

Spain: Current Planning for Music Education

1. Introduction

In 1990 the L.O.G.S.E.⁷ Law initiated the reorganization of the Education System in Spain. This new structure defined the objectives, the organizational criteria and the curricular elements of this new system. It was an attempt to provide an answer to the changes in the political, economic and social order in Spain, a country that was slowly consolidating its position as a democratic nation within the framework of a free Europe. Further developments include the progress achieved in the areas of production, technology and cultural life, the changes in family life and the entry of women into the workforce. The objective was not only to reorganize the structure of the education system, but also to reform the various elements of the curriculum, so as to create new more appropriate teaching guidelines, which would be better adapted to the context. Unlike the previous education system that was imposed by the political regime in power - before democracy was restored in Spain -, the new system is designed to be much more open, giving a great significance to individual specificities and the social, geographic and cultural environments of the school. In the new system, objectives are formulated only in very general terms so they can be adapted to special situations, and special care is taken to ensure that academic knowledge is presented in a cross-disciplinary way. The assessment of the teaching and learning processes is also stressed, and the teacher is actively involved in both preparing and developing the curriculum. He or she is intended to play the role of an equalising factor in terms of social and/or economic inequalities, and the state grants him the right to make "adaptations to the teaching guidelines for students with special pedagogical needs, even if these adaptations clearly diverge from the content and criteria of the curriculum"⁸.

⁷ L.O.G.S.E. = *Ley de Ordenación General del Sistema Educativo* of October 3rd 1990 (see literature section).

⁸ Article 16.1 of the decree on Primary Education and Article 71 of the decree on Secondary Compulsory Education (E.S.O.), both for the Andalusian Autonomous Region. (see literature section).

2. Music in the curriculum of The Educación Obligatoria⁹

The subject of music is integrated into the curriculum of the *Educación Obligatoria* (Compulsory Education) in the following manner: in *Educación Primaria* (ages six to twelve) music is part of *Educación Artística* (Aesthetic Education), along with *Educación Plástica* (Arts Education) and *Dramatización* (Drama). On the other hand, in *Educación Secundaria Obligatoria* (ages twelve to sixteen. From now on abbreviated as E.S.O.) music is a separate, compulsory subject in the first three years and an optional subject in the fourth and final year. The attention given to music in the new system can be seen as a genuine innovation in the Spanish *Educación Obligatoria*.

This open and flexible curriculum under the new education system must be seen as a draft concept that more closely defines the educational objectives and how they must be put into practice. Since its incorporation into the social reality of students, the curriculum has gone beyond being merely a purely technical or scholarly vision of the teaching and learning processes: now it also addresses the social, cultural and ethical dimensions, which must permeate every teaching process. For *Educación Primaria* as well as for *Educación Secundaria* three levels of *Concreción Curricular* (specification of the curriculum) can be distinguished, each of which would be administered by a different education authority. These are as listed below, with special regard given to the subject of music:

(a) *First level: Diseño Curricular de Base* (general curriculum design). The authority in charge would be the *Administraciones Educativas Autonómicas* (the regional education authorities). This first level includes determining the Overall objectives of both *Educación Primaria* and *Secundaria*, the specification of the teaching areas (*Educación Artística* at the primary level and *Música* at the secondary level) and their general objectives, as well as the formulation of individual goals, topic groups and didactic and assessment guidelines. No information will be

⁹ The terminology used for the Spanish school grades, and partly for the school subjects, will be left in the original language. *Educación Obligatoria* corresponds to the grades of compulsory education.

provided here on the order and duration of the subjects during the course of the school year.

(b) *Second level: Proyecto Curricular de Centro* (Curriculum for Individual Schools). Responsibility is borne by each school respectively. Here the concern is to adapt the teaching and learning processes to the students' environment, taking into consideration the social, economic and cultural realities in which they live. In addition, the order of the study subjects and possible adaptations of the curriculum to students with special pedagogical needs¹⁰, as well as guidelines for methodological intervention and the specific assessment criteria that are to be adhered to are also prescribed.

(c) *Third level: Programación de Aula* (Lesson Planning). The music teacher(s)- should there be more than one at the school- would be in charge of this area. At this level of *Concreción Curricular*, the "teaching units" within each performance level are planned, organized and sequenced. A teaching unit is a work unit based on an integral process of teaching and learning (meaning that it is crucial to define objectives, elementary topic groups, learning activities and assessment activities clearly before beginning the active teaching process). A teaching unit does not have a pre-determined duration; it can encompass several traditional "classes" or "lessons".

One of the most important aspects of this system - with regard to the field of music- is the approach of the musical and acoustic environments as fundamental prerequisites for developing the abilities defined in the objectives, conveying the subject matter, and carrying out the activities entailed in it. The goal is to create a suitable environment in which students - in touch with reality - can develop their own musical experience, corresponding to personal interests and preferences. This process is encouraged by a methodology based on an active learning process.

¹⁰ It must be borne in mind that the Education policy that has been pursued in Spain since the implementation of the L.O.G.S.E. Law, provides for the integration of students with physical and mental disabilities into normal school classes.

2.1 Music in Educación Primaria

As mentioned above, the L.O.G.S.E Law, does not provide for separate music instruction in *Educación Primaria* (Primary Education); rather, during the course of the three *ciclos*⁶ (stages) of the Spanish primary level¹¹ (ages six to twelve) the subject of music is integrated into *Educación Artística*. The six subject areas of Educación Primaria are oriented towards globalisation and integration¹²: *Comprehension of the natural, social and cultural environments* (general education), *Educación Artística* (aesthetic education), *Physical Education* (Sports), *Spanish language and literature*, *Foreign languages and Mathematics*. Among the general objectives of the Spanish primary level of education, musical expression is explicitly mentioned, altogether with other means of expression. For instance, Article Four of the Andalusian Order concerning Educación Primaria contains the following passage:

“[Children should develop the ability to] communicate by means of verbal, physical, visual, sculptural, musical and mathematical expression, and as a result develop the aesthetic sensitivity, creativity and the ability needed to enjoy artistic works and artistic expression.”

In order to achieve these objectives, a new methodology focusing on three main areas has been proposed: *Listening and Comprehension (Perception)*, *Music Making (Expression)* and *Rational Analysis (Musical Notation)*. These three teaching areas remain unchanged during the three *ciclos* (stages) of Educación Primaria; they are explored in an increasingly greater depth in accordance with the development of students. In order to obtain a general overview of these areas, their content will be briefly introduced below:

Listening and Comprehension

Interest in observing and discovering sounds from students' environment; the joy of listening; manipulating, reproducing and experimenting with sounds; identification, recognition and analysis of

11 “Spanish Educación Primaria consists of six academic years (from six to twelve years of age) and is divided into three *ciclos* or stages of two years each.” (Article 1.1 of the decree on Educación Primaria for the Andalusian Autonomous Region).

12 Article 5 of the decree on Educación Primaria for the Andalusian Autonomous Region.

musical contexts; assessing the communication media; using audio-visual media; classifying sounds, materials and manners of sound production; internalising and expressing sound, silence and musical elements in short listening sessions; participating in musical activities; identifying and assessing pleasant and disturbing sounds, various types of music and musical styles, giving reasons for the assessment made.

Music Making

Discovering and exploring one's own voice, body and acoustic environment; discovering and exploring musical elements and simple musical forms using the voice, instruments, movement and listening; applying available materials and specific techniques to works by one student and others; voice control, rhythmic precision and co-ordination; exploring and interpreting the Andalusian and Spanish musical repertoire as well as music of other cultures; applying devices of musical reproduction; accepting and assessing various forms of sound and expression; respecting and accepting one's own and others' musical works.

Rational Analysis (Musical Notation)

Graphic depiction of sound and its parameters; the use of conventional and modern means of notation; musical activities based on both conventional and modern notation; accepting and assessing conventional and modern forms of notation as a means of expression and of conveying ideas.

The training of music teachers for Primary Education is provided by the Faculties of Education Sciences of the different Spanish universities, and is part of the Degree in Teaching. These studies have a three years' duration and a total academic attendance ranging from 180 to 220 credits (1 credit= 10 hours of class), depending on the university.

In order to carry out these studies the only prerequisite is to have the "Bachiller" Title (Pre-University Education) and to have passed the national general examination of "Selectividad". Nowadays it is

forbidden for University departments in charge of this type of studies to impose any entrance examination to identify students with musical skills and the suitable personal profile needed in order to work in this field in the future. That is the reason for the groups being so heterogeneous: because at the same time, there would be students with a sound musical knowledge – acquired from an early age in music schools or conservatoires- and students that neither can read a musical score nor play any instrument whatsoever. This fact, in addition to the high number of students entering this degree each year, makes teaching extremely difficult for the university teaching staff.

Unlike other European countries, and in spite of the actual official denomination this University Degree is given (that is Degree in Teaching, speciality of Music Education), the professional profile of a Spanish music teacher is somehow closer to the notion of a general-education teacher - who must know a little bit of everything, but who precisely for that reason is not able to go more deeply into any of the fields he or she studies-, rather than a real genuine specialist teacher – whose training would be exclusively orientated towards one or two academic fields, to study in great depth during his or her training period.

So as to illustrate our point, the curriculum of the Degree in Music Teacher Training offered by the University of Granada is presented below. It can be clearly seen that the strictly musical subjects get lost among an immense group of subjects of all kinds. The case would be very similar to that of the rest of Spanish universities.

UNIVERSITY OF GRANADA
DEGREE IN TEACHING. SPECIALITY OF MUSIC
EDUCATION.

Global Academic Attendance: 190 credits¹³ (3 academic years).

CORE AND COMPULSORY SUBJECTS¹⁴

Year	Subject	CrT	CrP
FIRST YEAR	General Didactics	6	3
	Education and School-Age Development Psychology	6	3
	Mathematics and its Teaching	2	2.5
	Theory of Music	3.5	1
	Physical Education and its Teaching	2.5	2
	Instrumental Training	3	5
	Rhythmic Training and Dance	2.5	2
	Musical Rhythm and Melody and their Teaching	4	4
SECOND YEAR	Psychological and Teaching Basis for Special Education	6	3
	Education Centre Organization	3.5	1
	Spanish Language and Literature and their Teaching	4	2
	Vocal and Aural Training	2.5	2
	Comprehension of the Natural Social and Cultural Environments	3.5	1
	Vocal and Instrumental Ensembles	2	6

¹³ 1 credit = 10 hours of class.

¹⁴ CrT = Credits of Theory lectures; CrP = Credits of Practical seminars.

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THIRD YEAR	Music and Folklore History	4.5	0
	Practical Professional Training I	0	12
	Practical Professional Training II	0	20
	Education Sociology	4.5	0
	Education Theory and Contemporary Institutions	3.5	1
	New Technologies applied to Education	2.5	2
	Musical Expression Teaching	4	4
	Foreign Language and its Teaching (English)	3.5	1
	Foreign Language and its Teaching (French)	3.5	1

OPTIONAL SUBJECTS

Year	Subject	CrT	CrP
1st	Acoustics for Music Education	3	3
	History of Art Teaching	4	2
	Three-Dimensional Plastic Expression and its Teaching	1	3.5
2nd	Musical Form and its Teaching	4	2
	Incidental Music, Musical Creativity and New Technologies	3	3
3rd	School Choir	1	3.5
	Workshop for the Creation of Musical Instruments	1	3.5

2.2. Music in *Educación Secundaria Obligatoria* (E.S.O. Compulsory Secondary education) and *Bachillerato* (Pre-University Education)

In accordance with the regulations applying to Spain (L.O.G.S.E Law, Article 20), the compulsory subject areas for the E.S.O. are: *Natural Sciences, Social Sciences, Geography and History, Arts and Visual education* (visual arts), *Spanish Language and Literature, Foreign Languages, Mathematics, Music and Science*. Pupils receive instruction in these areas in both *ciclos*¹⁵-, however, in the final year they can choose two among the following four areas: *Natural Sciences, Arts and Visual Education, Music or Technology*.

Thus Music is a subject required during the first three years of the E.S.O. and an optional subject in the final year. In addition, many schools offer optional music courses that seem to be practice-oriented study groups rather than theoretical school subjects. Finally, as a result of the differences existing between the various Spanish *Comunidades Autónomas* (Autonomous Regions), it is important to emphasise another significant characteristic of the Spanish education System. While the music curriculums in regions with their own language (Catalonia, the Basque Country and Galicia) focus on these languages, music instruction in the rest of the autonomous regions does not. Though it should focus mainly on the own musical culture of the region this, in practice, seldom happens.

As in *Educación Primaria*, the objectives of the E.S.O. are seen as declarations of intent, representing a frame-work for the measures needed to establish a higher System of education goals. For example, the overall objective of the eight individual goals set by the Andalusian government for the E.S.O. is to help students develop the following abilities:

- expressing ideas and feelings in an independent manner using voice, instruments and movement;

¹⁵ The first *ciclo* (*stage*) includes the first and second years of the E.S.O.; the second, in turn, encompasses the third and fourth years.

- enjoying listening to musical works as a means of aesthetic expression and aesthetic communication;
- using various musical methods of expression in an independent and creative manner;
- using and enjoying movement and dance as a means of depicting pictures, feelings and ideas;
- participating in musical activities both in and outside school;
- analyzing musical works from the own regional, Spanish and universal cultural heritage as examples of artistic creation;
- developing personal judgement and criteria through the analysis of the various ways music is used in society and its independent and active application in everyday life;
- learning to appreciate the significance of silence as the prerequisite for the existence of music.

After reading these guidelines it seems clear that music instruction in the E.S.O. is intended to continue the pursuit of the objectives of *Educación Primaria*: to develop students' musical sensitivity and their aesthetic and cultural regard for various musical phenomena as well as their ability to conduct individual or group musical activities, especially within the context of expression and communication.

Unlike other European universities, Spanish universities do not provide a Degree in Musical Teaching or Pedagogy specifically aimed at Secondary Education. Graduate Music teachers for this education phase would enter the labour market following one of these two routes: (a) after obtaining the Degree in Musicology, which very few Spanish universities offer; or (b) after obtaining the Title of Higher Music Education (normally as an instrument soloist) by a Higher Music Conservatoire.

Musicology studies have a two years' duration and a total academic attendance of around 120 credits¹⁶, depending on the university. In order to gain admittance to these studies, it is compulsory to either have successfully passed the first stage of any three-years university

¹⁶ 1 credit = 10 hours of class.

degree, or either have passed the three first years of a conservatoire higher level education (any speciality). In both cases it will be necessary to pass an entry examination and to attend (prior or at the same time) classes of the so-called “Additional Training”, which are modules of an humanistic nature (History, Literature, Latin...).

However, Conservatoire studies have been traditionally aimed at the (solo) interpretation of the instrument chosen by the student, thereby excluding practically all didactic training from the curricula. Only the new Title of Higher Music Education - in its speciality of Pedagogy - , allows all students who might want to do so to choose a two-years’ duration academic route specifically aimed at Secondary Education teaching.

If the training proposals for future Secondary Education Music teachers are to be compared – that of universities on the one hand, and that of conservatories on the other -, it is perfectly clear how far away they are from each other. Certainly this should be a matter for concern and lead us to consider that both proposals are equally unsatisfactory, and that only an intermediate comprehensive approach – which does not exist in Spain nowadays - would be the most suitable.

To illustrate this point, the curriculum of the Degree in Music History and Sciences offered by the University of Granada is included below. And the official version of the new Title of Higher Music Education (as set out in the Spanish Official Bulletin of July 3rd 1999) can be found in section 3.2. of the present document.

UNIVERSITY OF GRANADA					
DEGREE IN MUSICOLOGY¹⁷					
	Core Subjects	Compulsory Subjects	Optional subjects	Free-Choice Subjects*	Total
First Stage	One of the following options:				

¹⁷ In accordance with Article 6.2 of Order 1497-87, students will have to take and pass 300 credits in order to obtain the university degree in Music History and Sciences. (1 credit = 10 hours of class)

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	a) First stage of any university degree + additional training b) 3 first years of high-level conservatoire training + additional training				
Second Stage	56.5 credits	30 credits	21.5 credits	12 credits	120 credits

(*) subjects not necessarily belonging to the Music field.

CORE AND COMPULSORY SUBJECTS

Musical Analysis I: until Classicism

Musical Analysis II: from Classicism until Nowadays

Music Historiography and Aesthetics

Ethnomusicology

Spanish Music History

Music History I: until Classicism

Music History II: from Classicism until Nowadays

Notation and Editorial Techniques History

Musical Thinking History

Music Research Methods and Techniques

Spanish and Latin American Musical Heritage

Musical Technology

OPTIONAL SUBJECTS

Aural Training and Performance I: until Classicism

Aural Training and Performance II: from Classicism until Nowadays

Curricular Development and Materials in Compulsory Secondary Education

Flamenco and Mediterranean music styles

Vocal and Instrumental Genres

Theatre Music History

Musical Analysis History and Methodology

Music, Communication and Musical Criticism

Music and Liturgy

Music and New Technologies

Keyboard Instruments Organology

Finally, it is worth noting that the introduction of *Educación Musical* (Music Education) into the curriculum of *Educación Obligatoria* in Spain faces innumerable obstacles that interfere with the normal development of the teaching practice - which, to put it simply, is the right of all Spaniards between the ages of six and sixteen, according to the provisions of the L.O.G.S.E. Law. Apart from the need of providing public schools with the appropriate teaching equipment and materials (which at present do not always exist, posing a serious obstacle to the teaching of this school subject, which is of such great importance for the total and complete education of the youngest generations), an entire series of improvements in the training of music teachers for both *Educación Primaria* and *Educación Secundaria* are necessary.

3. Music in the Spanish Non-Compulsory Education

3.1. Elementary and Medium Levels

The L.O.G.S.E. Law (1990), apart from organizing the role of Music Education in the compulsory education system, also created the *Body of Teachers of Music and Theatrical Arts* and established the musical contents for elementary and medium levels of education these teachers could follow in music schools and Conservatoires, according to the specifics set in the former curricula under which they would have studied¹⁸.

In this regard, it must be noted that the teaching training these former curricula set was totally insufficient. All of it was offered in just one general course – sometimes even in a short series of lectures- on *Music Pedagogy*, common to all specialities, and the most useful tool for students was their two-years of *Teaching Training Practice*.

This absence of pedagogy in the former curricula for Music teachers of whichever speciality brought along a great lack of interest – sometimes even contempt- from conservatoire students towards

18 989/2000 Decree, dated June 2nd (Spanish Official bulletin of June 22nd 2000), by which the specialities of the *Body of Teachers of Music and Theatrical Arts* are established. Specialities to which the members of the said Board will attach themselves to, and which will determine the contents for them to teach].

Musical Pedagogy. Moreover, those students often complained about the “lack of teaching methods” they perceived in the development of most of their collective subjects (Theory of Music, Harmony, Counterpoint, Musical Analysis...). They also criticised this “lack of teaching methods” among their instrument teachers as well, thus stating that the only positive aspect would be the charisma and self-devotion to their work shown by certain given teachers, while there was chaos elsewhere. Due to this chaotic situation many students had to pay a high price, even having to leave the studies for which they had devoted so many years of hard work; plus, they were deeply convinced of having been the victims of a fraudulent and dishonest education system.

3.2. The “Title of Higher Music Education”

The curricula leading to the obtention of the new “Title of Higher music Education” have tried to bring a solution to this problematic situation. Even the ministerial order regulating these curricula.

reflects in its preamble the need for a didactic training for future Music teachers of all specialities, under the following terms: “The planning for High-level Education hereby expressed has the ultimate goal of providing an exhaustive practical, theoretical and methodological training, which guarantees the professional skills required in the fields relating to creation, interpretation, research and teaching”¹⁹.

Furthermore, a four-years speciality on Pedagogy is created, offering the two following options:

a) Music Education and Musical Language Pedagogy, with the two following academic routes for the two final years of the degree:

- Musical Language
- Music in Secondary Education

¹⁹ Order of June 25th 1999 (Spanish Official Bulletin of July 3rd 1999) by which the higher level Music education curriculum is established.

- Early Music Education
 - b) Singing Pedagogy and of the following instrumental specialities: Accordion, Harp, Clarinet, Harpsichord, Double Bass, Bassoon, Flute, Piccolo, Guitar, Plectrum instruments, Oboe, Organ, Percussion, Piano, Saxophone, Horn, Trumpet, Tuba, Viola, Viola da Gamba, Violin and Cello.

Another new aspect of these curricula is the classification into different categories – compulsory, optional and free-choice - of the subjects offered by the own education centre or by other higher Arts Education or university centres, after signing the relevant convention. This way there would now be an open door for cooperation between Higher Music Conservatoires and Universities. Nevertheless, this has also been a controversial issue, due to the traditional separation between these two academic institutions in Spain, often regarded as rivals in many aspects.

The compulsory subjects for the Title of Higher Music Education would be related to the four following axes:

- A) Essential knowledge of the speciality
- B) Theoretical-Humanistic Knowledge
- C) Vocal or Instrumental Ensemble Practice
- D) Various types of knowledge related to the speciality

All the subjects of the final year of the degree – comprised within the previous A letter category – would be assessed by an academic tribunal; while the rest would be assessed by the teachers in charge of them. During their final year, it is compulsory for students of all specialities to submit a written essay of research on an issue relating to their own speciality.

As a general rule, the maximum time students are allowed to stay in the centre is of five academic years²⁰.

Access to these higher Music studies in conservatoires is possible once students pass an entry examination “which proves that candidates

20 Except for the specialities of Composition and Choir and Orchestra Conducting, which will be composed of six academic years, due to the fact that those specialities have a five years' duration, unlike the rest that last four years.

have the professional skills and knowledge needed in order to obtain full benefit from the speciality by them requested”²¹.

As an example, the curriculum leading to the obtention of the Title of Higher Music Education: Speciality of Music Education and Musical Language Pedagogy is below specified (as set out in the Spanish Official Bulletin of July 7th 1999)

SPECIALITY: PEDAGOGY					
Option a) Musical Theory and Music Teacher Training					
Subjects and Academic Years	Year				Credits²²
1. COMPULSORY SUBJECTS	1st	2nd	3rd	4th	181.5
A. Essential Knowledge of the Speciality					30
Music Teaching (I-II)	I	II			9
Teaching of the Route Chosen ²³ (I-II)			I	II	9
Vocal Education (I-IV)	I	II	III	IV	12
B. Theoretical-Humanistic Knowledge					45
Analysis (I)		I			6
Aural Education (I-II)	I	II			9
Music History (I-II)	I	II			12
Organology (I)			I		6
Harmony and Counterpoint Practice (I-II)	I	II			12

21 989/2000 Decree, dated June 2nd (Spanish Official Bulletin of June 22nd 2000), 18th section.

22 1 credit = 10 hours of class.

23 From third year onwards.

C. Ensembles					18
Choir/Orchestra					12
Chamber Choir					6
D. Additional Subjects					61.5
Choir and Instrumental Conducting (I-II)	I	II			9
Movement Technique Principles (I)		I			4.5
Improvisation and Accompaniment (I-II)	I	II			6
Main Instrument (I-II)	I	II			6
Teaching Research Methodology (I)	I				3
Spanish Traditional and Popular Music (I)			I		4.5
Traditional Music of Foreign Cultures (I)	I				4.5
Professional Teaching Practice (I-II)			I	II	9
Education and School-Age Development Psychology (I)		I			4.5
Second Instrument (I-II)			I	II	6
Education Sociology (I)			I		4.5
<i>Moreover, from 3rd year onwards, students will have to choose one of the following routes:</i>					
E.1 “Musical Language”					27
Applied Composition (I-II)			I	II	9

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Aural Education (III-IV)			III	IV	9
Improvisation (III-IV)			III	IV	6
Rhythm (I)			I		3
E.2 “Music in Secondary Education”					27
Harmonization and Arrangements (I)				I	45
Applied Composition (I)			I		4.5
School Ensemble and its Teaching (I-II)			I	II	9
Movement and Traditional Dances (I-II)			I	II	9
E.3 “Early Music Education”					27
Harmonization and Arrangements (I)				I	45
Psychological and Teaching Basis for Special Education (I)				I	4.5
Applied Composition (I)			I		4.5
Educational Dance (I)				I	4.5
Movement Improvisation and Choreography Principles (I-II)			I	II	9
2. OPTIONAL SUBJECTS					30
3. FREE-CHOICE SUBJECTS					18.5
TOTAL CREDITS of the SPECIALITY					230

4. The new certificate of “Didactic Specialization”

Apart from the corresponding academic degrees, the 10/2002 Act on Quality of Education, of December 23rd, establishes the Certificate of Didactic Specialization as a requisite for teaching Music classes in Secondary Education centres and Conservatoires. These new studies have been regulated again during the present year of 2004, by means of the 118/2004 Decree, dated January 23rd (as set out in the Spanish Official Bulletin of February 2nd 2004).

This period of didactic training for the Music teachers-to-be is divided into two phases: (a) an “academic period”, which may be directly bond to the higher-level; and (b) a “pre-professional period”, consisting of a “teaching training practice” period of at least three months, that will not only serve as a supportive element, but also as an assessment element for all teachers beginning their teaching career - either in the public or the private system. The global time for the materialization of both periods must not exceed two academic years time.

The curriculum of the academic period would be composed of subjects common to all specialities (on general issues related to Education Sciences, with a minimum of 25.5 credits), of subjects specifically belonging to each speciality (the so-called Specific Didactics, with a minimum of 12 credits) and of additional or optional subjects (with a minimum of 11 credits).

The period of teaching training practice would be carried out once the academic period is completed. And according to the candidate’s profile, it would take place in either Secondary Education High Schools or Music Conservatoires, being supervised by a qualifying committee appointed by the Education Administration to that aim. This period also includes a training course (with a minimum of 12 credits) and the submission by the student of a didactic project.

There are some opportunities for music teachers to continue their education once they have entered the professional field. Lectures, seminars, and additional courses are offered by the institutions. Some universities offer Masters related to music education but not regularly. Many kinds of connections exist in Spain between institutions for

music teacher training and other kinds of organizations in the field of music education: amateur music schools, local orchestras and bands, choirs, etc. However, these connections are in general not part of training for music teachers. It is not compulsory for students to work with another organisation, but it is possible.

5. Concluding remarks

It can be stated that with the enforcement of the L.O.G.S.E. Law the situation of Music and Music Education in Spain has significantly improved. Nevertheless, there is still a long way to go. These improvements in Spain are closely tied to progress in terms of overall training for musicians and music educators in a country that has traditionally neglected the Pedagogy of Music. The Spanish universities must seriously take their crucial role in the training of future music teachers into consideration.

On one hand, the number of students per group must be dramatically reduced and an entry examination must be introduced in order to select the most suitable candidates for this important educational role. On the other hand, regular training courses and continuous education events must be offered in order to help teaching staff develop a pedagogical and organizational independence in the spirit of the Spanish Education regulations, particularly in relation to the second and third levels of *Concreción Curricular*, which require a higher degree of knowledge and expertise from the teachers.

Literature

Ley Orgánica 1/1990 de 3 de Octubre por la que se establece en España la Ordenación General del Sistema Educativo (L.O.G.S.E) [1/1990 Act. on General Organisation of the Education System, of October 3rd 1990]

Ley Orgánica 10/2002 de 23 de diciembre de Calidad de la Educación (L.O.C.E.) (B.O.E. 24.12.02) [10/2002 Act on Quality of Education, of December 23rd. Spanish Official Bulletin of December 12th 2002]

Orden de 25 de junio de 1999 por la que se establece el currículo del grado superior de las enseñanzas de Música (B.O.E. 03.07.99). [Order of June 25th 1999 by which the higher level Music education curriculum is established, as set out in the Spanish Official Bulletin of June 3rd 1999]

Real Decreto 989/2000, de 2 de junio, por el que se establecen las especialidades del Cuerpo de Profesores de Música y Artes Escénicas, se adscriben a ellas los profesores de dicho Cuerpo y se determinan las materias que deberán impartir (B.O.E. 22.06.00). [989/2000 Decree, dated June 2nd, by which the specialities of the *Body of Teachers of Music and Theatrical Arts* are established. Specialities to which the members of the said Board will attach themselves to, and which will determine the contents for them to teach. Spanish Official Bulletin June 22nd 2000]

Real Decreto 105/1992 del 9 de junio de la Junta de Andalucía por el que se establecen las Enseñanzas correspondientes la Educación Primaria en esta Comunidad Autónoma [105/1992 Decree of the Andalusian Regional Government on Primary Education of June 9th 1992]

Real Decreto 106/1992, de 9 de junio de la Junta de Andalucía por el que se establecen las Enseñanzas correspondientes la Educación Secundaria Obligatoria en esta Comunidad Autónoma [106/1992 Order of the Andalusian Regional Government on Secondary Compulsory Education, of June 9th 1992]

Real Decreto 118/2004, de 23 de enero, por el que se regula el título de Especialización Didáctica (B.O.E. 04.02.04). [118/2004 Decree, dated January 23rd, by which the Title of Didactic Specialization is regulated. Spanish Official Bulletin February 4th 2004]