

Music Education in the twenty-first century

A view from the practice of
specialist teacher

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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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