) and with a modified calendar application that has recently begun to be implemented during 14/15 in

the first, third and fifth year of primary education with opposition from numerous regions have even challenged the law with a political and social opposition.

Music as teaching general regime disappears as a compulsory subject for all students, as well as university studies with the mission of pedagogical and didactic teacher training Music for compulsory education. In the Pre-primary Education are aspects of music within the contents to be developed in the area of Communication and Representation. In the field of Primary Education, Music Education is established as a free elective subject and can be replaced by a second language, and it extends from the area of arts education, also recognizing the need for a specialist teacher at this area. In Secondary Education appears as a free elective subject for the four courses. It is therefore a clear setback for the benefit of an educational concept based on the overvaluation of the instrumental subjects such as mathematics and language at the expense of a more humanistic and based on cultural and artistic education.

2. The post of music specialist teacher today

In the school year 1994/1995 starting in different Spanish universities and in particular at the University of Granada an event of great educational and social significance, the introduction of music education studies. Everyone, staff and students, initiated a hopeful and illusion road, where it was intended to show the importance of the need for music education for all. As above reflect the entry into force of the LOGSE in general education affected the creation of university studies in music education in order to prepare future teachers specialists which constituted a milestone in the history of Spanish university. As Rodríguez-Quiles (2012) states, these studies never would get an European dimension although they got a giant step in our country. However, despite the great expectations that generated have only been 17 promotions that have been formed in this degree (1994/1997–2010/2013), because the plan called European convergence has removed the initial training in music education as a qualification for a mention in musical education within the grade of primary education.

In this situation the question of what is the current role of specialist teachers in music comes to us. In order to try to answer this question we refer to interesting research conducted within the University of Granada

by Aróstegui, J. L.; Corral, F. J.; Díaz, M. T.; Vicente, A & Vicente, M. R. (2009), called *The thought of teaching music as a tool for teacher training* where ten semi-structured interviews of teachers of music education to which after reporting about the purpose and content of research interviewed and recorded with the help of a professional recording equipment are made. To create these interviews a script that would give structure to them previously developed. Therefore we investigated on the same themes and issues in all interviewees but altering the order or introducing new topics based on their reactions and the information provided, and favored a more natural and responsive interviewer attitude and greater flexibility of data collection.

In interviews he worked on three blocks of questions. The first revolved around the particular circumstances of each person interviewed and their professional status; secondly, a block of questions designed to investigate his professional attitude in school and to what extent their personal experiences affect job performance envisaged; and finally, the central block of the interview revolved around their perceptions and opinions about the curriculum of the teachers specializing in music education and how it has made them for the practice of teaching.

The categories in which such information is grouped are as follows:

1. MUSIC IN PRIMARY EDUCATION	2. THE CURRICULUM
I. Generalist teacher vs. Specialist teacher	I. Weaknesses <ul style="list-style-type: none"> • Relationship studies – teaching work • Programming • Subjects • University teaching
II. Music in the official curriculum	II. Strengths
III. Classroom work	III. Suggestions for improvement
IV. Social diversity	
V. Special features: Management positions, special centers ...	

Thus, as Díaz (2011) stated, we highlight the following conclusions:

Block 1

Generalist teacher vs. Specialist teacher

The degree prepares students for the practice of teaching music specialists, but the real needs of primary school are forcing most of them to work as a generalist teacher, a demand for which most of them do not feel prepared. In this duality the work of specialist teachers is absorbed by the dedication and exclusivity that requires the function of generalist teachers, (where there is direct teaching in the areas of math, language and knowledge of the environment), that often also coincide with the role of mentoring in having to handle the teacher of a group of students and tutor: relationship with parents/mothers, monitoring the learning problems of students, relationship between the group and the other teachers, teaching coordination, etc.

Among the manifestations of those interviewed observed as stated in the difficulty of combining both tasks (specialist and generalist) being a desirable solution specialist music teachers do not apply as tutors because the specialty as such is taught to all students in primary and requires great dedication.

Classroom work

In classroom work seen some autonomy in planning and preparation of the contents, although the interviewees agree conducting classes based on different content blocks (musical language, movement and dance, vocal and instrumental expression, hearing), not all tend sequence and develop equally content. This stands out as some give more value to the creative and improvisational practice against other more academicians.

Block 2

The Curriculum

In general, regarding the curriculum, inadequacy of class worked with the real needs of students in primary content is detected: is questioned in a blunt if the university teachers really know the elementary classroom for which is theoretically prepared.

General subjects such as General Didactics or Psychology are perceived as totally unrelated and unconnected to the specific, and worked from a theoretical point so that teachers feel unprepared to implement that knowledge.

As for the subject practicum, that simulates actual classroom practice for a period of time, with the advice of a teacher in exercise and in a real classroom primary, does not contribute to implement the theoretical knowledge worked throughout the race with teaching practice, because they are not generally given enough autonomy and freedom to take over music classes, and usually relegated to students in practice at the position of observers tutor teacher. Furthermore, the current curriculum does not form them properly to perform tasks more organizational measures as may be the development of programming or teaching units, with the inconvenience that this will generate, not only in the performance of their work in a school, but also as a pre-requirement to pass a public process of opposition, evidence on which such knowledge is considered essential.

Likewise, those who have a leading position, initially recognized not felt prepared for it, still holding office itself, as well as specific training provided by the administration and even education inspectorate which has been guiding them on that role.

In general, and in conclusion we emphasize that despite the difficulties encountered as music specialists and deficiencies in their university education, most interviewees recognized proud of their specialty and satisfied with their work as music teachers, suing common forms a protest action of the benefits of early musical education and increased awareness of the importance of music education for all within a quality public education.

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Sexism, violence against women and strategic-didactic solutions through the dance

Ana Díaz

1. Introduction

In a survey conducted in a fourth-grade class, students were asked how it would change their life in case of belonging to the other sex. The girls referred to the possibility of being astronauts or experiencing various adventures. Most of the boys could not always answer the question or did it diffusely. One of them, however, alluded to in the event that such circumstances should arise, "I wouldn't hesitate to commit suicide" (Feder-Feite, 1994: 60). Therefore, it is important to question where we are directing our younger generations at present. Is it so terrible being a school girl? Does so much inequality exist in schools? Is so much violence generated provoking the terror of the pupils? Is the government really seeking solutions through their policies? How long are we going to keep on allowing these type of situations? This series of questions led me to consider the search for active solutions to this very real problem and so present today in the classroom as it is sexist discrimination and gender-based violence. Interestingly, when I started to investigate in greater depth on this subject I found that not only is it an emerging problem in Spain, but also in many other countries there is a social awareness that increasingly more demands to put an end to this type of burden.

These solutions to which I am referring to can be summed up in a series of strategies that my training as a teacher of music at primary and secondary levels has allowed me to perform in the classroom with the objective of overcoming this inequality between pupils and students. In my specific case, the tools used are focused around the dance and movement, using the attraction that they generate among students, which leads them to easily capture their interest. The results, as I have seen over the years,

have been sufficiently satisfactory to claim the use of this body language as a mechanism of action against stereotypes that can be acquired around the gender in education.

This chapter is to summarize, first of all, my educational experiences regarding issues of gender discrimination stating in detail the current situation in the classroom in this regard. Secondly, it aims at establishing a series of basic premises focused on the use of dance to alleviate the situation. All carried out based on my experience over the years in schools with different characteristics that I've been assigned. Its main objective is to raise awareness to the educational community about the need to actively combat this problem and simultaneously suggest and share a number of proposals in the classroom that may be of interest to teachers of these educational levels.

2. Sexism in the classroom

If a clear evidence exists, the fact is that in seven centers where I have realized my pedagogic work I have witnessed a clear sexist behavior on the part of the pupils. Children assume a "mystique of masculinity" (Lomas, 2007: 92) based on the archetype of manhood that is expected of them when establishing different patterns of behavior such as aggression, concealment of emotions, heterosexual ostentation, strength and indifference to physical pain. The girls, on the other hand, they define themselves and behave in a different way to the boys (Saints, 1996–1997) with regard to the affective and emotional plane, showing greater weakness and predisposition to the obliging character required of them. This special way of developing femininity, innocent in some early stages of schooling, will be tremendously harmful for women in all areas of their life. What for them comes right by the mere fact of having been born male (referring to rights, values, work situations, etc.), for the females, each step in the conquest of social rights and freedoms will be a thorough and ongoing struggle throughout its existence (Lomas, 2007: 92).

These sexist roles are determined by the family environment, social and cultural in which the child develops. Without a doubt, family environment will be the most influential, since it will manifest from its first hours of life possible hostilities and conflicts between the sexes. In addi-

tion, a number of factors such as religious beliefs and cultural traditions that in the majority of cases will legitimize a clear subjugation of woman to man (Rojas Marcos, 1996).

This does not mean the same thing for a girl growing up in an Islamic family than in a Christian family, nor will the fact of being born in a big city in the heart of a liberal family and with a mother working outside the home than in a small village where gender stereotypes are very marked. These differences I have been able to go appreciating in colleges and institutes of secondary education that have been assigned. The rural have fallen far short in this respect to the urban. Similarly, among the latter, there is clear differentiation between those belonging to neighborhoods of middle-class social in marginal areas of the city with a high degree of immigrant students and Roma. Both in rural and in the last submission of the roles marked by the society for each gender is more pronounced. The difficulty for young women, coinciding with Diaz-Aguado, Martínez and Martín (2013) and Jiménez (2011), becomes even more manifest if they are immigrants, belonging to an ethnic minority or with special educational needs. Unfortunately, within the field of education is seen frequently that society has accepted the reality of gender-based violence, even to excuse it depending on various contexts or circumstances (Blaya, Derarbieux and Lucas, 2007: 19).

This fact is often reflected more explicitly in the centres belonging to slums. The feeling that these situations are allowed in this type of environment determines that this kind of behaviour do not disappear. Sometimes I could see the parents fighting and aggressively insulting each other at the school gates in front of their son/daughter, even to exist police interventions in cases of violence against women within the centre itself. Regardless of traditions or cultures with which we find ourselves should not justify in any way this type of action. Moreover, teachers and professors and the various institutions involved in this matter should intervene in way more convincingly in such contexts more prone to the kind of aggressiveness that we have been talking about. However, and according to my experience over the years, I have observed how, generally, society diverts its gaze from this situation referring to that in the type of cultures prevailing in these schools (Islamic, African and Gypsy) is common this acceptance of roles.

With respect to educational levels, students of secondary education produce more clearly this type of sexist behavior and can be perceived in a more evident way cases of gender violence. For this same reason and contrary to what is often thought, it is necessary to deepen decisively in this sense in the first educational levels, i.e. infant and primary, since these will be the breeding ground for the upper levels and you can intervene in time on pupils and students to “change their scale of values and adopt standardized guidelines” (Blaya, Derarbieux and Lucas, 2007: 28).

The most serious of this matter is that regardless of race, ethnicity, religion or social and educational problems, sexism, in a more or less explicit manner, is evident in classrooms of all the educational centers (see also Rodríguez-Quiles, 2015). In other words, it is a widespread pattern that is taking place within our schoolchildren who will be the future generations. According to Pastorino (2014), the school, being a small replica of the social system in which it is immersed, tends to incorporate both their faults and virtues. For this reason, educational policies that are being built and developed on the basis of gender issues should be aimed at the struggle for a true equity (Jimenez, 2011) in order to implement this way in students an ethic based on equality and democratic behavior independently of the sex with which he or she has been born.

And above all to struggle against the patriarchal system established in the classroom and the persuasive power that tries to “discipline women” (Kincheloe and Steinberg, 1999) in accordance with the roles of submissiveness and obedience as defined by its name. It is time to talk of coeducation in schools as a way of not only working in favour of girls, but also, and at the same time, in favour of children, i.e., “in favour of other ways of understanding the male identity that exclude the exercise of violence and contempt for women and promote equality between the sexes” (Lomas, 2007: 92). And in this way, deconstruct everything established from this patriarchal position in order to build a new paradigm based on equality, to be able to establish new values and set patterns of behavior that put an end to this series of serious conflicts (Blaya, Derarbieux and Lucas, 2007).

3. Behavior and roles of students

The roles that assume students in schools are consistent with what is expected of them according to their sex. On the one hand, the boys usually are made visible with their aggressiveness and their loud and arrogant behaviors (Santos, 1996–1997). Girls on the other hand, remain in absolute invisibility with their behavior exemplary bordering on shyness and marginality, although not excluded the fact that in some cases, exert pressure or a more silent violence through channels not as common as the companions. It would be a deception not to support this type of specific actions of the female sex and attempting to redeem them to purity and good Christianity that was awarded to them in the past (Lomas, 2007).

In accordance with this same author, in the centers it tends to predominate so-called male playground culture, as opposed to female culture of the classroom. This usually translates to the rejection of the rules of the academic game and an almost absolute indifference to school learning by them, which leads them to dominate the classroom space academically speaking and get the best grades.

Frequently and according to my experience, as a general rule although most markedly in rural and marginal centers I could find attitudes and behaviors of children with regard to the girls related to depreciation, emotional blackmail, threats and social isolation, all this is directed by some to exercise control and dominion over the other consistent with the archetypal male virility that society inculcates them. In turn, the pupils acquire its own roll of behaving in a way different from its partners on having accepted to turn into victims of all this process, so the coexistence within the school is framed according to the norm. The problem is that they assume the violent behavior for reasons of gender as normal and legitimate.

“This form of violence, whose invisible nature and sometimes unconscious are not easily identified, makes the intervention difficult. Nevertheless, such an intervention is essential since this type of violence has important consequences in the school, professional and personal plane of the victims” (Blaya, Derarbieux and Lucas, 2007: 73).

Santos (1996: 9) asserts that “gender differences work in learning to conform to the prevailing culture in the school”. For this reason, in this case, parents will play an active role in the treatment and recovery of different genres, so it can be of great help their involvement in the school as

active agents which, along with the educational community, they fight so that they eliminate these disagreements. To do so, it may be worth the effort to create before a "School for Parents" where the parents can be aware on this issue that affects their sons and daughters.

4. Decisive proposals to the gender stereotypes in school

The solution to this type of conflict is based on trying to correct as much as possible the factors that currently exist in schools and influence in a definitive way in determining this issue of inequality.

Referring back to the academic aspect, it is necessary to make a profound revision of both the curriculum and textbooks used by students. The official curriculum should count with more content and even materials covering the topic of gender equality and not treat it as somewhat circumstantial in a subject or part of a lesson in a certain place of the school calendar. It is a necessity to be present as a transversal subject and included in all the acts and day-to-day basis in the center, i.e., appearing within the hidden curriculum and not only at specific moments. In this way, the assimilation of this series of values and optimal cultural models, and in particular, ideal models of masculine and feminine behavior, by force of repetition, can solidify, set and become standards (Arenas, 1995 in Santos, 1996–1997: 7).

Likewise, numerous studies (Subirats, 1999; Santos, 1996–1997) corroborate the approach androcentric prevailing in the textbooks of different materials. I myself stopped using them in music on the grounds that, in addition to serious inconsistencies in their content, I noticed that both auditions, dance, images, references to composers and aspects more of the history of the music kept an aura of discriminatory masculinity for the students. After reviewing several publishing houses, I could reach the conclusion of the widespread grave situation of the matter. It is worrying that the majority of my colleagues use this kind of material in their classes, thus encouraging a sexist ideology contributing, according to Subirats (1999), to harmful differential socialization for females.

Another aspect to reflect on is the treatment and use of the physical spaces of the center and activities that they produce. The issue that in the washrooms of the boys there is no mirror and there is in the girls wash-room, it is quite counter-productive if what we want is to put an end to these gender roles assigned to the different sexes. Thus, women should stop assuming that it has to please and attract the man and the man has to stop seeing women as sexual objects. Another important aspect is the use of playgrounds. Normally, the center is in the hands of the boys and predominantly male activities as football while companions are relegated to the adjacent sides talking "girls' things", according to the own companions.

Within the classroom we also usually find situations such as that the girls sit down together in one area and the boys in another, or before any activity that is proposed in class, they are grouped in similar ways. The activities which are usually raised also corroborate this treatment, prevailing the masculine ones to the feminine ones both in sports and in out-of-school activities (Blández, Fernández and Sierra, 2007).

The projects which arise from the different administrations on gender equality, coeducation and school of peace are carried out in the centers by the same teachers. At the same time, they develop other experimental projects designed by researchers as "Prevention of gender-based Violence", with students of primary education and to 189 students from the 5th year of primary education aged between ten and eleven years (Castro, 2009: 432) and project "Education for the present without violence", applied in Spain, Italy, Germany and Denmark (Alegre, 2006).

In both (there are many of them, but it is not the case to enunciate them all) concludes with the need to intervene more often with this type of proposals so that in this way to be able to alleviate the gender bias that is maintained in the classroom not only in Spain, but in other countries as shown in the second study. Actually, the amount of projects is not sufficient to finish with this problem.

With respect to teachers, it should be noted, from my perspective as a teacher, a greater involvement of the teachers on the problems stemming from gender, naturally it is a problem that affects them directly and they identify with prejudices and the treatment of students in the centers. Obviously, if we want to change this situation, teachers must act with the same vehemence as their colleagues because this is a problem that is in every classroom. It would be convenient that they corrected the macho

tendencies of students, trying to reduce them that “mystique of masculinity” that we have been talking about. This would lead to easing of tensions between the boys under the pressure of having to meet expectations or must behave in a certain way to be accepted into the school environment.

In the same way, in schools and colleges are “hidden” situations that affect students and makes the boys take a masculinized vision of life. The fact that in most managerial positions are occupied by men and women occupy positions of lower rank (including the people who cleaned and cooked) provokes what Ball (1989) called the harem pedagogical. In my case, of the seven centers where I’ve been, only one was led by a female teacher. In this harem, the sexist banter between the teachers are evident on a daily basis, as well as various discriminatory attitudes towards them. Another curious aspect is that education, referring to the levels of infant and primary, is a guild mostly occupied by women since it has always been considered that it was the profession ideally suited for your preparation as mothers. For this reason, it became a feminized profession (Santos, 1996–1997), it was commonly regarded of lower rank, and less well paid than other professions targeted at men. All these aspects which are embedded in a school offer students some pictures and a few models of gender that influence their expectations and attitudes (Santos, 1996–1997; Dominguez & Steppe, 2004).

Another issue related to the teaching staff is its lack of actual involvement in this process. As we have seen, the different projects proposed by the educational administration are carried out by the teachers themselves. But the question we must ask ourselves is if really the teachers are qualified to develop such programs and above all, to assume this responsibility. On the one hand, except for certain Spanish universities where in its curriculum reflect specific subjects of gender¹, the vast majority of university degrees with possible destination in teaching in secondary education and even the own faculties of education do not consider in their internal dynamics analysis of practices sexist. From an educational point of view, it is necessary to incorporate in curricula materials on women, coeducation and feminism. Although the fact of integrating theoretical disciplines do not transform the practices, it is one factor of reflection and change (Santos, 1996–1997).

1 See section of this issue: Martínez del Fresno, B. & García Flórez, Ll. (2016). *Estudios de género en la musicología universitaria española. Hacia una formación transversal*.

The consequence of this gap in the curriculum translates into the difficult task of multi-tasking if the teachers do not have the adequate preparation. To such shortcomings, on the one hand, the tendency is to assume this role forcibly admitting it as a burden added to their work (Castro, 2009; Santos, 1996–1997), so their involvement will be minimal. On the other hand, to not feel ready or prepared to address this conflict, in all likelihood the intervention could cause more inequality between students, theorizing about values of cooperation and respect without really addressing what happens in class (Hernández and Jaramillo, 2000), or displaying certain sexist attitudes within the classroom, as directed in a different way to boys and girls according to the existing conflict or material that is taught in class.

Another handicap for the development of such projects is the frequency with which the teachers tend to change their destinations. This situation is even more evident in the difficult performance centers located in marginal areas of big cities, where the action in this sense is more urgent and necessary than other types of schools and colleges. It is also required in secondary education centers by the special characteristics of students that conforms it and that we talked about earlier. The brevity of time which a teacher has in these “drop-in centers” makes the task difficult. For this reason, the introduction of a stable workforce on them that can combat the existing problems in the medium and long term would be necessary.

5. Intervention through dance

It is well known the predilection for children for physical activity in schools. However, contrary to what one might think, girls, far from rejecting it, tend to appreciate more the physical-expressive activities such as dance, yoga or aerobics. The reason why boys take more physical activities than the girls is simply for the reason of being offered greater number of masculine activities of team sports, both in the extracurricular activities and in schools, leaving no room for the girls preferences (Blández, Fernández and Sierra, 2007; Vincent and Mac Ruairc, 2014).

To compensate for this lack of activities for the girls becomes even more necessary the use of dance and body expression in class. However, its use tends to provoke, in a first approach, certain rejection by the boys. "Dance as a predominantly female activity has disqualified it as likely to be included in the training of male students, and thus relegated to the category of sectoral and complementary discipline" (Vincent, 2010: 43).

Despite this stereotyped gender situation, through my experience I have seen that the children, although reluctant at first to perform this type of interventions by its female component, finally they can accept them and even enjoy them, managing to put aside the preconceived idea of the society and of the family that are specific to women. I have observed that through the use of this tool in the classroom gets to produce a breakdown of the "male mystique", leading to a greater degree of equality in treatment and the coexistence between the two sexes, ceasing to belong to the female space and consequently constituting a shared space. This practice is necessary from the first educational levels, since the use of the practice at higher levels is more complicated by the fact that the students have already assumed a number of roles according to gender at this age difficult to change. Its application from early childhood produces a fairly solid construction of new paradigms regarding equality between men and women that is far from the usual.

"In the social ambit, the contributions of the dance to the process of socialization and interaction among members of a community are indisputable. Firstly because it is through the acquired movement patterns accepted by a given society and, secondly, by the implications of body contact, group coordination, communication and expression that dance involves" (Vincent, 2010: 44).

From the beginning, I decided to combat the problems associated with sexism in the classroom with the dance-based strategies. Nevertheless, I am aware that not all teachers have sufficient knowledge or experience to be able to apply this same methodology. But it is essential that every teacher is aware that this problem exists and that it is necessary that each use their own mechanisms to alleviate it. In my case, being a music specialist, I have the advantage of which this matter supposes an incentive for the pupils. In addition to studying it with special interest, it can go so far as to express their emotions, therefore the way to the attainment of this objective is easier than from other materials (Díaz, 2013).

The issue is that the effect of dance in this type of problem is not taken into account neither by legislators or by the teachers. McCarthy (1996) considers that there have been a number of historical and axiological reasons that have kept it in second place in the world of education by the stereotypes and negative connotations associated with this form of expression, even to be prohibited its practice in certain historical periods. These reasons can be summarized in its feminine consideration, unawareness of the benefits it produces, and the lack of teacher training. Hence its position today as a sub-discipline of physical education or music (Risner, 2006). According to Kalish (2001), depending on how a culture perceives and accepts human body, this form of expression will take more or less relevance in the school curriculum, so there is a clear differentiation with respect to their degree of immersion curriculum according to the different countries.

In a first approach to dance in the classroom, I usually allow students to freely display their tastes and inclinations. Not surprisingly you're faced with the media and the fact that their bodies and not the bodies of the companions are constantly evaluated (Kahlsh, Shapiro, Davenport, Evans, 2004), proposed dances of fashion where, imitating the pop artists more acclaimed of the moment, displaying a hipersexed image of themselves and not coherent with their age.

The movements, music and the costumes that they employ in the choreographies that are prepared in their homes or at recess have demonstrated their submission and are complacent as women-object with the male sex. This situation which usually occurs in class reflects, from an early age, a clear position of what is expected of them. Even within his innocence and that they are not really aware of what they are doing (Musil, 2005), the naturalness with which they assume this role before their peers,

which seated at their desks even cheer them, demonstrates that there is still a lot ahead to be done in this sense in schools despite the existing programs of coeducation and specific days of recognition to women. On the contrary, in the first session when entering into action, the students, they usually do it with choreographies based on movements influenced by athletic and aggressive components, as it is the case of reggaeton fashion today, represented by Latino groups considered highest benchmarks by the youth.

But more serious is the fact that in the majority of the holidays of end of course of colleges and secondary education institutes, these choreographies with an exaggerated macho component are conducted before some proud parents onstage by their sons and daughters. Really, does nobody assume the responsibility in this process of female discrimination? How can they produce these borderline situations under the complacent gaze of professors, teachers, fathers and mothers would assume this feminine "marketing" as something natural? The tacit acceptance of these harmful and stereotyped gender roles, supplying some undesirable attitudes within a culture that seems desensitized towards images related to sexual exploitation, arriving in extreme cases to portray girls as sexual, weak, lacking relevance aimed at male entertainment and social objects.

6. Fundamental premises for the teaching performance

In this section goes into play the role of the teacher to compensate through dance the excessive sexual and cultural weight that falls upon the students currently. In short, your task is to counter commercial messages that compromise their bodies and corporeal nature through a successful education and achieve a “dialectic between biological and emotional growth and popular culture” (Kahlich, Shapiro, Davenport, Evans, 2004: 35).

“[...] Find ways to help the young people to respect and feel good about their bodies, to critically reflect on their feelings and their world through movement, and explore their sexuality in a way that reflect a level of ethical integrity out of the powerful influence of the market [...]” (Kahlich, Shapiro, Davenport and Evans, 2004: 36).

It is necessary that teachers become aware of this problem and based on this occasion in the intervention of the dance, act in a radical and justified manner. Both Clark (1994) and Shapiro (2004) claim that teaching through this discipline must be provided to children and adolescents and given the opportunity so to explore and experiment without risk of exploitation or denigration, trying to better understand its usefulness in the context of the life of the students. The effort and the concern of the professor or teacher directly affect the results obtained in the process of student learning. The development of the different dance activities in class and the choreographic choice, both as integrators of both sexes, will depend on the motivation that the teacher shows. Thus shown in a study by Musil (2005), which confirms the relationship between that effort and the choreographic choice, how to see and understand it and the level of incidents and sexual connotations that occur in the same.

As well as shows a study by Musil (2005), where it is confirmed the relationship between the effort and the choreography election, the way of seeing and understanding the same and the level of incidents and sexual connotations that arise.

It is important that the teacher or educator have a methodological line that balances the desires of sexual exploration of their students and the expression of their desires, fears and innermost feelings with the imposition of certain “rules” that combat situations of gender inequality. This process is carried out by tracing a pedagogical intervention consistent with the ex-

isting situation. The premise that one should begin according to this idea is that different proposals of exercises as well as choreographies, either be inherited or set dances or spontaneous dance forms as described in Has-selbach (1979), try to be clear, consistent with a same sense throughout the process of teaching and learning. This is the only way we will achieve the desired results through this methodology.

On the one hand, the fact of being centred in the student, clearly possess a vocabulary to describe the movement and above all assume a concordance with the age and interests of the students will lead to the success that we hope. If the students wish to perform a particular fashionable choreography, in no case should we deprive them of their tastes and preferences, although we should propose another kind of more appropriate movements in order to achieve our goals. Here can come into play their own free and improvised movement as choreographic material, avoiding options that set in motion their sexual integrity.

It is important to establish different types of movement so the students feel free to choose the more akin to boys and girls and finally assume the choreography or activities as self-made and not as an imposition. Once directed at this stage, we will propose to them other alternative tools that interest us to show them. With this issue there will be no problem, since having participated and accepted their dance they will want to be part of our proposal. Why is fundamental from the beginning to link teacher-students transmitting them to safety and confidence. This will allow them to accept and experience the content we have to offer. These alternative routes may include both activities focusing in the movement as in popular, children's and creative dances that contain elements that, in each case, we want to work.

Another very important aspect is to provide a space for discussion and debate where to express their doubts and impressions. So, they can reflect on certain proposals in the activities like movements employed, if clothing is consistent with our message or if it is really through this particular exercise they are expressing what they want. There is also the option to discuss about the tastes of each student or if the choreography proposed by us suits your way of looking at life. It is important at this stage to make them aware of possible gender roles that they maybe taking and whether they are harmful or not for a particular group of the class. In the debates

and discussions running in the classroom we must guard against involving girls and boys at the same level and there is not any kind of comment that can unleash any inconvenient situation for students.

Also opportunities should be offered to them to show and review their work and those of their peers to so become aware of the results of their own creation and those of others. Respect, solidarity and acceptance of other ways of acting and thinking will be the aspects that work in this section. But the most important thing is the critical aspect, fundamental factor for its future development.

While all the above aspects are essential for working with dance in the classroom in an egalitarian way for both sexes, the main thing is to keep attitudes that reflect a healthy environment for the students. We cannot accept the exclusion of any person in any type of activity, and even less if you are a woman. All of them will involve both sexes without exception. To do so, we will seek that all the choreographies and activities are mixed and destined for the class as a whole group. The movements that we propose will be adjusted to this premise avoiding those who have certain sexist connotations.

Support is needed and the intervention of the educational community, with other teachers from the center and especially fathers and mothers. Mentalizing them with respect to the type of activities that we are going to exercise in class and involve them in the tasks that we are going to carry out with their sons and daughters is essential so that our intervention will succeed. The influence from home, as we talked about earlier, sets a great precedent in the attitude of their offspring against gender equality. By this, they can participate in the choreography of their countries or cultures proposed, receive ongoing information about what is being done in class and the goals we want to achieve and, above all, to make them feel involved and immersed and protagonists of a learning process common to all and benefit to society of tomorrow.

7. Repertoire and practical methodological guidelines

In the first place and with respect to the repertoire, the best choice, always from the practical point of view, is the use of mixed dances that do not grant different roles depending on the sex. To this end we came to the creative dance, dance of Spanish folk with these features or choreographies based on music of today or the world. As I said earlier, in a first encounter with this type of methodology, the exhibition of tastes and preferences of students is essential to achieve an approximation between the teacher and the class group.

As a general rule, in this first exhibition of their own creations will be displayed clearly gender stereotypes that prevail in the classroom. Based on the acceptance of the same, the teacher or professor will seek alternative courses of action that can alleviate this situation and thus propose new movements more consistent with the concept of equality, which intends to impose. To do this, the realization of original creative motion and with different types of music where you translate different situations and moods will serve to choose steps that suit best to build a new choreography with the same music that they chose. In this way, and always respecting the original proposal to the maximum, will be of extolling a commercial mount sexist reminiscent to one based on individual and collective body experience and their age. It is necessary to convey the value of their own initiatives at the expense of the tax from certain sectors of society, which can become an interesting topic of discussion. What is intended, we must not forget this issue, is that they are aware of the importance of the concept of fairness, not only in the educational, but applied in a comprehensive manner to the society.

Once you have split and worked with the fashionable choreographies, we can propose the learning of the world and folk dances not involving differentiation between the sexes. There is a wide repertoire among which to choose from, although Interestingly, starting from the culture of boys and girls that make up the class. Folk dances of each country have huge value and choreographic richness and tend to be a successful starting point for the acceptance by the students of their peers. In this phase it is both the involvement of parents as an arduous task and of our own faculty research to retrieve this type of choreography. In a second phase, we

do include dances with differentiation of roles that determine the performance of one or other sex, in which we will try to ensure that both boys and girls share the same, i.e., both to experience the different movements stipulated for each gender. The Spanish folk dances would be included in this block of content. The sense of this order of action seeks to raise awareness of boys and girls around the concept of equality regardless of sex to which they belong. And above all, learn and internalize the issuance of critical judgments that know how to value your own creations, inclusive and not exclusive on the basis of gender, disability, and other factors that can be given in a classroom and that on the day of tomorrow will continue to be present in all areas of society. Ultimately, the free movement, creative and equal acceptance and exchange of roles regardless of being male or female.

8. Conclusions

Although more and more often there is a glimpse of a certain emergency of masculine alternative identities, in the field of education prevails the traditional archetype of manliness. This fact raises clear situations of inequality among schoolchildren encouraged by the action of certain elements of the school context as the textbooks, the methodology used in the classroom, administrative situations that occur in the centers and the intervention itself of the faculty.

The action through alternative methodologies and the performance of the educational administration represent a glimmer of hope for achieving an equitable education and an awakening of social awareness to this lack of sensitivity that surrounds the issue of gender stereotypes and violence against women.

In this chapter there have been planned a few general lines on methodology based on the experience in the classroom, including in this case the dance as a protagonist tool, and can verify its effectiveness against the grim situations experienced in class regarding belonging to one sex or the other. The attraction that certain activities based on this body language, for the students make it a key element of the educational process not only at the level of content and concepts, but for an active fight against inequality of gender, more reason to be considered an essential curricular component. Perhaps the day that this goal has been achieved through this

or another type of methodology does not need the affirmation of “all men and women are equal” (Hernandez and Jaramillo, 2000: 6), which does nothing but justify the invisibility of females and their position of vulnerability with respect to males.

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Music education in the new Spanish educational law

Perspectives on secondary education

Germán González

1. Diversity of aspects in music teaching

Spanish educational laws have had a complex evolution since the last third of the twentieth century until the present, some of these provisions affect in a fundamental way the study of music in all areas of education. In some respects it could see how it has changed the landscape curriculum with respect to music, among others can be mentioned the musical relationship with other European foreign styles, the influence of new technologies, the musical education in relation to gender or the social role of the music between the topics most widely discussed and regulated.

1.1 Intercultural Education

Intercultural education is in music a perfect ally for the educational phase of ESO¹. School-children are often influenced by groups or soloists of pop music, often representing other cultures more or less different than usual in which we live. In Europe it is understood that this type of education refers to the interrelationship between individuals from different cultures and the contact and mutual learning. The benefits of this diversity is reflected in the curriculum that facilitates the intercultural approach to different cultures. In Spain, the origin of this education can be placed with the enactment of the LOGSE² in 1990, this fundamental law extends the musical repertoire beyond the limits of Western Europe. A broader

¹ ESO Educación Secundaria Obligatoria, Compulsory Secondary Education.

² LOGSE: Ley Orgánica General del Sistema Educativo (1990), General Organic Law of the Education System.

boost receives it thanks to the LOE³ in which underlines the importance of enriching the musical styles from other cultures and continents, without forgetting the folklore of the different autonomous communities in Spain. It must be borne in mind that from the ethnomusicology has been suggested to expand the musical knowledge toward other different types of music, in particular the folk from other countries and the urban popular music wide dissemination through the media. The reason would be the motivation and stimulation of the students in this subject.

1.2 New technologies

New technologies have been gaining a priority place in successive organic laws and their respective regulatory developments. In the LOGSE already mentioned above these technologies referring to the visual media as a source of information that provides a considerable aid in the educational field. From the nineties are multiplied the studies referred to evaluate the importance and the impact that these technologies offer the students of any stage. In Spain include Giráldez and previously Tejada and Angulo. Susana Flórez highlights three areas in which essentially act:

1. The communication to the teaching-learning process, especially digital whiteboards, canons of video or internet access.
2. The virtual learning space, allows the student body in contact with the material independently of time and geographic location of this material.
3. The curriculum of Music, in this sense emphasizes the importance of the use of specific software for learning activities, composition interpretation, etc.

In general, because of the Internet's impact on the younger layers of the society, it is generally recognized that this tool is one of the most important means to know all kinds of music new and old and of any style. Due to its ease of search can be overlaid music of all kinds of styles, geographic origin and different chronology with the speed that comes with a click of the mouse and the ease of having it all in the same apparatus that often accompanies in the form of mobiles or Smartphones to students wherever you go.

3 LOE: Ley Orgánica de Educación (2006), Organic Law of Education.

1.3 Gender equality

Another important chapter is the one concerning gender equality, a question that seeks to prevent or at least to decrease the discrimination of the girls with respect to the boys. The importance that the educational laws have been giving to the equal opportunities in the two genders can be appreciated in a quite palpable way. In all the provisions, regardless of the range of these, there is a paragraph that irrefutably establishes equality and non-discrimination between genders in the students.

Since the principal laws LOE, LOMCE⁴, LEA⁵ up to the Royal Decree 1631/2006, the Decree 231/2007, the orders 10th of August of 2007 or the new Royal Decree 1105/2014 exists in all of these provisions a policy specification that aims to increase awareness among the student population on this topic.

There are general rules of the highest range aimed at the achievement of this gender equality with explicit references to the field of education. These laws are the Organic Law 3/2007, 22nd of March, for effective equality of men and women and the Law 2/2014, 8th of July, integral to the non-discrimination on grounds of gender identity and recognition of the rights of transgender people in Andalusia.

In addition there is a special protection for the cases of gender-based violence which is observed in the Organic Law of 2004 which sets out the measures of integral protection against gender-based violence, and whose first chapter is entitled in the field of education, a chapter that is important to take into account when it was the first of this Act.

1.4 Social function

On the importance of this feature of music has been much discussed, this being difficult to clarify as an issue of difficult measurement. Traditionally, the teaching of music was to learn a few rudiments of musical language and some knowledge of the history of music that was not given to understand the music of the usual environment of the student body and

4 LOMCE: Ley Orgánica para la Mejora de la Calidad Educativa (2013), Organic Law for the Improvement of Educational Quality.

5 LEA: Ley de Educación de Andalucía (2007), Education Law of Andalusia.

that almost always caused a rejection of the student group into matter. In many cases this displeasure was provoked by a frustration between what is imagined and what became the subject of in reality.

With a ratio so low during school hours, the presence of music came not to bring something that will be considered fairly solid. The school did not arrive to practice the knowledge of music theory that is demanded, and by the extraordinary complexity to their level, they forgot about almost all the knowledge in a short time to complete the subject. Only in very few exceptions could you see the fruit in some isolated cases of any student who was encouraged to expand their musical knowledge acquired in the general education in trying to continue in a conservatory or academy of music. It would be necessary to also consider the fact that the subject of Music has not stalled in the young students solidly enough in spite of the various curricula, taking into account the fact disconcerting for the large influx of youth groups coming together to do tests of songs, professional and amateur, at local, garages or private homes. The interest shown by the musical activity makes at certain times the rental companies of local have the space of full rental to test these groups that, on the other hand, most often last a short time, the spontaneity of their training is usually followed by a speedy dissolution taking a half-life rather brief. A more in-depth study of this issue would be very interesting and would cast data to be taken into account in the educational field surely.

With the ESO occurs a fundamental change. It offers the students the possibility to make contact with the music on an experimental basis, in accordance with the most modern educational theories, and excludes technical knowledge that hinder this teaching for these levels.

Following this line you can postulate that the musical theory alone makes the acceptance and receipt of the music by students. The musical experience provides a global enrichment in the development of the students that should be exploited, not only in its external aesthetic aspect. The term *musicing* or *musicking* has been proposed as a synonym to enjoy music in as many dimensions as possible leaving to one side the professionalism and the adjusted to overly complex rules or techniques. It is for this reason that music education is proposed in a dimension as broad as possible.

2. Evolution of the teaching

2.1 Traditional methods

Musical pedagogy evolved from visible from the first half of the twentieth century. It is made from the perspective of to offer students an alternative to the formal education that presupposed some innate qualities in the deserving students and that relegated to oblivion to which did not show these qualities even having the same degree of interest. These new teaching guidelines arrived in Spain with a marked delay caused by the isolationism of our country during the Franco dictatorship. Especially noteworthy in this respect the work of Joan Llongueras in favor of musical education whose descendants Llongueras created the Institute in 1953 specializing in the Dalcroze, method.

With the LGE⁶ 1970 are incorporated to the institutes specialized teachers of music. The first matching titles between the university and the higher degrees of conservatory by means of decree 1194/1982 convened the first competitions in 1984. This equalization is performed only for employment purposes since the final equivalence would come from the hand of the LOGSE. With this act introduces the faculty of music specialist for primary education with the result of a number of places of oppositions really overwhelming, on occasion were convened 500 squares of specialty music master only in Andalusia.

Hemsey of Gainza mentions the following chronological division of the new musical methodology (Alsina, 2010).

1. Methods precursors (1930–40). Maurice Chevais in France together with pedagogues from Germany and England.
2. Active Methods (1940–50). Dalcroze, in Switzerland, Willems in Belgium and Switzerland and Ondes Martenot in France.
3. Instrumental methods (1950–60). In Germany Orff, Kodaly in Hungary and Suzuki in Japan.
4. Creative approaches (1970–80). Paynter in England and Murray Schafer.
5. Decade of Transition (1980–90s acquisitions).
6. New paradigms: the method to the pedagogical model (1990–2000).

6 LGE: Ley General de Educación (1970), General Education Law.

2.2 The ICTs

The introduction of Information and Communication Technologies (ICTs) has been a revolution for the music in the classroom. This is a promotion of self-learning and increased efficiency. It also requires a change in the objectives and teaching in a short time, since the eighties until today we have a very different picture. The specialization of the professor of music is no longer good enough, it is not exceptional to find students that are more up to date in a matter of musical technology than the same teacher that was sometimes obliged to have to be recycled in this field as they are implementing new media storage and transmission of music.

During the 2003/04 course, it had started to provide several centers of computers for every two students in the classroom. In these centers, called TICs, were conducted various courses to provide the teaching staff of a training that would enable it to cope with the programs Guadalinux, Mozilla, and others. In spite of these workshops the doubts and problems were the order of the day with what the teacher had to do was a great effort of recycling as the number of these centers were growing at a break-neck speed.

The LOE has included numerous references to the mainstreaming of TICs. In the different provisions that develop the act makes repeated references to the importance of new technologies, any provision that might be included without any doubt a reference more or less explicit in any or some of the points related to the goals, objectives or powers of Secondary Education. It is worth mentioning the program School 2.0 (Giráldez, 2010), approved by the Council of Ministers in 2009 and launched in the 2009/10 academic year in which it sought to eliminate the digital divide and tried to give the students knowledge and key tools for their personal and professional development. In this sense it began by putting digital whiteboards and wireless connection to the classroom in addition to providing a laptop to each student for their work in class and at home.

3. Existing Laws

3.1 The LEA (2007)

Article 40 of this law of education, the first that promulgates an autonomous community in Spain, entitled Andalusian culture, tells us the following:

The curriculum must contemplate the presence of content and activities related to the natural environment, history, culture and other facts differentiators in Andalusia, such as flamenco, for as they are known, valued, and/or respected as own patrimony, and within the framework of the Spanish culture and universal.

It should be noted that by Andalusian culture encompasses many aspects of many various branches, anthropology, architecture, painting, history, etc., but the only example that puts this article is the flamenco. This is directly related to the music. The great flamencologists scholars, Ricardo Molina or Alfredo Arrebola for example, separating this millenary art in three facets: Vocals, Music and Dance. Even adding a fourth element as is the drive letter, is, as poetry, englobed within the cante. Therefore when talking about flamenco we would be talking about a cultural trait with a very direct relationship with music being the only example proposed by the LEA.

Alfredo Arrebola, a pioneer in the spread of the teaching of folklore and flamenco in the andalusian educational centers, tells us that the term Andalusian culture could have been misinterpreted, since some books on the subject is limited to a description of the geography and history of Andalusia. According to this author, a part of the history of Andalusia is represented by the folklore and flamenco. For this reason we suggested that one should think of the proverb “Nothing is dear, if before is not known” to seek to interest the school in our folklore.

Later, article 80, (b) of the same LEA entitled Objectives, referring to the artistic teaching, tells us: to know and appreciate the musical heritage of Andalusia, with special attention to the music and flamenco dance. In this case we have again the same protection of the Andalusian values by putting the same example as directly related to the music.

3.2 Other provisions

In a regulation of the same year, the Order 10th of August 2007 that develops the curriculum of the ESO in Andalusia, specified in Annex I, paragraph four or the inclusion in the curriculum of specific aspects of Andalusia in the Spanish cultural framework and universal. Also the Decree 231/2007 noted in the article 5.4 d) that the curriculum should include distinguishing facts of Andalusia as own patrimony within the framework of Spanish and universal culture-related content and activities.

Later, through the Resolution 13th of December 2011, it is proposed a project for the establishment of measures for the inclusion of flamenco in the Andalusian educational system. In the same year, through the BOJA⁷, 16th of November 2011, provides for the declaration of the Day of the Flamenco in Andalusia and fixed precisely the same day: 16th of November.

3.3 The LOMCE

One of the most visible changes that offers the LOMCE is what is found in article 6, *curriculum*, where it adds a new element with respect to the LOE: standards and measurable learning outcomes. In the article 6 bis stipulates that it will be incumbent on the Government:

1^º determine the criteria for evaluation of the attainment of the objectives of the lessons and educational stages and the degree of acquisition of the corresponding responsibilities, in relation to the content of the blocks for core subjects and specific.

It would be for the regional administration the establishment of the contents of the specific subjects and free autonomic configuration. In addition the teacher centers will be able to complement the contents of the blocks for core subjects, and of specific free autonomic configuration.

Chapter III dedicated to the Compulsory Secondary Education set out in article 23, with the same content as the LOE, the objectives of respect the difference between the sexes rejecting stereotypes, acquire skills in the field of technologies and the last paragraph with the letter l) tells us:

⁷ BOJA: Boletín Oficial de la Junta de Andalucía, Official Gazette of the Andalusian Regional Executive.

Appreciate the artistic creation and understand the language of the various artistic manifestations, using various means of expression and representation.

The regulation that makes the article 24 makes the subject music as a specific subject that would depend on the center of the bid for power training in the courses 1st or 3rd. For course 4 it also exists in the same way but only in the option of Teaching applied for initiation into Vocational Training.

In the regulation of the High School we have between the targets the same letter l) on the development of the artistic sensitivity. Also mentions the objectives to respect the difference between the sexes rejecting stereotypes and the acquisition of skills in the field of technologies too.

For the first year of college, which is a form of Arts, there are two specific subjects relating to music that are musical analysis I, language and musical practice. For the second course of this modality of the Bachelor would exist the specific subjects of musical analysis II and the history of music and dance.

3.4 Royal Decree 1105/2014

This standard establishes the basic curriculum of Compulsory Secondary Education and the Bachelor. In relation to the powers introduced, a new dimension with respect to the previous Royal Decree 1631/2006 that develops the LOE and that is a modification of the powers that were laid down in Annex I of the Royal Decree 1631/2006, rising from seven to eight, and eliminating the competition number 6 above call Cultural Competence and artistic, where it had Music. In this sense would be the provision made by article 2.2 of the new standard:

2. For the purposes of the present Royal Decree, the powers of the curriculum will be the following: (a) linguistic communication; (b) mathematical competence and core competencies in science and technology; (c) digital competition; d) learning how to learn; (e) social skills and civic; f) sense of initiative and entrepreneurial spirit; (g) Awareness and cultural expressions.

Being the last competition which approximates something to the music but not as convincingly as in the wording of the previous Royal Decree. This provision again repeats the regulation that makes the LOMCE on the insistence on the prevention of gender violence and in the acquisition of competencies related to new technologies.

4. Conclusion

Although it is still in the process of finalizing the regulation of the LOMCE in issue decrees and orders can be seen as the general lines have put music in a place of secondary importance in relation to the core subjects.⁸ It could have centers that do not bid at all in any course, something that would diminish much humanistic education on students that, as has been seen in numerous studies, has a great empathy with the music world, although this may not be extendable to the subject of Music due to a poor academic regulation as we have already seen.

The solution would be to assert the subject among the primary recipients, change the approach, methodology, so that it can be useful visible and connect with the reality experienced by the students. It could even speak of a change which affects the way you view of teachers and other members of the educational community, the fathers and mothers for example. This would be creating an awareness of relevant subject in society through education.

8 See Rodríguez-Quiles (2014, 2016).

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On-demand Musicology

About the multiple Musicology Degrees in Spain

Carmen J. Gutiérrez

1. Musicology Studies in Spain

In 1985 musicology studies started in the Spanish University with a five-year Degree in “History and Science of Music”, which was taught in eight public and one private Universities. It was a Degree one could choose after the third University year and consisted in two years (150 hours) of specific Musicology studies. In 2010, with the adaptation to the European Higher Education Area (EHEA), this title became a four-year Bachelor Degree actually offered by seven public Universities. Three private Universities plan to start a Bachelor Degree in Musicology in 2015. In addition, a qualification in Musicology can be also obtained at the Conservatory of Music and in some private Music Schools, controlled by the rules of Artistic Education (EEAA), which are different from the University rules. Both University and Conservatory Undergraduate Studies are equivalent to all effects, with a slight difference: as established by a judgment in 2012,¹ the title of Conservatory cannot be called “Bachelor Degree” because this is an exclusive denomination that can be used by Universities. Thus, in Spain there is a wide variety of Musicology, and you can choose to study this subject through a University Bachelor Degree or a Conservatory “Advanced Diploma”² and attend it in a public or in a private University, in a Conservatory (public) or a private Music School. What is the reason for so many different titles offered for a discipline that has very few students?³ What is difference between studying a Bachelor Degree or an “Advanced

1 Two judgments 13th and 16th of January 2012, issued on appeals 122/2009, 123/2009, 124/2009 and 127/2009, which cancel the arts. 7.1, 8, 11, 12 and additional provision of Royal Decree 1614/2009 which use the appellation “Degree qualification and education”.

2 The difference between the two titles is purely nominal and I have decided to use the term “Advanced Diploma” for the Conservatory Degree.

3 Not only in Spain, also in the world is Musicology not a mass Degree.

Diploma”, in a private or public institution? I will try to answer these questions in the following pages.

Musicology is the scientific and academic study of phenomena related to music, its physical, psychological and aesthetic bases, its history and its relationship with human beings and society. It is both an academic discipline and a sociocultural activity. A musicologist is a specialist whose main objective is to produce knowledge about music in its multiple manifestations. His specializations can vary a lot, some of them devoted themselves to technical analysis of music, others to fieldwork, some study ancient manuscripts and its historical contextualization, others investigate non-Western musical cultures, others are concerned with the psychology of music, or performance theory, or festivals or orchestras management or advise radio, cinema, theater or TV productions. They can work in very different fields: a musicologist can deal with the study of music of the Wagogo (Tanzania) and its dissemination in Europe (fieldwork, non-Western cultures, cultural outreach), another one in educational projects management in opera theaters (cultural promotion, musical education, outreach and marketing) and another could catalog and/or edit early music repertoire (libraries, archives, editorial and research work).

As Musicology allows multiple and diverse specializations, Universities and Conservatories can offer very different contents tailored to their interests or to the different profiles of its faculty. In the current Bachelor Degree, a generalist education is taught, and then it is completed with Masters or postgraduate courses for those activities that require a specific training. Let's take the example of the job in the media: students in Musicology usually study a subject (maybe two) of “Music and Media” which gives them a general view of music in different media, but doesn't prepare them technically to develop a radio program or to work as a consultant or musical selector in TV. Nevertheless a musicologist can do that job, especially after attending the required Master for it. Similarly, in Musicology there is a subject about Music Education (though not in all Universities), but a musicologist could, after completion of the perceptive Master,⁴ be teacher of music.

4 After implantation of 240 ECTS Grades it was decided to create a 60 ECTS Master mandatory, for all graduates in any discipline, who wish to access to public education in high school. In this way graduates would reach the 300 training hours required to become teacher in Secondary school and comply with the minimal training in pedagogy and didactics for all different specialties.

2. Musicology graduates in Secondary Education

In the five-year Bachelor Degree in Musicology before the EHEA, the Music Education specialization was similar to the current one: in some Universities only one subject – often optional – was offered. However, since the 90s, the majority of graduates in Musicology has been dedicated to music teaching, something that is not likely to happen with new graduates in Musicology. Let's analyze why the Bachelor Degree in Musicology has been (but will not remain) the main supplier of music teachers for Secondary school and, related to this, the proliferation of qualifications on Musicology in recent years.

Current law on education in Spain, the *Ley Orgánica para la mejora de la Calidad Educativa*, LOMCE (Organic Act for Education Quality Improvement), was approved in 2013 thanks to the absolute majority of the Popular Party and opposed by all other political forces. The LOMCE is a perfect example of the neoliberal policy of restricting access to culture and art that is being carried out in Spain and that – in the worst of possible scenarios – could serve as an example to other countries in Europe. This law places artistic subjects and music in particular, in a purely symbolic place, so it is possible that a student ends his secondary education without ever studied any subject of music. If this law is maintained, it would not be necessary to replace teachers of music as there will be no need of them. However, we may think that the situation could change again, as in Spain education laws change quite often⁵ and, according to them, the musical training of Spanish students changes as well, because with every new law teaching music appears or disappears, increases or decreases at the mercy of political decisions.⁶

The *Ley Orgánica de Ordenación General del Sistema Educativo*, LOGSE, 1990 (Organic Law on General Education System) marked the effective incorporation of music into the Elementary and Secondary Edu-

5 Since the restoration of democracy we had the Organic Law on General Education System (*Ley Orgánica de Ordenación General del Sistema Educativo*, LOGSE, 1990), Law on Quality of Education (*Ley Orgánica de Calidad de la Educación*, LOCE, 2002), Organic Law on Education (*Ley Orgánica de Educación*, LOE, 2006) and Law for improving Educational Quality (*Ley Orgánica para la mejora de la Calidad Educativa*, LOMCE, 2013).

6 See Rodríguez-Quiles (2014, 2016).

cation, and it also created the specialty of Teacher specialist in Music (a three-year Degree). Since then many music teachers joined through Civil Service Examinations to both Primary and Secondary centers. Primary education was supplied quickly with Teachers specialists in Music, but that title did not enable them to teach in secondary school, as it requires a five-year Degree. Secondary education did not have a suitable Degree because even though there was a higher Degree in Music Pedagogy at the Conservatory, very few students were enrolled in it⁷ and moreover they studied Pedagogy applied to a musical instrument, no Music Education. So, secondary teachers came from four main qualifications:

- Musicology five-year Degree with Conservatory studies (qualified or not)
- Musicology five-year Degree with a three-year Degree in Teacher specialists in Music
- Conservatory Advanced Diploma (very often with a five-year university Degree)
- Three-year Degree in Teacher specialist in Music with a five-year Degree (different from Musicology)

Therefore Musicology graduates represent a significant number of teachers of music, even though their studies did not prepare them for this task. It is true that neither the other groups are adequately trained, as neither Conservatory graduates studied Music Education and teachers are specialized in other ages and subjects. Why, then, musicologists are a large number of music teachers of our teenagers?

In the *Libro blanco de Historia y Ciencias de la Música* (White Paper of History and Science of Music), 2005⁸ Music Education was identified as one of the professional possibilities of Musicology, and therefore included within professional profiles (with Musical Management, Musical Heritage and Music and Media) that could guide a graduate in Musicology through a future Master. In that sense it was recommended to include a compulsory subject from each of the four professional profiles in the Musicology Degree.

⁷ At the Royal Conservatory of Music in Madrid, the largest in Spain, since 2004 only sixty-seven people have got an advanced Degree in Music Pedagogy.

⁸ *Libro blanco de Historia y Ciencias de la Música*, Agencia Nacional de Evaluación de la Calidad y Acreditación (ANECA), 2005. <http://www.aneca.es/Documentos-y-publicaciones/Otros-documentos-de-interes/Libros-Blancos> (latest accessed on 11th of December 2016).

With the legislative changes driven by LOGSE finally music subject came to occupy a comparable position to other matters in general education, being compulsory that it had to be taught by specialist teachers. Thus Spain conformed to the European education systems. Consequently, the needs of music teaching in elementary and secondary schools created a significant professional demand. In this area, Musicology graduates have been qualified candidates able to meet this demand (particularly from secondary schools).⁹

This paragraph recognizes that graduates in Musicology “have been qualified candidates to meet that demand” and justifies the inclusion of the professional profile of Music Education *a posteriori*, although it is not an *a priori* Degree profile. That is why it was considered that if musicologists were doing this job since 1990, it should be included as a professional profile. Employment rates of graduates who justified this reasoning also showed that musicologists had hitherto found a job mainly in teaching (Secondary, Primary and Conservatories).

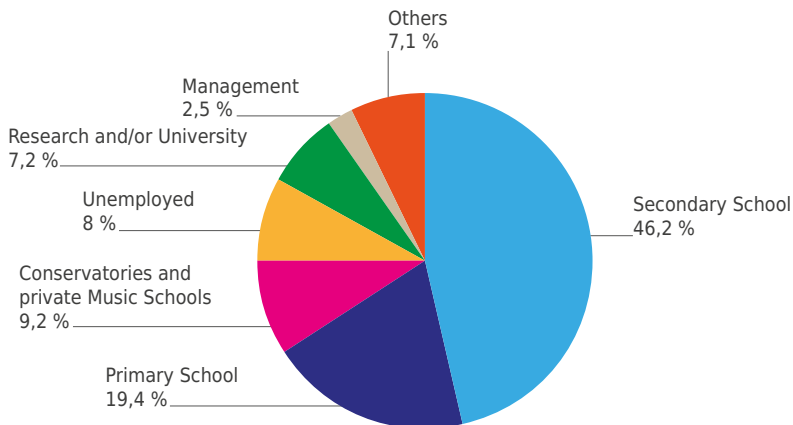


Fig. 1 Employment of Graduates in Musicology from 1999 to 2005 (811 surveyed)¹⁰

⁹ Libro blanco de Historia y Ciencias de la Música, ANECA, 2005, p. 69.

¹⁰ All my references are taken from the Libro blanco de Historia y Ciencias de la Música, *op. cit.*

There are two fundamental reasons that explain why Musicology graduates occupied these positions: first the great availability of jobs for music teachers in secondary school during the LOGSE years and secondly the absence of a specific Degree in Music Education in Spain. This absence caused the fact that graduates “related” to Music Education covered the needs of the Civil Service Examinations. These graduates were mostly graduates in Musicology, since virtually all had musical studies (often unfinished, untitled) and their recent studies in musicology facilitated them to overcome a very important part of the syllabus, which until 2011 was about the subject “Music and Dance History”.

It is convenient to punctuate the prior formation of these graduates to understand why they became educators at that time. Musicology was a second cycle Degree which required having completed three previous years of college and, according to surveys of the White Paper, almost a third of Musicology Graduates previously held the title of Teacher specialist of Music, not to mention that many had also studied music in Conservatory, but had not gotten a qualification (people with musical studies who didn’t get a qualification are not reflected in the survey).

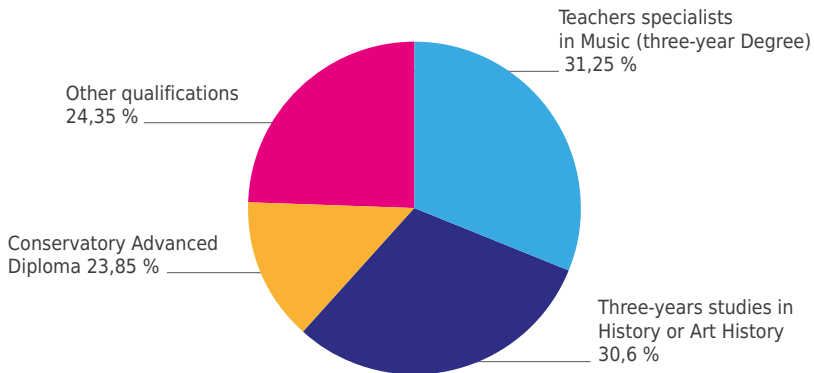


Fig. 2 Ways to access to the Degree in Musicology (1999–2002, 811 surveyed)

Indeed, the title of Teacher specialist of Music gave them training and resources which, together with the humanistic training and the global vision of the musical phenomenon and its artistic and cultural contexts that the Bachelor Degree in Musicology gave them, made these graduates very

suitable for imparting musical education in secondary school. However, most of these teachers began training and specialize on their own through courses and seminars and sharing materials in working groups once approved the exams, but that's another story.¹¹

Nor should we forget another fact: as the five-year Bachelor Degree in Musicology was a study of second cycle, many graduates were enrolled as second Degree and some of them (28%) were already working as teachers of Primary school, Secondary school or Conservatory.

Thus, musical education was included in the *White Paper* as a professional profile of future graduates in Musicology because in 2005 it was the major occupation of this group. Since the new Degree, – just like all the others – offered a generalist's education and a Masters is required to get any specialization, the *White Paper* recommended to include, in a Bachelor Degree in Musicology, a compulsory subject for Music Education, as they already did in some Universities, to introduce in the matter students wishing to train in a subsequent Master.

The current state of music education in Spain, after the EHEA has led to the disappearance of the three-year Degree in Teacher specialist in Music and the five-year Degree in Musicology, it is much worse than a few years ago and it is something certainly worrying. Referring to Primary Education, the musical training of teachers has declined significantly: a Teacher specialist in Music studied a Degree of 180 ECTS of which ca. 65 were on music, while new Teachers with a Mention in Music according to the EHEA, attend a Degree of 240 ECTS of which only 24 are of music. In Secondary school, we have seen that graduates in Musicology (and other groups), with an added training, offered a decent solution to the lack of graduates in Music Education. Now, however, the graduate in Musicology has not studied the three-year Degree in Teacher specialist in Music, nor are graduated at the Conservatory, nor have experience in teaching, therefore they have not the preparation of the former graduates. Almost none of them considered the Civil Service Examinations to secondary school as a career opportunity. His unique approach to music teaching could be the subject they study during the Degree, if offered at their Uni-

11 See Rodríguez-Quiles, J. A.: "Del burro cantor la sombra. Educación musical en España por movimiento cancrizante", *Eufonía: Didáctica de la música*, N° 54, 2012, 7–24.

versity (see Table 1). The rest of graduates who now have access to teaching in Secondary Education, as the Conservatory Graduates, neither have studied Music Education.

Moreover, no qualification or Bachelor Degree, including Music Pedagogy, enables to be a teacher in high school. It is therefore essential to carry out the Máster Universitario en Formación del Profesorado de ESO y Bachillerato, FP y Enseñanzas de Idiomas (Master in Teacher Training for Compulsory Education and Baccalaureat, Professional Training and Language Teaching). This Master's Degree with 30 ECTS of specialization (plus other 12 in general Pedagogy) offered in four months and followed by a 12 ECTS period of practice and a 6 ECTS Final Work for the Master, aims to prepare teachers of music (and of any other specialty) for their work.

Waiting for a Degree that truly prepares Music Educators in Spain, several Universities have followed the proposal of the *White Paper* and have included a subject of Pedagogy and/or Teaching of Music in their curricula, as shown in Table 1.

The offer is certainly poor, because within the eight public Universities providing Musicology, only five have some subject of Music Education, and only the UCM, UGR and USAL include it as mandatory. It is noteworthy that in the planning of one of the private Universities that wish to offer Musicology starting from the next academic year (2015–2016), has included up to 24 ECTS (12 of them mandatory) of this subject.

The titles of the subjects taught are:

- Fundamentals of Musical Education: UCM Compulsory (C)
- Music Didactics (or musical expression): UCM Optional (OP), UAB (OP), UNIR(C) (the title has not started yet), USAL (C), UVA (OP) (never taught)
- Musical audition in compulsory Education: UCM (OP)
- History and Methodology of Music Teaching: UGR (C)
- Music and Secondary Education: UGR (OP)
- Musicology applied to teaching (or education): USAL (OP), UCAM (C) (the title has not started)
- Specialized Teaching: UNIR (OP) (the title has not started)
- Music Pedagogy I: UNIR (C) (the title has not started)
- Music Pedagogy II: UNIR (OP) (the title has not started)

	PUBLIC UNIVERSITIES						CONSERVATORY			PRIVATE UNIVERSITIES	
	UCM	UAM	UGR	USAL	UVA	UAB	UNIOVI	Conservatory	UNIR	UCAM	UAX
HUMANITIES SUBJECTS (ART, LANGUAGES, LITERATURE)	60	48	48	48	60	66/36	54	12	60/30	48	36
MUSICAL PRACTICE	6	0	12	0	0	0	0	19	0	6	0
MUSICAL TECHNIQUE (HARMONY, ORCHESTRATION)	24	12	18	18/6	0	12	18	22	78/36	30	24
MUSIC HISTORY, MUSIC THEORY	60	60	84/66	84/60	84/60	66	90/72	48	42	72	72
ETHNOMUSICOLOGY AND POPULAR MUSIC	18	12	24	24/12	54/36	18/12	24	18	18/6	18	12
TECHNICAL AND PROFESSIONAL SUBJECTS	54/18	24	60/42	42/18	42/6	66/36	48/12	49	24	54/36	48/12
MUSIC EDUCATION	18/6	0	12/6	12/6	6 OP	6 OP	0	0	24/12	6	0
DOCUMENTATION AND HERITAGE	18/6	12	18	6	18/6	24/18	24/6	40	21	30/24	18
CULTURAL MANAGEMENT	6	6	6	6 OP	6 OP	30/12	12/6	3	3	6 OP	24/6
MUSIC AND MEDIA	12/6	6	24/12	18/6	12 OP	6	12 OP	0	0	12/6	6 OP
FINAL DEGREE WORK	12	12	16	12	6	6	6	18	6	6	6

Tab. 1 ECTS dedicated to Music Education in Musicology Degrees and Advanced Diplomas in relation to other blocks of subjects
(ECTS offered / ECTS compulsory)

Institutions – UCM: Complutense University of Madrid, Madrid, public / UAM: Autonomous Madrid University, Madrid, public / UGR: Granada University, Granada, public / USAL: Salamanca University, public / UVA: Valladolid University, public / UAB: Autonomous Barcelona University, public / UNIOVI: Oviedo University, public / Conservatory: Conservatories imparting Musicology (Madrid, Sevilla, ESMUC, Salamanca, Alicante, Valencia, Vigo, Las Palmas, Murcia, Navarra) / UNITE: La Rioja International University, private / UCAM: Murcia Catholic University, private / UAX: Alfonso X el Sabio University, private / Bachelor Degrees and Advanced Diplomas in Music and Musicology in Spain

3. Bachelor Degrees and Advanced Diplomas in Music and Musicology in Spain

The proliferation of Degrees in Music – specifically in Musicology – in private higher education in Spain raises many questions: Why are there these Degrees? Is there a social demand for studies that public University and Conservatory do not provide? Is there a demand for access to higher musical education for those who did not reach the level of the Conservatory or doesn't approve the entrance exams for the University? Did private Universities think regain the candidates to Secondary school teaching supplying the old five-year Degree in Musicology and erroneously believing that music would be still part of the curriculum of Secondary Education?

BACHELOR DEGREES OR ADVANCED DIPLOMAS	BACHELOR DEGREE (UNIVERSITY)		ADVANCED DIPLOMA (CONSERVATORY)	
	PUBLIC UNIVERSITY	PRIVATE UNIVERSITY	CONSERVATORY (PUBLIC)	MUSIC SCHOOL (PRIVATE)
PRIMARY SCHOOL TEACHERS WITH MENTION IN MUSIC	X	X		
MUSICAL CREATION		X		
CONTEMPORARY MUSIC COMPOSITION		X		
MUSICAL INTERPRETATION		X	X	X
MUSICOLOGY	X	X	X	X
COMPOSITION			X	X
CONDUCTING			X	X
PEDAGOGY			X	X
PRODUCTION AND MANAGEMENT			X	X
SONOLOGY			X	X
FLAMENCO			X	X

Tab. 2 Bachelor Degrees and Advanced Diplomas in Music in Spain

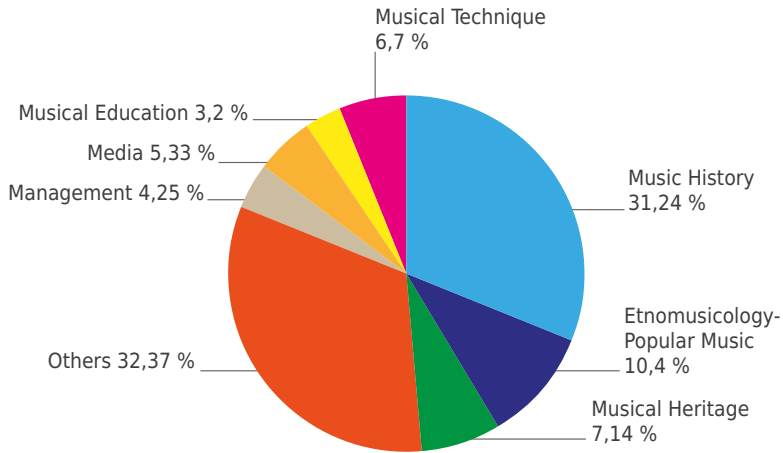
Some of the private University Degrees have been very ephemeral and the delay in the implementation of others referred to the announced in their advertising or the date of its accreditation by the National Agency for Quality Assessment and Accreditation (ANECA) suggests that there is a problem. Lack of demand? Lack of a qualified faculty? Too high prices for a country accustomed to public education? Students' demotivation because of the lack of access to employment in general and public employment in particular?

Some private Universities have opted for innovative and attractive offers, such as the composition of modern music and/or music for media (commercial music), for example with the Bachelor Degree in Music Creation (European University of Madrid), which has not started yet, or the Bachelor Degree in Contemporary Music Composition (College of Arts and Entertainment TAI, private), which since the course 2012–2013 provides a University Degree thanks to an agreement with a public University in Madrid. Also several private Universities have proposed a Degree in Interpretation, which has aroused some interest among students who fail in getting the access level required by the Conservatory for an Advanced Diploma in Interpretation or among those who are attracted by the teaching of prestigious professors. However, two of these Degrees in Interpretation have not managed to stay more than a year (Francisco de Vitoria University during the academic year 2010–2011 and European University of Madrid during the academic year 2013–14). Actually this Degree exists only at the Alfonso X el Sabio University since 2013 with two versions: modern music and classical music. The Degree in Musicology, on the other hand, is the only one that appears in all four types of institutions: it is taught in seven public Universities and three private ones announce it in 2015 (offering blended or online studies), and it is also taught in Conservatories and private Music Schools.

Musicology studies in their four versions offer similar content and the same blocks of subjects. In Table 1 there are the ECTS dedicated to each block and in figure 4 its graphic representation. The results of the analysis of these percentages are the following:

- Musical practice (choral, instrumental practice) is very scarce in University (between 0 and 12 ECTS), but the Conservatory neither spends much time on it (19 ECTS).
- Humanities subjects have a similar value in all Universities (60 ECTS) and very low in Conservatory, where only 12 ECTS of Latin and English are studied.
- The Music History subjects range from 42–48 ECTS (UNIR and Conservatory) and 84–90 ECTS (UGR, USAL, UVA and UNIOVI).
- The Popular Music-Ethnomusicology subjects has an average of 18 ECTS in all centers except UVA (54 ECTS), which has specialized professors.
- We can see some consistency among the four professional profiles (Music Education, Documentation and Heritage, Cultural Management and Music and Media) and the different institutions.
- public Universities, that have offered the Degree in Musicology for years, offer from one to three subjects in each profile:
 - Conservatory and private Music Schools, which has its subjects fixed by law, dedicates a high percentage to Musical Heritage, which is the double respect to Universities and ignores the other three profiles.
 - Private Universities will offer more innovative and differentiated profiles.
- Musical Technique subjects are scarce in most public Universities, slightly more abundant in the Conservatory and much more in private, highlighting the 78 ECTS of UNIR.¹² It seems that Universities have perceived the need to include some musical technique expertise in such studies since many students get to college without a sufficient technical basis.

¹² Private titles have not been implemented yet.



Conservatories and private Music Schools

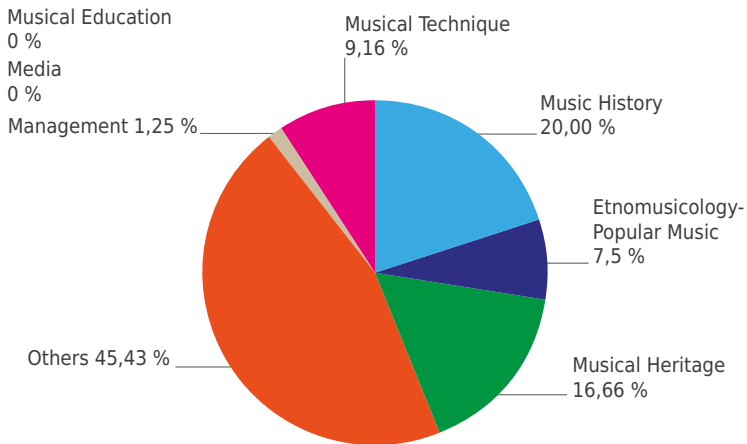
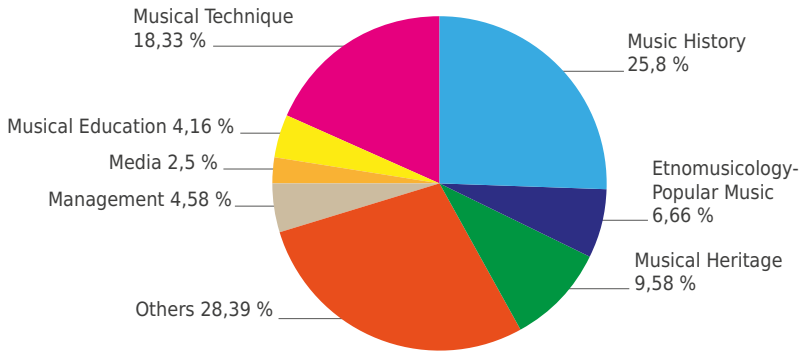


Fig. 3 Percentage of ECTS devoted to each block of contents in the three types of Institution¹³

¹³ In some cases the assignment to a block or another is approximate, since the title of the subject is too generic and does not disclose its contents accurately.

Private Universities



The fundamental differences among the titles are not based on their content, nevertheless, but on deeper and less obvious aspects such as institutions autonomy and education regime (University or Artistic Education), Degree verification, professors' accreditation, research capacity ... and prices.

UNIVERSITY	ARTISTIC EDUCATION
Organic University Law	Education Law
Autonomous Institutions	Institutions under the Ministry
Bachelor Degrees 240 ECTS	Advanced Diplomas 240 ECTS
Master Degree	Master of Arts Degree
PhD	PhD only by agreement with University
Research	Research only by agreement with University
Accredited professors	Non accredited professors
Degree Verification and Monitoring	No Verification or Monitoring

Tab. 3 Differences between University Degrees and Artistic Education Advanced Diplomas

4. Autonomy and legislation

Universities are autonomous institutions; they regulate their own studies supervised by the National Agency for Quality Assessment and Accreditation (ANECA) and are regulated by the LOU (Organic Law on Universities).¹⁴ Artistic Education Studies (EEAA) follows the Secondary Education regime and are defined and organized by the Ministry of Education. These EEAA are Music, Dance, Drama, Art & Design and Preservation and Restoration of Cultural Property. Fine Arts Studies were among them until they adapted themselves to University regime thanks to the Ley General de Educación y Financiamiento de la Reforma Educativa of 1970 (General Law on Education and Financing of the Educational Reform), which allowed them. The other EEAA studies did not require at that time the change to University regime and when some of them decided to do it later on, it was not possible.

5. Degree Verification

All Bachelor Degrees (public and private Universities) go through a Verification process carried out by the ANECA to ensure they are viable, they offer what they promise and that the quality of their teaching and their professors is appropriate. Let's see how the Verification works: each one of the Degrees a University decides to implement must have an application submitted to the University Council with the "Verification Report" where the features of the title are described, including the proposed curriculum, the access and admission rules, human resources and materials with which the University has to face the title and ensure its permanence, etc. The report is evaluated and approved (or not) by the ANECA. After the Verification process, the implementation of the Degree requires authorization by the Autonomous Community whereupon it is included in the Registro de Universidades, Centros y Títulos, RUCT (Register of Universities, Institutions and Degrees). After implantation, the title goes

¹⁴ Organic Law on Universities (BOE 12/24/2001) Modification of the Organic Law on Universities (BOE 13-04-2007) and the Royal Decree 14/2012 on urgent educational measures (BOE 21-04-2012) and Royal Decree 1393/2007 establishing the organization of official University education (BOE 30-10-2007).

through a process of monitoring (Monitoring Report) to verify that the provisions of Verification Report are met. In addition, the Verification Report must be renewed (Renewal Report) every six years.

In Conservatories the Verification procedure does not exist. As the EEAA follow different rules from Universities, its adaptation to the EHEA had to be done differently: instead of proposing their titles and submit Verification reports, the EEAA were “proposed” and “verified” as a unit by the Royal Decree¹⁵ 1614/2009, that organizes and provides them the titles of Bachelor, Master and PhD, but does not give autonomy to Institutions, nor provide the quality verification or teachers accreditation, neither the inclusion of the doctorate in their own teachings cycle. Later on, the Royal Decree 631/2010 regulated the basic content of the Degrees in Music. That is, these two Royal Decrees, issued by the Government, correspond to different Verification Reports that Universities must submit to apply each of their titles.

In January 2012, after several appeals from four Universities, the Supreme Court changed some articles of this Royal Decree and set the rules of the EEAA as they are today:

- EEAA titles may not be called “Bachelor Degrees” because this unique naming belongs to University, but may be called “Títulos superiores” (Advanced Diplomas), although in all respects they are equivalent to a Bachelor Degree;
- the title of “Master” is unique and belongs to University, but the EEAA may offer “Master in Art Education” or “Master of Art”;
- Universities can provide Artistic Education qualifications as Interpretation or Musicology;
- ECTS system and the internal and external evaluations to monitor quality should be regulated and enforced in the EEAA.

¹⁵ A Royal Decree is a legal rule issued by the Government with the rank of law, even if they cannot regulate subjects that have to be treated by Organic Law.

6. Accredited Teachers

The University professorate too has to be accredited. A University professor has to demonstrate technical and didactic knowledge of the subject to be taught and have proved his research expertise with a doctorate and a positive evaluation obtained by some Quality Agency (ANECA or equivalent regional agencies) in one of the existing categories: Profesor Ayudante Doctor (Assistant Lecturer, holder of a PhD), Profesor de Universidad Privada (Private University Lecturer, holder of a PhD), Profesor Contratado Doctor (Contracted Lecturer, holder of a PhD), Profesor Titular de Universidad (Associate Lecturer, civil servant) and Catedrático de Universidad (Full Professor, civil servant). At least 51% of teachers in public Universities must be civil servants (i.e. doctor, with an Civil Service Examinations for the figures of Profesor Titular or Catedrático de Universidad and obviously with accreditation for these figures). The remaining 49% of teachers can be engaged in the categories of Profesor Ayudante Doctor, Profesor Contratado Doctor (both doctors, accredited and that have already passed a public contest for access), in the training category of Profesor Ayudante Doctor, or in the exceptional categories of Profesor Asociado (part-time Assistant Lecturer) or Profesor Visitante (Visiting Professor), which do not require accreditation, not even doctorate. The current crisis has exceptionally led to the proliferation of part-time Assistant Lecturer contracts because they are the cheapest contracts for Universities, but many of today part-time Assistants in public Universities are highly qualified and have an accreditation waiting that someday some positions will be normally available.¹⁶

¹⁶ The part-time Assistant Lecturer figure is intended for a “professional of great renown” who wants to have a part-time job at the University. As it is the cheapest type of contract (the University does not even pay Social Security expenses), Universities have abused it by contracting a lot of “false associates”, i.e. young professors that, if the Government didn’t stopped the supply of public employment, would have done their academic career starting as Contract as Ayudante (Assistant) o Ayudante doctor (Assistant Lecturer, holder of a PhD).

In private Universities only 50% of professors should be doctor and only 30% accredited, in any category, even in the lowest one.¹⁷

The EEAA professorate does not need any accreditation or doctorate.

7. Research and postgraduate studies

Conservatory studies do not have research or doctorate. The Organic Law on Education, LOU 2006, with the article 58.2, opened the door to this possibility “the conditions for the supply of graduate studies at institutions of higher artistic education will be regulated. These studies will lead to equivalent qualifications, for all purposes, to University postgraduate Degrees” and its article 58.5 “Education Authorities will encourage agreements with Universities to organize doctoral studies specific of art education”. However, scientific research at academic level in music Conservatories does not exist yet.

The amendment 41 of the Organic Law for improving Educational Quality, LOMCE2013, adds two new paragraphs to Article 58: 7: “higher artistic education centers may be ascribed to Universities by agreement as stated in Article 11 of the Organic Law on Universities 6/2001, 21st of December” and 8 “Educational Administration may establish procedures for Empowerment and facilitate the organization and management of Conservatories and Higher Schools of Art Education.”

This wording is being given the opportunity for Universities to allow the assignment of Conservatories based on the conditions that determine themselves. Thus it may happen that some Conservatories are attached with an agreement to Universities and others may not, so some Conservatories issued a Bachelor Degree and others an Advanced Diploma.

¹⁷ Organic Law on Universities, Art 72. Teaching and research staff.

1. The teaching and research staff of private Universities must have an academic Degree prescribed according to the regulations under paragraph 3 of Article 4.

2. Independently from the general conditions established in accordance with Article 4.3, at least 50% of all teachers must have a PhD and at least 60% of its PhD professors must have obtained the positive evaluation of the National Agency for Quality Assessment and Accreditation (ANECA) or the external assessment unit that the law of the Autonomous Community determines. For this purpose, the total number of professors will be counted on the equivalent employed at full-time. The same requirements apply to private University centers affiliated to private Universities.

8. Access

I cannot fail to mention the different accesses to each of these centers. Musicology at University and in private Music Schools do not require prerequisites and, in theory, it is possible that someone without musical knowledge could access it, although in practice it is very unlikely that he could be able to be successfully overcome some specific subjects. The entrance examination to University is not required for studying an Advanced Diploma in Music Schools, Conservatories and private Universities. Access to Superior Conservatory requires the possession of a Professional Conservatory qualification or the fulfillment of a test.¹⁸ About prices, the fork is very wide and some can cost up to eight times more than others.

Tab. 4 Requirements for the different types of higher education

	ENTRANCE EXAMS TO UNIVERSITY	LEVEL TEST	PRICE PER COURSE
PUBLIC UNIVERSITY	Yes	No	1500 €
PRIVATE UNIVERSITY	Not for Advanced Diplomas/Yes for University Degrees	Yes for Advanced Diplomas Not for Degrees	4000/13 000 €
CONSERVATORY (PUBLIC)	No	Yes	1400/12 900 €
MUSIC SCHOOLS (PRIVATE)	No	Yes	2500/4500 €

As we have seen, in Spain there is a wide range of different Musicology Qualifications with different offers and qualities, there is a social demand and an interest of private Universities to create titles. Perhaps part of this interest is due to the belief that musicologists can be Music teachers in Secondary Schools ... or maybe not. In any case, this wide range of qualifications is welcome: take your choice.

¹⁸ "First exercise: Analysis of a score (professional qualification level) and second specific exercise of Musicology: a written commentary (historical, aesthetic, sociological, etc.) of a musical text proposed by the committee." Decree 36/2010, 2nd of June, by the Council of Government, according to which the Curriculum for the Community of Madrid, of higher artistic education Degree in Music is established. Amended by Decree 5/2014, 23rd of January, by the Council of Government, which gives schools the autonomy for fix the curricula of higher artistic education for the Community of Madrid which allows obtaining the corresponding higher Title. (BOCM, 28th of January 2014).

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Gender Studies in the Spanish University

Musicology – Towards a transversal formation

Beatriz Martínez del Fresno | Llorián García-Flórez¹

1. Subject history and objectives

The subject *Gender Studies Applied to Music* forms part of the History and Science of Music Degree – Grado en Historia y Ciencias de la Música – at the University of Oviedo, a degree whose preliminary report was finalised and submitted for verification in 2008.

Some time before the start of the adaptation process to the European Higher Education Area, which in Spain started with the directives from the Ministry of Education and Science in December of 2006, more than a thousand university researchers, among them the first signatory of this paper, gave their support to the document titled “For the inclusion of Gender Studies in the new syllabuses” – “Por la inclusión de Estudios de Género en los nuevos Planes de Estudio”. Following the experience of the *White Paper on The Studies of Women in Spanish Universities (1975–1991) – Libro blanco sobre Los Estudios de las Mujeres en las Universidades españolas (1975–1991)* – and its subsequent revisions, a group of researchers from diverse fields of expertise, specialising in Women, Gender and Feminists Studies agreed at the conference held in 2004 at the Autonomous University of Madrid (Pérez Cantó, et al., 2006) present a proposal to the Government for the inclusion of these studies in the curriculums adapted to the European Higher Education Area (EHEA).

¹ The authors belong to the Research Group Music, Dance and Cultural Studies (MUDANZES) at the University of Oviedo. This text has been developed thanks to the aid granted to this group by the Department of Education, Culture and Sport of Principality of Asturias (2015).

The manifesto's introductory text, which was subsequently in circulation, made reference to the Organic Law 1/2004, 28th of December, on Comprehensive Protection Measures against Gender Violence, given that within it, the field of higher education was referred to: "Universities will, in all academic fields, include and encourage education, teaching and research on gender equality and non-discrimination transversally" (Tit. I, cap. I, art. 4.7).

The Ministry for Education and Science created the Women and Science Unit, and at the end of 2006 the first conference was held on *Women, Gender and Feminist Studies: Bachelor and Postgraduate Degrees in the EHEA – Los Estudios de las Mujeres, de Género y Feministas: Grados y Postgrados en el EEES*. Almost 200 female professors from 38 universities took part in said conference, in response to the joint notification from the Secretary for Policies of Equality, the Women's Institute and the aforementioned Women and Science Unit. Amongst the numerous subjects designed and presented at that forum, there was one course (3 ECTS credits) dedicated to *Gender Studies in Music* (which was proposed by Carmen Cecilia Piñero Gil, from Autonomous University of Madrid), and also some contents related to music within the broader subjects of history of women, history of feminist theory or society and culture (between 4 to 6 credits), contributed by lecturers from three Spanish universities.²

The subject of university studies seemed of vital importance at that stage of great educational reform. Therefore, the Fourth Conference of the University Association of Women Studies (AUDEM) [Spanish initials] held in Palma de Mallorca also formulated a "Proposed declaration for

2 The revision of the CD-ROM edited by the Women's Institute in 2008 allows all the subjects and contents relative to music proposed at that conference to be identified: Ángela Muñoz Fernández (University of Castilla-La Mancha) proposed a *History of women and gender relationships* (4 ECTS credits, free elective subjects for History of Art, Philosophy, Law and Education Science degrees). Carmen Díez Mintegui (University of the Basque Country) presented *Women in Basque Society and Culture* (4.5 ECTS credits, also free elective subjects focused at the undergraduate Degree in Social and Cultural Anthropology and future honours degrees). Carmen Cecilia Piñero Gil (UAM), for her part, proposed *Gender Studies in Music* (3 ECTS credits, free elective, focused at undergraduate degrees in History and Sciences of Music and History of Art, with the aim of incorporating it in future honours degrees). Finally, M. Amparo Pedregal Rodríguez (University of Oviedo) presented *History of Women in the Antiquity* (6 ECTS credits, compulsory and free elective for Undergraduate Degrees in History of Art, Music History and Science, Philology, Philosophy and other degrees, with the aim of future developments in Honours Degrees, Master and Doctorates).

the full integration of women, feminists and gender studies in the European higher education area”, which came as a result of many years of work and debate (Pedregal, 2007).

The Organic Law 3/2007, 22nd of March, on Gender Equality referred to equality in the field of Higher Education and specifically highlighted that public authorities should encourage “the inclusion in curriculums, where appropriate, of gender equality teaching” (Tit. II, cap. II, art. 25). The Royal Decree of 1393/2007 for the Organisation and Planning of Official University Education (BOE [Official State Bulletin], 30th of October of 2007) was published some months later and echoed all of these recommendations.

When the design of degrees adapted to the European system started, the University of Oviedo created a Humanities Workgroup and several meetings of the specific commissions named to this effect were convened in the old Faculty of Geography and History to draw up the preliminary reports for four degrees which at that time belonged to that centre (Geography and Territorial Planning, History, History of Art and History and Science of Music – Geografía y Ordenación del Territorio, Historia, Historia del Arte, e Historia y Ciencias de la Música).

Amongst many other questions, the workgroup discussed whether it was better to introduce gender related contents in various subjects or create specific subjects. This debate was later extended to the departments and areas of knowledge. Finally, the preliminary report for the Degree in History and Science of Music included one objective, one competence, various learning achievements and the subject with which this text deals, included in the official Curriculum (BOE, 15th of July of 2010).

One of the four general objectives set out in the 2008 preliminary report for the Degree in Music History and Science highlights that students should “analyse the diverse criteria that musicology proposes in its approach to music, with special attention to gender and difference” (Memoria, 2008: 21). In regard to this objective, a specific competence – a knowledge-related discipline – was formulated, which was set out as “Basic education in cultural theory and gender studies, in order to apply concepts, theories and methodologies from these disciplinary fields to the study of music” (CD9, Memoria, 2008: 24). According to the official preliminary report, this competence should be developed in three degree modules: those related to *Music History*; *Music and Cultures*; and *Music, Entertainment and Communication*.

In effect, the preliminary report includes a learning achievement set out as “Revision of the role of the woman in different stages and processes of academic music history, and the treatment given to the aforementioned by different musicological tendencies” (Módulo “Fundamental 1: *Historia de la Música*”. Memoria, 2008: 62). Another learning achievement consists of “Recognising and emphasising women’s participation in the construction of traditional and popular urban music repertoires” (Módulo “Fundamental 2: *Música y Culturas*”. Memoria, 2008: 66). In regard to the “Elective 2: *Music, Entertainment and Communication*” module, CD9 is indicated amongst other competences (Memoria, 2008: 77) but no learning achievement directly related to women or gender is established.

Finally, the curriculum for the History and Science of Music Degree at the University of Oviedo included the subject which is referred to in the title of this text, a subject taken in the fourth and final year of the degree. In the aforementioned year, students must study two elective subjects from the three core subjects on offer, *Gender Studies Applied to Music*, *External work experience* and the subject of *ICTs applied to music production*.

In conclusion, during the process of adaptation to the European Higher Education Area we achieved a degree subject, although not a core of compulsory one, as the AUDEM had called for in its meeting in Palma de Mallorca (Pedregal, 2007, p. 377). We consider positively, however, that this elective subject carries 6 ECTS credits, double the minimum 3 credits established as a reference for the subjects proposed in the 2006 conference.³

Within the History and Science of Music Curriculum, the subject of *Gender Studies Applied to Music* (GHISCM01–4–011) is clearly the most focused on achieving one of the four general objectives set out in the preliminary report for the Degree verification, that which, as previously mentioned, pays “special attention to gender and difference”. Given its transversal nature, the subject cannot be specifically linked to any of the itineraries proposed in the curriculum. It can enrich any of the professional profiles which the degree might lead to: music heritage, music management, teaching, the media and culture industries or research. The value

3 In the History Degree of the current Faculty of Philosophy and Letters there is also the subject of *History of Women and the Construction of a Patriarchal Society*. The University of Oviedo also has an Erasmus Mundus Master Degree in *Women’s and Gender Studies* and a Doctorate in Gender and Diversity, but does not currently have music contents.

and importance of this subject lies precisely in the fact that it provides the necessary tools to integrate the gender perspective to any type of activity of a musicological nature.

Four learning achievements are associated with the subject, two of a disciplinary nature and the other two of a professional nature. The disciplinary learning achievements are the following: “Understanding cultural theories and gender studies in order to apply concepts, theories and methodologies from these disciplinary fields to the study of music”; “Understanding the roles women have had in music throughout history and in diverse cultures”. In regard to the learning achievements of a professional nature, these are: “Possessing a critical attitude towards the patriarchal dimension of classical Musicology, accompanied by a reflection on the application of equality policies to music history, musicology and music teaching” and “Defining and demarcating research subjects related to gender studies via appropriate and updated methodologies” (Memoria, 2008: 80–81).

Subsequent to the approval of the Oviedo Curriculum, a subject with an identical title has been included in the History and Science of Music Degree at the University of Granada, where, to date, it has not been activated, and in the Music Conservatory of Málaga, where it has been available since 2010. In the same way, the Musicology Degree at the Autonomous University of Barcelona includes a subject titled *Music, identity and gender* which began in 2012.

The remaining sections of this text will be dedicated to the teaching experience of the *Gender Studies Applied to Music* subject. The subject was imparted to a group of fifteen students (eight females and seven males) registered in the academic year 2013–2014 at the University of Oviedo.

2. Subject contents

When specifying the subject contents in the teaching guide, the signatories and authors of this text⁴ decided to deal with the main lines of research and debate that feminist musicology has set out over the last three decades. We organised the seven themes that comprise the aforementioned contents into three thematic sections, an introductory one to gender studies, another on gender roles and contributory history, and the third on gender as a category for analysis.

The first section was introductory. Given the relevance of the development of gender studies in musicology, we dedicated the first theme to the emergence of this perspective in our discipline, especially in relation to the so called “New Musicology”, and to the articulation of critique to the autonomy of music (Ramos López, 2003), two of the themes which have had the greatest impact on music studies in recent times.

A brief introduction to the history of feminism was carried out in the second theme: enlightenment, suffrage, second and third wave feminism, the identity crisis and the new debates about the construction of the commons. Here, students, both male and female, had the opportunity to familiarise themselves with some of the basic concepts linked to critical feminist theory such as patriarchy, gender, equality, difference, the glass ceiling, parity, etc.

The second thematic section was based on two lines of work extensively developed in gender studies applied to music: gender roles and the history of women in music. As pointed out by Lucy Green (1997) and many other researchers, music creates gender roles. Thus, throughout this third theme we deal with issues such as the association of musical instruments with patriarchal notions of femininity and masculinity; the masculinisation of certain music practices and the feminisation of others – for example, music composition and direction versus music education and song –; the possibilities of assigning new meaning to and re-appropriation of

⁴ We readily accepted the challenge of designing a new subject as both of us had a clear interest in gender studies and some experience in research focused on that field: Beatriz Martínez del Fresno in publications on dance (refer to bibliography) and Llorián García-Florez due to the focus of his research on traditional music forms (Bachelor and Master’s Degree Dissertation and Doctoral Thesis).

these roles by women for empowerment; etc. Through various examples, we invite the students to analyse the part the patriarchy plays in the building of unequal gender roles.

In a similar way to what has occurred in other humanistic disciplines, musicology helped build a music history canon in which women and all things feminine played a secondary role, if not completely invisible (Citron, 1993). Therefore, the fourth theme of this programme was dedicated to the study and debate of different issues relative to the history of women in music: Why in the “History” of music are women not present? Why has the gender perspective been so important in the new historiographic approaches to music? Which women have been relevant in music history? Carrying out which roles? What difficulties have women had historically in devoting themselves professionally to music? What other ways of studying music history allows us to incorporate the gender perspective?

The third and final thematic section was dedicated to developing the concept of gender as a category for analysis in musicology and to highlight the way contemporary feminism’s principal contributions of have been received in our discipline. The construction of the masculine and the feminine in music was dealt with in the fifth theme as well as some models of musical analysis such as Susan McClary’s (1991). Finally, the last two models were dedicated to musicology’s reception of the “new feminisms”. Such was the case for the perspectives based on the concept of intersectionality, in which gender operates in relation to other types of subordinations (race, class, sexuality, language, nationality, faith, disability, etc.); the same as in *queer* feminism (García-Flórez, 2012b), in which the study of the processes of body normalisation, of sexualities and performative conception of gender (Butler, 1991) acquire great relevance.

3. Methodology used

The subject was divided into 60 in-class hours and 90 out-of-class hours. The former were divided into 31 hours of lectures, 21 hours of practical classes, 4 hours of group tutorials and 4 hours of assessment. The latter, on the other hand, was divided into 10 hours of working on group projects and 80 hours for independent study/projects.

The lectures were designed as master classes based on the different contents of the syllabus, where student participation consisted of rounds of questions. In regard to the practical classes, we programmed two seminars, one on texts and the other on design of intervention plans, as well as practical classes dedicated to group discussions on the issues raised in the lectures and analysis of materials (texts, scores, images, recordings, etc.) from a gender perspective. Some of these practical classes were carried out without the students having done previous classwork, as is case with some discussion or materials analysis practical classes. On other occasions, however, some of the out-of-class, independent work was a necessary requirement for their studies, both at a group and individual level.

In regards to assessments, as established in the preliminary report for the *Elective transversal and external work placements* module and in Regulation for assessment of students' learning achievements and acquired skills, the grades for the exams were comprised of three sections: final written assessment (50% of total grade), in which we take into consideration the theoretic knowledge acquired by the students and their ability to put them into practice in specific exercises; the continuous evaluation of the seminars and practical classes carried out throughout the semester (30%); and the coursework (20%), in which we evaluate the level of integration of the gender perspective, as well as the students' capacity to carry out a critical appraisal of a case study. 93,33% of the students passed the subject in the first exams, which represents a very high success rate.

In the following sections we will describe three of the activities within the subject which meant students completing assignments outside of class; the "Seminar on texts", the "Design of intervention plans and projects", and the completion of coursework.

3.1 Seminars on texts

The first group practical classes were focused on the execution of a seminar on basic texts, with the aim of familiarising students with some concepts and key themes relative to the application of the gender perspective to musicology. In order to do so, workgroups, each comprised of four students, were set up. These chose a thematic field, suggested by the teaching team, to work on. The formation of these groups and the assignment of texts to each group were the objectives of the first group tutorial.

The texts we suggested to the students revolved around various fields; music history, theories and methods of feminist musicology, music education, and popular and traditional music. These last three were the most sought after by the different groups. Once the work (individual and group) on the texts had been completed, each group gave an oral presentation of about twenty minutes on the texts they had studied, summarising the principal contents and, in some cases, evaluating them. Commentaries on the presentations were subsequently made, with the contributions from the rest of the class and the teaching team.

One generalised difficulty throughout the course of these seminars which can be highlighted is that of going beyond a merely descriptive level of interpretation of the texts, as few students ventured to express critical judgements. In any case, this aspects improved as the subject developed, along with the understanding and assimilation of the gender perspective.

3.2 Design of intervention plans and projects

The second scheduled seminar was conceived as “Design of intervention plans and projects”. In the same way as the previous one, this practical class was carried out in groups, five groups of three students. In a group tutorial specifically dedicated to the preparation of the task we offered the students general guidance on a type of practical class which they were not used to.

Six possible courses of action were established for the projects that each group had to design. These, all related to music, were the following: education, performance, planning, dissemination of culture, the media (printed and audio-visual) and research. Two groups chose for their intervention plan proposal some music education centres in Oviedo and

Gijón; a third group expressed an interest in dance training in the region of Asturias; a fourth group focused on the planning and female performance within a specific music genre, flamenco, specifically analysing the Jerez festival; and a fifth group analysed the image of female violinists in the media.

The work process was organised into seven phases:

1. In situ observation or analysis of sources (oral, printed, resonant, visual, audio-visual...),
2. Detection of inequality, discrimination or sexism (in regulations, stereotypes, cultural constructs, language, discourse, practices, glass ceiling, points of view or method),
3. Diagnosis and selection of a specific case (problem formulation, causes and effects),
4. Examination of possible solutions,
5. Design of actions (with awareness objectives, quantification, control, change, promotion, positive action, creation of new models, codes of practice, transformation and improvement),
6. Development plan for the aforementioned actions (agents involved, space and time coordinates, phases),
7. Necessary resources (materials, human, legal and political frameworks).

For the preparation of this practical class we recommended texts on equality programmes and policies and proposals for action in the field of education, as well as recommending consultation of some reports available on-line (Women's Institute website, Women in Facts and Figures database – *Mujeres en Cifras* – or general studies on discrimination).

The teaching team led the organisation of the presentations. Each group distributed amongst the rest of the class an outline of their proposal, with bibliography and sources. We established that the oral presentation should follow the same order, in such a way that the following would be clearly set out by each of the groups; observations and analysis carried out, diagnosis, evaluation of possible solutions, and finally description of proposed action with clear definition of objectives, development plan and estimate of necessary resources for its execution. At the end of each presentation there was a group debate.

During the course of these practical classes the students worked with different types of sources: direct observations, statistics, time scheduling, subject teaching guides, interviews, surveys, images, blogs, online forums and periodicals. Their diagnoses highlighted discrimination against women and/or lack of women's presence, both in their roles as creators (pointing out, for example, their absence in teaching programmes in music conservatories) and in the roles as performers (analysing in particular the case of flamenco cycles and festivals). The group that studied the image of prestigious female violinists compiled texts, photographs, posters and recording covers which allowed the observation of sexism in language, objectification of women and the patriarchal mechanisms aimed at product sales. Finally, the students interested in dance visited academies, conducted interviews with folk groups and studied experiences related to *queer* tango.

The proposed actions were also very diverse: specific cycles for female repertoires, competitions, organisation of conferences and concerts, exhibitions, campaigns, awareness-raising in music teaching staff, working with children from an early age (school), modification of teaching systems (for example, with the learning of different roles within dance), revision of ratios of male and female composed works in study programmes, etc. Some of the initiatives included the creation of new circuits in collaboration with existing collectives or making the most of existing implementation/action plans.

The result of the work carried out by these five groups, their diagnoses and proposals as well as the liveliness of the subsequent debates proved that we were achieving a high level of involvement in the subject on the part of these future musicologists and that some basic concepts about discrimination, patriarchy and women's visibility had been assimilated by the group of students as a whole.

3.3 Coursework

Once the seminars on texts and the design of intervention projects were completed, the independent learning (non-class) activity was centred on the completion of individual coursework, which allowed us to refine the assessment of each student. In a seven or eight-page text, each student carried out a reflection on a theme which they were free to choose and previously approved by the teaching team. The guidance for these assignments was carried out in the last two group tutorials for the subject.

Just as we had proposed to our students, the most prevalent themes in the assignments were those which developed an aspect already introduced in the previous practical classes; although it is also true that there were some that chose to deal with completely different themes. The number of assignments on popular music were high: sexism in hip hop and indie lyrics, the activism of the Riot Grrrls or the figure of Janis Joplin were some of the themes dealt with along this line. Another significant percentage of assignments was dedicated to the study of gender and music in audio-visual media – film soundtracks, the phenomenon of viral videos on the internet, etc. There were also students who focused their attention on specific music practices, analysing gender in the teaching of percussion and dance, or problems of gender discrimination, such as the invisibility of *tocaoras* (female flamenco guitarists) in flamenco. To a much lesser degree – only in two assignments – students ventured to critically debate some of the theories introduced in class. And finally, only one assignment looked at the history of women in music.

In the individual assignments carried out in the last weeks of the course, we observed a generalised progress, both in the integration of the gender perspective and in the development of capacity for criticism of this perspective. We were able to observe that the level of involvement and comprehension of gender problems had improved substantially in the majority of cases.

4. Final considerations

By the end of the course, the assimilation of concepts, development of skills and acquisition of the contents set out in the teaching guide were in the majority of the students positive. Despite some initial reservations about the relevance of incorporating the perspective of gender to the study of music, the group were favourably disposed to it and the majority of students ended up deeming the diagnoses and demands of feminism as being appropriate, as well the use of gender studies in the analysis of music phenomena. In this process, the main resistance to concepts that we found among students were two: on the one hand, the exclusive identification between “gender studies” and “studies of women”; and on the other hand, the idea that patriarchy has been overcome and, therefore, gender issues are no longer a collective problem rather a problem that derives from personal situations and individual decisions. The survival of these prejudices among students reaffirm the importance of gender perspectives and the place they should occupy in all levels of the education system.

In any case, as we mentioned at the beginning, the results achieved in this first experience were highly positive and the initial difficulties were resolved successfully by the students as a whole. The continuity of the subject has been maintained in the academic year 2014–2015. We trust that its presence in the syllabus be regularised and that future musicologists of the University of Oviedo continue graduating with a good grounding in gender studies, a perspective which has contributed much to humanities, to social sciences and to educational disciplines.

Finally, we would not like to end without highlighting the relevance of this kind of education in regards to the History and Sciences of Music Degree. Many of our students will be future music teachers, in primary and high schools, music conservatories and universities. Therefore, as well as highlighting the possibilities that the gender perspective offers in terms of gender mainstreaming, we would like to point out the potential multiplier effect of teachers and educational institutions, essential tools in order to achieve a better musical and social education in the twenty-first century.

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Teaching as a professional option among final year students of vocational music education

A multi-method study in Andalusian music conservatories

Lucía Quijano

1. Introduction

Teacher training is a recurring subject in research into music education in Spain (Oriol, 2012). There is little doubt of its importance, as students who take courses that lead to them obtaining necessary teaching qualifications, have in their hands the responsibility to impart music education classes for the ten years that compulsory education lasts in our country.

Moreover, in recent years, it has become commonplace for prospective teachers in our country to simultaneously study degrees that lead to the training of teachers specialising in the music education and short-cycle degrees at music conservatories. This link is contrasted in studies such as Mateos (2013), which shows that 66% of students studying Teacher Training In Music Education in Andalusia are conservatory trained (at some time in their lives have studied music at a music conservatory) and a total of 44% had reached the professional grade. This data, which is provided by Oriol (2006), states that the number of students who combine both studies reaches 63,41%.

It is, therefore, worth analysing the characteristics of the relationship between subject-specific teacher training at university and Vocational Music Education (in music conservatories). Do students at music conservatories, for example, count on some form of basic training in their syllabuses which awakens or promotes interest in music education? Do those students who reach professional grade at music conservatories consider

teaching music in compulsory education (primary and secondary) as a possible profession? Could they access these kinds of teaching degrees if they so wished?

Music education in the Spanish education system was slowly gaining ground in compulsory education until 1990 when it established itself as a compulsory subject both in primary and secondary education (Oriol, 2005). The specialisation of Teacher Training in Music Education is also introduced in this law. Notwithstanding, the situation in Spain at present is alarming; the specialisation of Music Education has been eliminated and the subject has been relegated to optional within the education system.

Meanwhile, in the rest of Europe, the restructuring of curricula, driven by the Bologna Declaration, has had other results in regards to music education. If Portugal, Germany, Austria, Finland, Sweden, Estonia and Lithuania are taken into consideration (geographic variety being the criteria for the choice of these countries) the situation could not be more different: compulsory music education in primary and part of secondary education, specific training for music teachers, availability of both Bachelor and Master degrees in music (which as in the case of Portugal, Germany, Austria and Finland are obligatory if one wants to teach) and access to further education teaching posts regulated by specific exams. These are the main characteristics found when studying the education systems of the aforementioned countries (Díaz, 2010; Fernandes, 2008; Heiling, 2010; Rodríguez-Quiles, 2010; VV. AA., 2009).

2. Objectives

The main objective of this paper is to study the opinions and perceptions of students in their final year of Vocational Music Education with regards to their professional aspirations, especially those related to music education. This objective is broken down into three specifics:

- a. Describe the profile of the music education graduate in the Andalusian community according to their grade, gender, speciality, instrument group and province.
- b. Analyse and compare the syllabus contents of the Music Pedagogy subject in Andalusian music conservatories, given its importance

as the only subject in the professional grade syllabus that deals with music education, focusing especially on the aspects relating to teaching at the compulsory stages.

- c. Learn the opinions of the final year students of vocational music education at the Ángel Barrios Music Conservatory of Granada with regards to their professional prospects, especially those linked to music education in compulsory education.

3. Methodology

In order to carry out this study, mixed methods or “multimethod” has been used, the main characteristic of which is the combination of viewpoints, perspectives and positions both of the qualitative and quantitative research, although from its own ontological and epistemological basis (Burke, Onwuegbuzie, and Turner, 2007).

The main component of the mixed designs is the phase, an element which covers the basic processes necessary for the execution of qualitative/quantitative research: propose a question, gather and analyse the data and interpret the results (Creswell and Plano-Clark, 2011). In a multimethod research study there should be at least one phase of qualitative characteristics and another of quantitative characteristics. The different possibilities of relation, combination and integration between the phases are those which shape the mixed research design types.

The design of this study can be observed in figure 1. It is a sequential explanatory study (Creswell and Plano Clark, 2011), which is comprised of an initial concurrent multiphase (quantitative and qualitative) where the first objectives of the study will be covered; and a second qualitative one relative to the third objective.

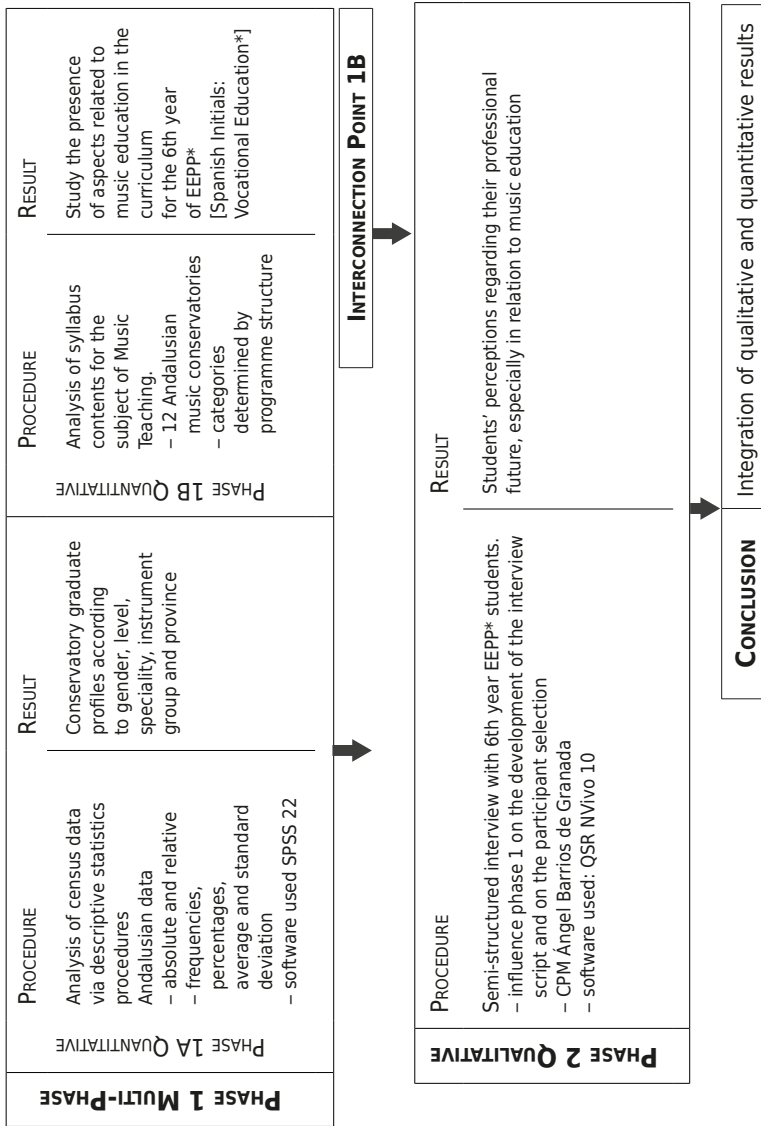


Fig. 1 Visual model of procedure and results for the design of sequential explanatory research with multiphase (summary of relevant aspects).

Adapted from Creswell and Plano-Clark, 2011 and Ivankova, Creswell and Stick, 2006.

As can be seen, the three phases progressively narrow their focus from the global to the specific and local. In the first phase, the profile of music education degrees in the autonomous community of Andalusia is described. In the second, the role of music education in the 6th year of the vocational education curriculum is analysed. Finally, interviews are carried out with 9 students from the Professional Music Conservatory Ángel Barrios of Granada.

In this design, the data corresponding to the two phases that comprise the multiphase, both qualitative and quantitative, are collected and analysed first. The qualitative data collected and analysed in the second phase help explain and understand with a greater degree of detail some of the aspects of the quantitative and qualitative results obtained in the first phase. The second phase is built on the first, both being connected at intermediate points (or Points of Interconnection) of the study. The data from the first phase, of multiple characteristics, provide a general comprehension of the research problem. The qualitative data of the second phase establish and explain the initial results, exploring the opinions of the participants (Tashakkori and Teddlie, 2010; Teddlie and Tashakkori, 2009).

Phase 1a: Andalusian music conservatory students' profile

Music education in Andalusia is structured around three levels: elemental, professional and superior. In the first two, instrument specialisations are available and in the third level specialisations are available which are not instrument or performance based (table 1).

ELEMENTAL AND PROFESSIONAL			SUPERIOR
-Bassoon	-Harpsicord	-Recorder	-Composition
-Chelo	-Horn	-Saxophone	-Conducting
-Clarinet	-Oboe	-Singing (P)	-Flamenco
-Double Bass	-Organ (P)	-Trombone	-Musicology
-Flamenco Guitar	-Percussion	-Trumpet	-Pedagogy
-Flamenco Singing (P)	-Piano	-Tuba	-Performing
-Flute	-Plucked stringed	-Violin	-Production and
-Guitar	instruments from	-Viola	Management
-Harp	the Renaissance and	-Viola da Gamba	-Sonology
	Baroque (ICPRB)	-Vocal Education (E)	

Note. Those specialisations which are only imparted in Elemental are marked with an E and those only imparted in Professional with a P. In: Superior, the itinerary for "Performance" includes all the instrument specialisations listed in Elemental/Professional (Decree 260/2011; Order 17/2009; Order 25th of October 2007).

Tab. 1 Specialisations imparted at music conservatories

In order to outline the profile of Andalusian music conservatory graduates, the objective of the first phase, census data will be used, made available by the Andalusian Regional Government (Junta de Andalucía, Consejería de Educación, 2014) and thereby providing information on 100% of the population to be studied. This data refers to gender (male or female), level (elemental, intermediate or superior), specialisation (from all those available), instrument group and Andalusian province. The data covers the periods 2002/2003 to 2012/2013. Via procedures of descriptive statistics, a graduate profile will be drawn up based on these variables.

The analysis process has followed two different paths: firstly, analysis of the variables was carried out individually and secondly, the information was completed analysing the variables in pairs. All the data was analysed using the IBM SPSS Statistics 22 statistics package.

Phase 1 b: the presence of music education in music conservatory studies

The second phase, linked to objective b), has a qualitative characteristic. It consists of an analysis of the presence of aspects related to music education in the curriculum of final-year vocational music education students, by means of studying the texts in the syllabus for the Music Pedagogy subject at a total of 12 Andalusian centres.

The syllabus contents have been analysed individually, focusing on the sections that comprise them and paying special attention to the aspects that show a greater wealth of development with regards to the guidelines set out by legislation (Decree 241/2007 and Order 25/10/2007) for the Music Pedagogy subject. A global analysis has subsequently been carried out, in which the following have been underlined; the common characteristics and some of the most evident differences of the following sections of the syllabuses: objectives, contents, methodology, evaluation and other sections.

Phase 2: 6th-year EEPP students' perceptions with regards to music education as a professional option

The third phase, linked to objective c), has a qualitative characteristic. This phase analyses, through the use of interviews, the perceptions regarding professional prospects (particularly, those linked to music education in compulsory education), of final-year students of vocational music edu-

cation at the CPM [Professional Music Conservatory] Ángel Barrios in Granada. The gathering of data by means of semi-structured interviews (Given, 2008; Kvale, 2011) and the choice of interview participants is based on the information collected and analysed in the first two phases of the study.

At the CPM Ángel Barrios in Granada, elemental and professional courses can be taken. With regards to student numbers, 122 students graduated in the academic year 2013/14 in the province of Granada, 90 of which did so at the CPM Ángel Barrios.

In the 6th year of EEPP, students should choose modality A or B, and itinerary 1 or 2: generating the options of Analysis (A2), Composition (A1 and B1) and Music Theory (B2), each of these with their specific subjects. Furthermore, the curriculum is comprised of a series of compulsory subjects which vary according to instrument or instrument group, as well as the choice of an optional subject (such as Music Pedagogy).

With regards to methodology, the semi-structured interview is a qualitative method of data collection whereby the researcher asks the participants a series of questions, albeit open questions or from a guide containing the issues to be covered, with the aim of producing scientific knowledge. The semi-structured interview, precisely because of its flexibility, is the ideal instrument for collating the opinions of the students in this study, given that, although being organised around a script, it allows the interviewer sufficient liberty to adapt to the development of each interview and interviewee (Given, 2008; Kvale, 2011).

The interview script is structured around four subjects: Choice of modality and itinerary, Music Pedagogy, Future prospects and Initial teacher training for music education. In the section of questions relating to Choice of modality and itinerary, the motives that have led the interviewed students to choose between the modalities Analysis, Composition and Music Theory are ascertained. There is no academic information that advises on this choice, there are therefore aspects of a different nature that lead to this choice; professional aspirations, teachers' or friends' advice, personal preference, etc. The second section of questions is dedicated to the Music Pedagogy subject and its questions are drawn up by taking into account the analysis carried out in phase 1b. This way, the study intends to discover to what extent the reality in the classroom is linked with that which is described in the syllabus contents, as well as the development of the aspects related to music education and teaching. The section ded-

icated to future prospects aims to understand the motives which explain the high dropout rate between the intermediate and superior levels described in phase 1a. These, perhaps, are due to students' dissatisfaction at the options available in the superior cycle, which are almost exclusively performance orientated (although at this superior level, one can take specialisations which are non-instrument related, these options are a minority). Lastly, the Initial teacher training for music education section of questions aims to discover the level of interest on behalf of the interviewees in music education as a professional option. The questions are centred around understanding that possible interest, as well as aspects related to their opinions on the regulations governing access to studies that lead to specialising in music teaching in compulsory education (primary and secondary), minimum musical knowledge requirements, etc.

All of the participants (or their legal guardians, if minors) voluntarily signed a document in which the general characteristics of the study were detailed and their anonymity and confidentiality of the information provided by them were guaranteed. Furthermore, the participants had to comply with an essential requisite; to be final-year students in vocational music education. The selection of participants was carried out by means of purposive or deliberate sampling, guided by part of the results obtained in phase 1a, which will be explained in the following section. This type of sampling, typical of qualitative research, allows a sample, appropriate for the specific criteria of the research, to be configured (Cohen, Manion and Morrison, 2011; Teddlie and Yu, 2007).

In this phase, 9 final-year students from the CPM Ángel Barrios centre of Granada have participated, 5 females and 4 males. They are Aurelia, Beatriz, Carla, Daniela, Esther, Álvaro, Beltrán, Carlos and David (fictitious names have been used to preserve their privacy).

4. Results

The profile that the obtained data presents in regards to music conservatory graduates paints a spectrum in which there is a slight female majority (table 2). Notwithstanding, it must be highlighted that the percentage is inverted when considering the ratio of genders by levels, in such a way that this majority is only maintained in the elemental level. In the pro-

fessional level, the number of males increases slightly until it reaches the females and finally, in superior levels, the global percentages are reversed and the number of females is lesser (table 3).

GENDER	A (%)	SV
Female	53,92	0,9
Male	46,08	0,9

Tab. 2 Average percentage of graduates according to gender

LEVEL	MALES		FEMALES	
	A (%)	SV	A (%)	SV
ELEMENTAL	32,63	1,20	41,10	0,93
PROFESSIONAL	9,02	2,10	9,11	1,91
SUPERIOR	4,43	2,24	3,70	1,28

Tab. 3 Graduates according to level and gender

The decrease in the number of graduates as the levels advance is another characteristic which was observed. The dropout rate between the elemental and professional level increases to 75,4%, the rate between professional and superior to 55,18%: these dropout rates are high table 4).

LEVEL	A (%)	SV
ELEMENTAL	73,73	1,49
PROFESSIONAL	18,14	3,92
SUPERIOR	8,13	3,39

Tab. 4 Average percentage of graduates according to level

The specialisation which most students choose is Piano with 30,04% of the total number of graduates, duplicating considerably the following specialisation in regards to numbers of graduates (Guitar with 14,26%). Of the 29 specialisations studied, the 14 most prevalent are in decreasing order: Piano, Guitar, Violin, Clarinet, Flute, Chelo, Viola, Saxophone, Trumpet,

Oboe, Percussion, Trombone and Double Bass. The rest, amongst which non-instrument specialisations are found, have a yearly average number of graduates below 1% (table 5).

SPECIALISATION	A (%)	SV
Piano	30,04	6,94
Guitar	14,26	2,01
Violin	13,02	2,31
Clarinet	8,53	0,97
Flute	6,17	1,16
Chelo	4,49	1,53
Viola	4,29	1,70
Saxophone	4,10	0,67
Trumpet	3,35	0,60
Oboe	2,05	0,68
Percussion	1,38	0,29
Trombone	1,30	0,52
Horn	1,16	0,46
Double bass	1,00	0,48
Bassoon	0,88	0,45
Flamenco Guitar	0,78	0,11
Composition	0,68	0,44
ICPRB	0,60	0,04
Singing	0,60	0,19
Tuba	0,47	0,27
Recorder	0,21	0,13
Organ	0,19	0,29
Harp	0,17	0,96
Orchestra direction	0,14	0,09
Musicology	0,14	0,11
Choir direction	0,14	0,13
Viola da Gamba	0,09	0,03
Flamencology	0,07	0,05
Harpsichord	0,06	0,02

Tab. 5 Average percentage of graduates according to specialisation

The distribution of students among Andalusian provinces is slightly unequal: Malaga and Seville have a greater number of centres and students, exactly the opposite of what can be seen in Huelva and Almería (table 6).

PROVINCE	A (%)	SV
Seville	18,39	1,94
Malaga	16,46	1,08
Córdoba	15,71	1,56
Jaén	13,06	1,71
Granada	12,85	1,56
Cádiz	10,32	1,31
Almería	8,30	1,13
Huelva	5,33	0,44

Tab. 6 Average Percentage of graduates according to provinces

In regards to teacher training for students, which is covered in the Music Pedagogy subject and imparted in the 6th year of vocational education, analysis of the syllabus contents lead to three main conclusions. The first is that the classic methods of music teaching are the pillars of the revised syllabuses, mainly Orff, Kodaly, Willems, Dalcroze, Martenot and Suzuki. It seems striking that an important part of the Music Pedagogy subject is still based on music teaching methods that, although having been sufficiently proven as valid, were developed in the first half of the twentieth century (Rodríguez-Quiles, 2006). It would be interesting to include contemporary approaches such as those related to modern technologies in the music classroom or a performance-based approach to music education as proposed by Rodríguez-Quiles (2014, 2015, 2016a,b,c,d). The second conclusion reflects the other pillar on which study texts are based: the basic handling of aspects relating to curricular design, principally the production and presentation of didactic units. Finally, many of the centres offer small practical approaches to music education, overseen by their teachers or tutors, as extracurricular and complementary activities. They are, in their majority: didactic concerts to introduce new students to the centre to the instruments available at elemental level (students from 2nd–4th of primary) and practical sessions for colleagues of elemental level education guided by their teachers (as a kind of work experience prototype).

In short, the Music Pedagogy courses imparted at music conservatories offer their students an insight into music teaching, or more specifically, a music initiation for children and ignores adults (Rodríguez-Quiles, 2012). Notwithstanding, one should not forget that we are dealing with one subject of one hour per week which is only imparted in the 6th year

and is not compulsory for all students (although most students choose it). The subject has an introductory nature and serves as a first point of contact with pedagogic-musical contents. It must not be forgotten that the ages of students that the system anticipates are 17–18 and therefore it is considered that the student will have no prior knowledge of the subject.

In regards to the information obtained in the interviews, some interesting conclusions have been drawn. The interviewees agree that continuing their studies at superior level of music education only makes sense if they intend to later work in a band or orchestra where they can develop all of the performance capacities acquired during their many years of study. Given the exceptional characteristics of this option (devoting oneself professionally to performing), Beatriz thinks that, apart from rare exceptions, all musicians will, at some stage partake in teaching, and therefore it is fundamental that they have a minimum of training. She, in fact, proposes increasing the class time for pedagogic subjects (as optative subjects, for example) aimed at those who clearly see their future in specialised teaching. Therefore, a future that at some stage will include teaching can be discerned for vocational education students (Vicente and Aróstegui (2003) already suggested this although with students at superior level). Aurelio and Alvaro, whose parents are active music teachers, directly consider this a desirable professional prospect.

In regards to syllabuses for degrees focused on specialised teacher training, Carla makes a highly relevant contribution when she underlines the need for balance between technical and pedagogic knowledge when it comes to teaching any subject. In fact, she believes that the mere act of taking a teacher training degree (even one specialising in Music Education) does not enable a student to become a teacher (as is the case for one who only has musical knowledge). That said, she and the rest of her fellow students agree on the need for a specific access exam that takes into account musical aspects prior to acceptance on these university degree courses.

Another theme that has appeared recurrently is the *negative impression and terrible memories* of music as a subject in secondary school that the interviewees have, as they directly associate it with music history. If, albeit, it is true that under certain educational legislatures, music education has been reduced to classes of western music history, it is time to rise above this approach and start to actively make music. In the case of the interviewees, none of them wanted to go into music teaching at secondary school as their first professional option. In regards to this, it is worth

noting that a great part of secondary school music teachers are graduates from two main branches: Superior Grade music conservatory graduates or graduates of Musicology or Music History and Science degrees. The training for both of these teacher profiles is centred on characteristic aspects of both degrees, neither of which include the necessary pedagogic training to be able to carry out a profession which, in the case of Music History and Science graduates, will be taken up in the future by the majority of its graduates (Various authors, 2005). Attempts to mitigate this lack of teacher training have so far been shelved. Take, for example, the Q-Proposal by Rodríguez-Quiles (2010b) for the inclusion of a *Mention in Music Pedagogy and Music Didactics* within the Music History and Science degree, where the creation of a special itinerary for future secondary school teachers was proposed and which never came to fruition.

Those interviewed enthusiastically welcomed the idea of coordinating secondary school studies with those of music conservatories, given that the duplication which occurs as their studies advance greatly conditions their decisions (such as Aurelia, who chose the Analysis itinerary in order to be able to dedicate more time to her secondary school studies). Some, such as Alvaro, would have liked to enrol on a similar coordination program, even more so in his case as he was very clear on wanting to go into music teaching in primary schools. In regards to the “secondary school music specialisation” which would occur in practice if a coordination program between secondary schools and vocational music education were put in place, the interviewees agree that the degrees to which they should have preferential access are those related, amongst other, to music education.

5. Discussion

On the evidence of the above, the following proposals have been set out to improve both the current teacher training system and professional options for final year students of vocational education.

Firstly, and in accordance to that which is suggested by Ponce de León and Lago (2009), it would be interesting to see the creation of educational guidance services to guide students in vocational education. These students embark on a lengthy study process (the complete cycle lasts 14 years) and, as previously mentioned, legislation does not specify which profiles are the best suited to each of the four proposed itineraries in the last two years of vocational education. This causes students who do not choose the superior cycle, but who have in the same way studied for a minimum of ten years, to leave the music conservatory and their music studies. A loss of approximately half of all graduates each year.

There should be a greater spectrum of options than mere performance-based subjects for this type of learning to be effective. Although superior cycle music education offers theoretical specialisations, in other words, different from the performance based ones (such as Composition, Flamencology or Musicology), they attract a very low number of students (0,89%) and definitely do nothing to stem the high dropout rate between the professional and superior cycles.

It would be interesting to promote similar initiatives to those carried out at the Cordoba music conservatory and, in accordance with that which is stipulated in the LOE [Organic Law on Education *Spanish initials*] (2/2006), equivalence between the levels of secondary school studies and vocational education put into practice, as well as realistically organising their compatibility. The efforts made by music conservatory students are considerable, above all when taking into account that these students tend to also be studying at secondary school. The conciliation of both studies can be facilitated by proposals such as can be seen in Cordoba; creating groups of secondary school students who simultaneously study at secondary school and at music conservatories and adapting their timetable and workload to their special circumstances.

A motivational measure in this respect could be the creation of Secondary School Syllabus Specialising in Music, created specifically for these aforementioned students who combine vocational and official studies

and wish to study said syllabus. Furthermore, in the same way as other modalities, these students would have access to university degrees on completion of this specialised secondary school syllabus, listing degree courses to which they would have preferential access, amongst which could be a possible Degree in Music Education to be offered at current Faculties of Sciences and Education. In this case, Music Education could be a compulsory subject at high school, given its finality as introductory subject in this field.

As in many other aspects, we are interconnected with neighbouring countries as regards questions of to further and university education. However, in order to place ourselves at the same level as the rest of the European Union and carry out the concept of European convergence as proposed by the *Bologna Declaration*, improvements in current teaching degrees are necessary along with the recuperation of the specialisation in music education. This is no longer a specific degree course and has been reduced to the following: a group of optional subjects, organised differently by each university, and above all with a reduced number of designated credits, between 30 and 60 ECTS. The current situation leaves us at a clear disadvantage in comparison to neighbouring countries, where an undergraduate and postgraduate degree (Bachelor and Master) are necessary requisites for music teaching, where syllabuses generally have an equal number of technical-musical and teaching subjects, where registering for such courses is regulated by access exams and where artistic-musical education is firmly established in the educational systems, at infant, primary and secondary level (Díaz, 2010; Fernandes, 2008; Heiling, 2010; Rodríguez-Quiles, 2010; VV. AA., 2009). It is difficult, in any case, to talk of European convergence with such different educational syllabuses, which disadvantage our country. It is absurd to put in to practice proposals for European cooperation, mobility or similar degree courses from this position of inequality (Rodríguez-Quiles, 2010b and 2012).

Below we will mention some future lines of research that this study suggests. Although the quantitative data collected in phase 1b was sufficiently solid and abundant as it refers to the total population studied, it was limited to the factors that the Andalusian regional government included; gender, specialisation, level and province. In order to describe in a more complete manner the profiles of students graduated in music education, it would be of interest to develop a tool for data collection which allowed access to more precise data and adapted specifically to

the objectives of the research, such as a questionnaire for example. This way, although 100% of the information would no longer be available, one could choose to compile more diverse data (age, professional preferences, choice of itinerary, etc.).

In the same way, the unequal female to male ratio in music teaching is one of the most striking aspects which has arisen during the analysis of the data. They are in the majority global, but in the minority at superior level. It would be worthwhile questioning the causes of this ratio, beyond the statistical analysis.

Moreover, the approach taken in pedagogic-music training for students has been based both on analysis of Andalusian music conservatory syllabuses and the interviews carried out on a group of students from the Ángel Barrios conservatory in Granada. Although this has allowed us to obtain a dual viewpoint of the pedagogic aspects that 6th year vocational education students study, both its contents and how they are perceived, it would be interesting to complete this view with the opinions of the teachers who impart these classes.

One of the most interesting aspects considered in this study, at least for the professional fulfilment of vocational education students, has not only been the recognition of the existing compatibility between secondary and vocational music education covered by legislation, but also the practical fulfilment of the legislative provisions which in Andalusia has occurred between the music conservatory in Cordoba and the neighbouring López Neyra secondary school. Its pioneering nature could be inspirational for other music conservatories and secondary schools who wish to do the same, due to the large number of Andalusian students who could take advantage of this conciliatory measure, students who often tend to be on the borderline of both centres. It would therefore be of great use to approach this coordination programme with greater interest, familiarise oneself with it in detail, be able to describe and understand the ins and outs of its workings, its advantages and disadvantages, the opinions of its registered students and its teachers.

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Evaluation of educational programmes in music institutions

Manuel Cañas

1. Introduction

For over twenty years, the Musical Institutions in Spain (Orchestras, Auditoriums and Stage Spaces) have been developing diverse educational activities with a socio-educational impact. These activities, such as educational concerts, make music accessible in the best possible performance and production conditions. They bring together children and families through the experience of live music, using appropriate didactic procedures for each auditorium or circumstance.

They take place within the educational model of non-formal learning, albeit reaching points of contact (which can become points of integration) with formal, regulated educational models as they develop. These are activities which focus attention on practical learning, acquired amongst the participants themselves (performers, teachers, students ...) and other educational agents that may participate, experts or not in the sphere of music, and derived from shared experiences and reflections.

It is worth noting that formal educational models are characterised by a context which is explicitly organised for intentional learning, with a regulated and structured syllabus which has as its objectives the acquisition of specific skills and allow standardised recognition and qualifications. The educational models of non-formal learning, however, refer to an educational activity which is organised outside a regulated framework, aimed at defined collectives, although open in nature, and adapted to the necessities of the group. With a less structured plan, the objectives of this model are the acquisition of diverse, more transversal skills, and favour both an intentional and unintentional learning experience.

A great number of teachers in the formal education system, mainly music education, regularly participate in these activities and at different

levels. The quantitative dimension of this phenomenon is considerable, if we consider the data provided by ROCE [*Spanish initials*], Network of Organisers of Educational Concerts: in the 2011–12 season, their associates organised a total of 1355 educational concerts, in 206 different productions, with an attendance of 577 982 people. A further 93 parallel activities, transversal and complementary, were carried out in a total of 855 sessions, which were attended by 26 684 people.

2. Research problem

In Spain very little work has been produced in relation to this field. The majority takes the form of studies, reports, records... which come from academic, institutional spheres or specialised publications. This work is even scarcer if we specifically look at evaluative practices, barely a few texts: Neuman (2003), Moreiras (2005), Swol (2005), Lukas, Santiago and Lizasoain (2005), Ferrada (2008) and Ortega (2012). Each of these deals with a specific case, although with quite different approaches and contents.

As stated by Korn (2000: 60) in his reference to educational concerts and activities, many orchestras have worked without strategic thought or planning. Notwithstanding, on occasions the actions taken are set within stable educational programmes, with significant learning, opportunities for families and contributions in four significant areas: teachers' and administrators' professional development, the artist's training, curricular development and assessment (Korn, 2000: 68). These programmes are susceptible of a global evaluative approach; evaluation of both the processes present within them and of the impact they generate. All of which aim to enable necessary changes to be made: an educational project guides quality development on the basis of its evaluation.

3. Objectives

This paper aims to discover and understand holistically what occurs in each of the researched programmes, as well as interpret their significance and effects. This paper is therefore consistent with the characteristics of qualitative research as outlined by Bresler (2006: 65): holistic, empiric, de-

scriptive, interpretative and empathetic. Within the framework of each particular context, it seeks to understand the aforementioned aspects at depths from an insider's perspective. In the words of Angrosino (2012: 41) on the validity of ethnographic methods, this research aims to capture the orography of the landscape and obtain a perspective of the problem from people themselves.

This paper is therefore an approach which is not focused on certain types of pre-established standards, rather it centres on the people who intervene and on their own experiences. The approach of this research therefore focuses on the comprehensive evaluation models of Skate (2006), on the democratic evaluation on MacDonald (1976), on the personalised evaluation of Kushner (2002), and understood as an informative service for the community.

From the viewpoint of Music Institutions, an evaluative process is effective when it allows the advances made and the achievements reached to be rated as well as existing deficiencies, shortcomings and weaknesses. In this respect, this paper coincides with the affirmation of Kelly (2008: 303) in that it strives to produce the knowledge which contributes to a greater understanding of the effects. This research paper also offers the possibility of improvement in the design and development of the aforementioned programmes.

In addition, this paper wishes to contribute to the standardisation of this type of evaluation in Music Institutions, integrating it in the very design of their educational programmes. All of this with the aim of creating Music Institutions which "learn" and "educate". This paper therefore deals with evaluative research that seeks to produce relevant results, with the following aims:

- Explore, discover and understand the processes present in each programme.
- Obtain empiric evidence of the effects on social and educational structures.
- Analyse and evaluate the global impact of the programme.
- Identify potential changes.

4. Methodology

Kushner (1998), reflecting on the need for a wider, more complex perspective of evaluation, indicates a “lack of transitional research, studies which join the events in the classroom with the contexts”, and advocates “foundational evaluation of music teaching on the use of case studies”. According to Skate’s approach (2008), research based on case studies is not the same as striving for generalisations with sampling research. Flinders and Richardson (2002) reiterate this when they point out that Skate emphasises the need to optimise understanding of the case. For Simons (2011), case studies are an exhaustive form of research and carried out from multiple perspectives of the complexity and uniqueness of a particular project in a “real” context. Simons’ ideas are based on research, integrating different methods and driven by the evidence. The aim is refinement: to offer an abundant exposition of a singular scenario in order to inform about the practice, establish the value of the case and/or contribute to the knowledge of a particular subject.

Burke (2004: 21) states that one of the strong points of qualitative and quantitative research, used conjointly, is that they produce a more complete understanding, necessary for shaping theory and practice. Creswell (2008: 526) defines mixed methodology as that in which the researcher gathers and analyses data, integrates findings and draws conclusions using both approaches or methods, qualitative and quantitative, in one study. Within their mixed method prototype typology, Creswell and Plano (2011: 526) establish the convergent design, based on the gathering and analysis of quantitative and qualitative data in the same investigative phase, combining both sets of results in a global interpretation. Therefore, the synthesis of complementary results allows a more complete understanding of the phenomenon to be developed. Within the mixed methods, Klassen, Creswell, Plano, Clegg and Meissner (2012: 379) also point to the use of the convergent design when the aim is to fuse concurrent, quantitative and qualitative data.

This project, therefore, takes shape as a mixed-method, evaluative research paper with case studies, fundamentally qualitative whilst also integrating complementary quantitative techniques.

5. Case selection

For the purpose of this research, case selection is not formulated by means of statistical sampling; rather, by means of intentional sampling based on particular criteria, in accordance with Goetz and LeCompte (1988). In Flick's opinion (2004: 80), the basic principle of theoretical sampling is to select cases or groups of cases in accordance to specific criteria of their contents instead of using abstract, methodological criteria. Sampling is appropriate according to the relevance of the cases and not their representativeness. The basic principle of theoretical sampling is the genuine and typical way to select material for qualitative research. In regards to sample selection, Díaz (2006: 111) refers to the non-probabilistic sample, which does not depend on probability; rather, it follows other criteria related to the characteristics of the research. In line with Pérez Juste (2006), establishing the potentially observable population or universe allows the appropriate decisions on the analysed object to be taken. In the same way, Simons (2011) sets out that cases from different geographic areas can be chosen to research any regional or institutional differences whatsoever, as the themes are experienced in each case.

The relationship between Music Institutions in Spain and educational programmes is extensive. Having explored the population in practice and mentioned the relevant cases, the decision is taken to carry out the study in Music Institutions with the following characteristics:

- Different typology (Orchestras, Auditoriums, Stage Areas).
- Continuous and stable development of programmes.
- Programmes which entail active participation formats, in different modalities and at different levels.

The research specifically looks at two programmes: Adopt a musician and Cantania.

6. Programmes

Adopt a musician is an educational programme which, starting in the 80s in the United Kingdom, has been running since 2004 in the OCNE [*Spanish initials* Spanish National Orchestra and Choir], with the collaboration of the Department of Artistic Education of the Regional Centre for Innovation and Training [CRIF] of the Department of Education, Youth and Sports of Madrid, CRIF "Las Acacias".

Along with the group of Primary and Secondary Education students from the participating educational centre (between 4 and 6 centres of Madrid) and the "adopted" musician from the OCNE, a coordinator specialising in educational projects, an advisor from CRIF, the music teacher and the tutor also take part in each edition of the programme. The final aim is that, based on musical pieces from different periods and styles, the children get to compose and perform their own composition in a concert.

In the first phase, training sessions are held in the National Music Auditorium and the CRIF with the teaching staff and musicians involved, in which the creative methodology that will be used, the compositional techniques and the instrumentation are worked on and a work plan is drawn up. In the second phase, the musicians go to the educational centres to work on the understanding and recreation of the audio material in workshops and subsequently on the performance and choreography of the group's musical piece. Finally, after months of work involving rehearsals, each programme culminates in a concert held in the National Auditorium, for the whole educational community and the general public.

Cantania is a participative programme, thought up "to bring contemporary music closer" (Malagarriga, 2010: 96) to students of 3rd to 6th year of primary education, teachers and families, within the global Auditori project which seeks to "encourage the presence of quality music in people's daily lives" (Malagarriga, 2010: 196).

Cantania, which came to be as an initiative of the Barcelona Municipal Institute of Education in 1989, has taken place in the Barcelona Auditorium since 2001. Every year a renowned composer and writer are commissioned with the composition of an infant Cantata. They create the piece around the characteristics of the activity which are; to sing in unison, the presence of a large children's choir on stage and the participation of 10 high-level musicians.

The project involves hundreds of primary schools from different cities which prepare the students for participation in the concerts. The recording of the performance and the work carried out by the organisation in the classrooms allow, after a general rehearsal, for the Cantata to be performed in concerts which take place in the Symphonic Hall of the Auditorium or similar spaces in each locality, with the attendance of family and public.

Each edition of Cantania includes training sessions for the teaching staff, classroom work throughout the whole academic year, general rehearsal and concerts. The training sessions become a regular meeting point for the music teaching staff while the continuous work in the classroom is essential to the smooth running of the activity. The centre is involved throughout the whole academic year both in musical aspects (song, choreography, props ...) and in terms of attitudes and values.

7. Fieldwork

Before the start of the research, the terms and conditions for which the work related to the research process should be carried out were agreed. These are set out in a research protocol document.

The fieldwork, carried out between October of 2013 and June of 2014, included attending various training sessions, workshops, rehearsals, concerts and evaluation sessions which were held in the auditoriums, training centres and educational centres of 17 cities. Desk research, informal contacts, direct observations in 25 educational centres and over 40 semi-structured interviews with qualified sources were also carried out, along with numerous audio-visual recordings. A specific questionnaire was used with the teaching staff involved in each programme as a complementary data gathering strategy. Below is a preview of the results.

8. Questionnaire

The questions in the questionnaire were grouped in six sections; Context, Organisation, Agents, Curriculum and Practice, Impact and Assessment. There were 79 questions in total, of which 69 were closed-answer (13 context questions and 56 content questions, on the Likert scale) and 10 textual open-answers.

Prior to its use, the questionnaire was validated by ten doctors, university professors, experts in the field, focusing on a range of aspects: Relevance, Sufficiency, Clarity, Format, Extension, Presentation, Contents, Sections, Order and Drafting.

The questionnaire, accessible on-line, was intended for the teaching staff to complete once each programme had finished.

PROGRAMME	TEACHING STAFF	ANSWERS: VALID QUESTIONNAIRES		
Adopt a musician Madrid	129	36 (27,9%)	2013–2014	11 (30,6%)
			Previous Questionnaires	25 (69,4%)
Cantania Barcelona, Parla, Seville, Valladolid, Zaragoza	570	228 (40,0%)	2013–2014	60 (26,3%)
			Previous courses	168 (73,7%)
Total	699	264 (37,8%)	2013–2014	71 (26,9%)
			Previous courses	193 (73,1%)

Tab. 1 Teaching staff

The Context section of questions include the identification categories (see Table 2). The number of programmes in each institution refers to the ratio of specific programmes held in *Adopt a musician* and *Cantania* during the course of these programmes.

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL	
Identification categories	Institution	OCNE	Programme (34)	
		Auditori	Programme (25)	
	Centre	Stage		Primary
				Secondary
		Type		State school
				Subsidised Private Centre
			Private School	
		Environment		
	Teaching staff	Age		
		Sex		Female
				Male
		Experience		Teacher
	Music teacher			

Tab. 2 Identification categories

From a descriptive point of view, the profile of teaching staff bears the following predominant characteristics:

- primarily female, with an average age of approximately 40
- working in a state school in a middle/low-middle social environment
- average experience as a music teacher of approximately 15 years

The data for five of the identification categories can be seen in figures one to five:

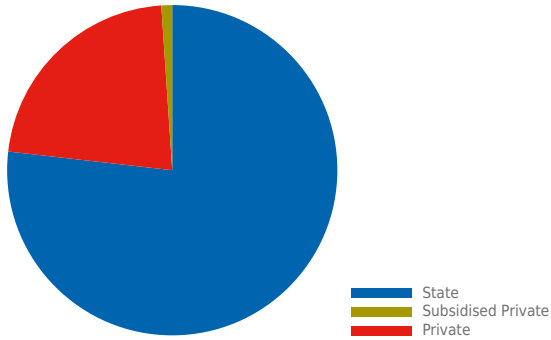


Fig. 1 Type of centre

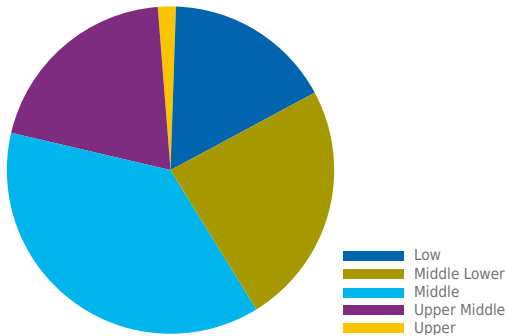


Fig. 2 Social environment

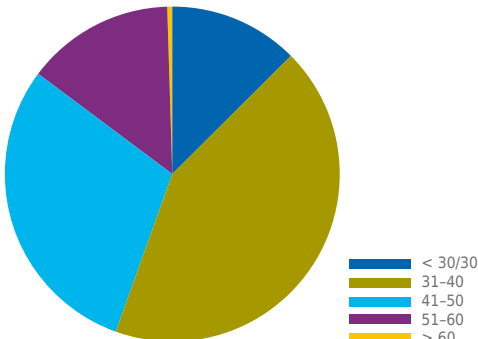


Fig. 3 Age

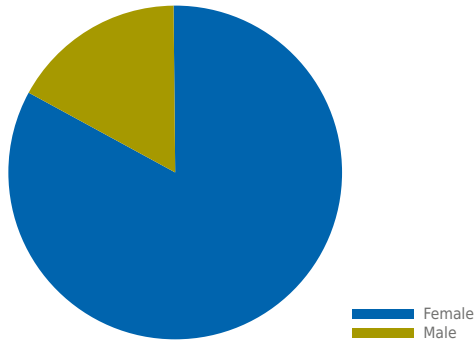


Fig. 4 Gender

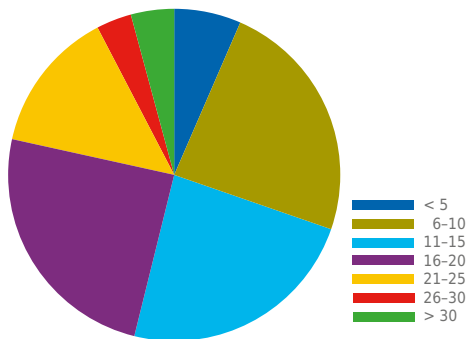
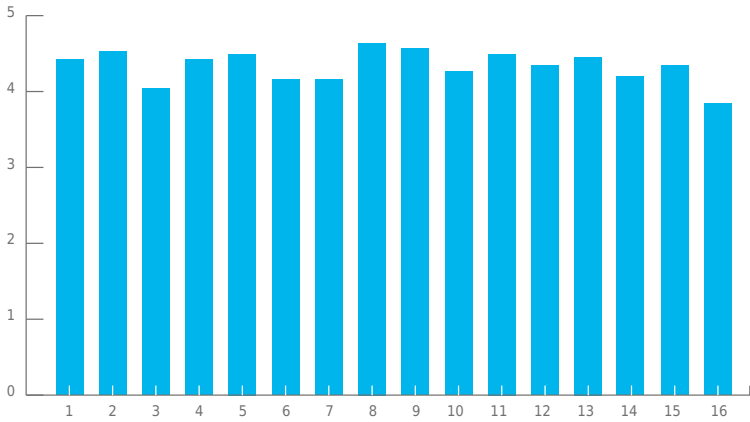


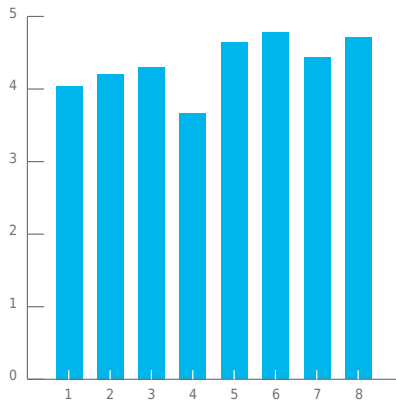
Fig. 5 Years of experience as music teacher

In the closed-answer questions on the Likert scale a level of agreement was required, with the intensity ranging from (1) to (5) with regards to the text of each question, indicating to what degree it was considered that the programme had a bearing on various aspects. In figures 6 and 7 the result relative to the sections Curriculum and practice and Impact can be seen:



- 1 Music contents in the curriculum
- 2 Musical knowledge and skills
- 3 Knowledge and skills in other areas
- 4 Development of basic skills
- 5 Methodology used
- 6 Creativity as learning motivator
- 7 Changes in views and practices
- 8 Motivation
- 9 Raised musical awareness.
- 10 Implications for musical interests.
- 11 Personal growth and self-esteem.
- 12 Social and communicative abilities
- 13 Social cooperation and integration
- 14 Creative abilities (teaching staff)
- 15 Confidence and motivation (teaching staff)
- 16 Working practices (teaching staff)

Fig. 6 Curriculum and practice



- 1 Educational centre
- 2 Families
- 3 Educational process
- 4 Immediate surroundings
- 5 Innovative and relevant programme
- 6 Good educational practice
- 7 Impact with regards to other programmes
- 8 Global impact

Fig. 7 Impact

A great homogeneity in the collection of the above data can be seen. In summary, the teaching staff perceives the programme in which they have participated as:

Being clearly innovative and an example of good educational practice.

- Having a strong bearing on the school curriculum.
- Having a positive global impact, greater than that of other programmes.
- Having a significant effect on motivation, both their own and, above all, the students', a key factor in learning.
- Having other effects, of an emotional, integrational and socialising nature.

An initial evaluation indicates the presence of important, concurrent and distinguishing factors:

- Active participation in the whole process.
- Musical practice, "making music", instrumental or vocal.
- Relationship with musicians.
- Involvement as performers in public concerts.
- Protagonist of their own music experience, in and out of the classroom.

The educational potential in the combination of musicians, other non-school related experts, along with the centre's teaching staff, especially the music teachers and the students themselves stands out. Each have to transgress their own barriers and discover the "other" in an unforeseeable context.

The data derived from the textual open answer questions in the questionnaire was treated with the following work procedure:

1. Previous categories, according to questionnaire plan and design.
2. Identification of textual units: potential nodes, according to participants' perceptions.
3. Emerging analysis categories, grouped into two spheres: Programme and Impact.

The resulting analysis categories for each sphere at their different levels are included in Tables 3 and 4.

At the time of writing this research, the qualitative data obtained from the fieldwork is in the initial phase of analysis: transcription, organisation

and selection of material. It will subsequently be categorised and coded. The combination and integration of data, qualitative and quantitative, will allow a better interpretation and understanding of the collection with the aim of obtaining results and drawing conclusions in the next research phase.

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL	5 TH LEVEL	6 TH LEVEL	
Analysis categories	Programme	Design				
		Organization	Phases	Information		
				Training		
				Rehearsal		
				Concert	Performance	
					Staging	
			Sound			
			Resources	Materials	Recording	
					Score	
					Text	
					Instruments	
				Spaces	Props	
					Auditorium	
				Budget	Classroom	
					Centre	
			Timetabling		Financing	
		Tickets				
		Travel				
		Time				
		Calendar				
		Agents	Educational centre	Duration		
				Timetable		
				Sessions		
				Teaching staff	Students	
					Music	
			Tutor			
			Music institution	Management team		
				Others		
				Families		
				Performers		
Collaborators						
Coordination		Coordinators				
		Composers				
		Author				
Evaluation	Assessment	Directors				
		Musical Stage				
Projection		Communication				
		Continuity				
		Repetition				
		Expansion				
		Importance				

Tab. 3 Analysis categories I

1 ST LEVEL	2 ND LEVEL	3 RD LEVEL	4 TH LEVEL
Analysis categories	Impact	Learning factors	Motivation
			Effort
			Confidence
			Discipline
			Responsibility
		Curriculum	Attitude
			Skills
			Objectives
			Contents
			Methodology
			Resources
		Cognitive	Evaluation
			Attention
			Perception
			Memory
		Social	Comprehension
			Creativity
			Integration
			Inclusion
			Coexistence
			Equality
		Emotional	Collaboration
			Cooperation
			Interaction
			Affectivity
			Authenticity
			Self-esteem
			Satisfaction
Surprise			
Hope			
Enthusiasm			
Behavioural	Insecurity		
	Loneliness		
	Lack of understanding		
	Behaviour		
	Support		
	Commitment		
	Involvement		
	Prominence		

Tab.4 Analysis categories II

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Granada Declaration 2015

For lively music education in schools and high level training of music teachers in Spain and Europe

The 3rd Spanish-German Congress of Music and Music Education was held at the University of Granada from the 11th–13th March, 2015. Distinguished music educationalists, musicologists and musicians from all over Europe met for an exchange of ideas and to discuss the importance of music lessons in schools, and academic music teacher education in a European context.

Perspectives for teaching and research in music education were discussed as well as methodological and didactic forms, and the goals of music education in all levels of school education. Special political weight was given to the Congress by the participation of leading personalities of the European Association for Music in Schools (EAS), the Performative Music Education Network (PerforME Network) and the Group Research and Innovation in Music and Music Education (RIMME, HUM-934).

National and international participants of this Congress placed a sharp focus on the state of school music, and music teacher training in Spain. Extensive discussions about the highly unsatisfactory state of music education in the country led to the articulation of the following statements that we request to be forwarded to educational authorities in Spain:

1. Music lessons of high quality at all school levels are an essential part of cultural education in Europe and must be introduced into Spanish schools, nationwide, immediately. High quality musical education for all children and young people must be brought about by high-quality music teaching. A generation without a musical education is absolutely unacceptable in Europe.
2. To ensure the quality of music education in schools at all grades, high-quality academic music teacher education courses in universities in Spain and across Europe are indispensable. It is unacceptable that political decisions have led to changes which are having such a negative impact on music teacher training in Spain.

3. We call upon all educational experts, and policy makers responsible for educational policy in Spain, to campaign for compulsory music lessons in all Spanish schools, and to reintroduce academic music teacher programmes for primary and secondary schools into universities immediately.

Granada (Spain), March 2015

Granada Deklaration 2015

Für einen lebendigen Musikunterricht an Schulen und eine anspruchsvolle Musiklehrer-Ausbildung in Spanien und Europa

Vom 11.–13. März 2015 fand an der Universität Granada der Deutsch-Spanische Kongress für Musik und Musikpädagogik: Europa ohne Musik an der Schule des 21. Jahrhunderts? statt. Hier trafen sich renommierte Musikpädagogen, Musikwissenschaftler und Musiker aus ganz Europa, um sich über die wichtige bildungspolitische Bedeutung des Musikunterrichts an Schulen und über Profile von akademischer Musiklehrer-Ausbildung im europäischen Kontext auszutauschen.

Perspektiven für Lehre und Forschung in der Musikpädagogik wurden ebenso diskutiert wie methodische und didaktische Formen und Zielstellungen von Musikunterricht in allen Schulstufen.

Besonderes politisches Gewicht erhielt der Kongress durch die Teilnahme führender Persönlichkeiten der European Association for Music in Schools (EAS), des Performative Music Education Network (PerforME) und der Forschungsgruppe Research and Innovation in Music and Music Education (RIMME, HUM-938).

Mit besonderer Aufmerksamkeit wurde von den nationalen und internationalen Teilnehmerinnen und Teilnehmern des Kongresses die Situation der spanischen Schulmusik und der Musiklehrer-Ausbildung betrachtet. Umfangreiche Diskussionen um den höchst unbefriedigenden Zustand der Musikpädagogik in Spanien haben am Ende des Kongresses zu folgenden Positionen und Forderungen geführt, die an bildungspolitische Instanzen in Spanien weitergeleitet werden sollen.

1. Musikunterricht von hoher Qualität in allen Schulstufen gehört zu den Standards der Kulturellen Bildung in Europa und muss umgehend auch an den spanischen Schulen wieder flächendeckend stattfinden. Musikalische Bildung kann nur durch einen qualitätvollen Pflichtunterricht in Musik für alle Kinder und Jugendlichen aus allen sozialen Schichten gesichert werden. Eine Generation ohne musikalische Bildung darf es in Europa nicht geben.

2. Um die Qualität von Musikunterricht in der Schule in allen Schulstufen zu sichern, ist eine hochwertige Akademische Musiklehrer-Ausbildung an Universitäten in Spanien und in ganz Europa unentbehrlich. Es kann nicht hingenommen werden, dass durch politische Entscheidungen dieser vorhandene Europa-Bildungsstandard gebrochen wurde und zu einer unsinnigen Einstellung der noch jungen spanischen Musiklehrer-Ausbildung geführt hat. Diese fatale Entwicklung, die einen Skandal für ein kulturelles Europa darstellt, muss umgehend rückgängig gemacht werden.
3. Wir rufen von diesem Kongress aus alle bildungspolitisch Verantwortlichen in Spanien auf, sich für einen Pflicht-Musikunterricht an allen spanischen Schulen einzusetzen und die Entwicklung einer akademischen Musiklehrer-Ausbildung umgehend wieder in Kraft zu setzen.

Granada (Spanien), März 2015

Declaración de Granada 2015

Por una educación musical viva en educación obligatoria y una formación inicial de alto nivel para el profesorado de música en España y Europa

Los días 11 al 13 de marzo de 2015 tuvo lugar en la Universidad de Granada el III Congreso Hispano-Alemán de Música y Educación Musical: ¿Una Europa sin Música en la Europa del S. XXI?, en donde se dieron cita reconocidos educadores, musicólogos y músicos de buena parte de Europa, con el fin de intercambiar ideas sobre el importante significado educativo y político de la Educación Musical en los centros de educación obligatoria, así como sobre el perfil académico de la formación inicial del profesorado de Música en el contexto europeo.

Objeto de debate fueron, además, las perspectivas actuales y futuras en docencia e investigación en el ámbito de la Educación Musical, así como las diversas conceptualizaciones metodológicas y didácticas sobre la materia de música en todos los niveles educativos.

El congreso adquirió un peso político especial gracias a la participación de personalidades de reconocido prestigio internacional de la European Association for Music in Schools (EAS), de la Red Universitaria Estable de Cooperación Performative Music Education Network (PerforME) y del Grupo de Investigación Research and Innovation in Music and Music Education (RIMME, HUM-938).

Los participantes tanto nacionales como internacionales trataron con particular atención la situación de la Educación Musical y de la formación inicial del profesorado de Música en España, entablándose amplios debates sobre el alarmante estado al que se han visto abocados los estudios universitarios de esta área de conocimiento en este país. De estos debates surgieron al final del congreso los siguientes posicionamientos, cuya demanda debe ser conocida por las instancias político-educativas españolas:

1. Una educación musical de calidad en todos los niveles educativos es un estándar de la educación cultural en Europa y por tanto resulta imprescindible que de forma inmediata vuelva a ocupar el puesto perdido en el curriculum de todos los centros educativos sin excepción. Una educación estético-musical sólo puede asegurarse a

- través de una educación obligatoria de calidad para todos los niños y jóvenes, independientemente del contexto social en el que crezcan. No se puede permitir una generación de analfabetos musicales en Europa.
2. Para asegurar una educación musical de calidad en todos los niveles educativos (desde Educación Infantil a Bachillerato) resulta indispensable una formación inicial del profesorado de alto nivel en las universidades española y en la de toda Europa. No es admisible que por culpa de decisiones políticas erróneas desaparezcan estándares europeos hasta ahora existentes, trayendo ello consigo la incomprensible eliminación de los estudios universitarios específicos que preparan para la actividad docente en Educación Musical. Esta agresión a un Área de Conocimiento, -que no representa sino un escándalo en el marco de una Europa de la Cultura, tiene que ser corregida con carácter de urgencia.
 3. Desde este Congreso apelamos a todos los responsables de la política educativa en España a reincorporar al currículum escolar la materia de Música con carácter obligatorio en todos los centros educativos del país, así como la implementación de unos estudios universitarios específicos en Educación Musical con carácter y nivel verdaderamente europeos.

Granada (España), Marzo de 2015

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Das Bildungsgesetz der spanischen Regierung aus dem Jahre 2013 (sp. LOMCE) gilt als Todesstoß für künstlerische Fächer an allgemein bildenden Schulen: Erst 1990 als Pflichtfach eingeführt, wird Musik nun nur noch als Wahlfach angeboten. Auch die Musiklehrerausbildung an den Hochschulen verzeichnet massive Einbußen. Besonders irritierend daran ist, dass die betroffenen Universitätsgremien zu dieser politischen Entscheidung nicht gehört wurden. Damit verschwindet in Spanien das Studienfach Lehramt Musik je nach Universität nach nicht einmal 18 bis 20 Jahren aus dem Studienangebot.

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