

# Music education in the new Spanish educational law

## Perspectives on secondary education

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### 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 ESO<sup>1</sup>. 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 LOGSE<sup>2</sup> in 1990, this fundamental law extends the musical repertoire beyond the limits of Western Europe. A broader

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<sup>1</sup> ESO Educación Secundaria Obligatoria, Compulsory Secondary Education.

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

boost receives it thanks to the LOE<sup>3</sup> 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.

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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, LOMCE<sup>4</sup>, LEA<sup>5</sup> up to the Royal Decree 1631/2006, the Decree 231/2007, the orders 10<sup>th</sup> 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, 22<sup>nd</sup> of March, for effective equality of men and women and the Law 2/2014, 8<sup>th</sup> 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

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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 LGE<sup>6</sup> 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).

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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 10<sup>th</sup> 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 13<sup>th</sup> 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 BOJA<sup>7</sup>, 16<sup>th</sup> of November 2011, provides for the declaration of the Day of the Flamenco in Andalusia and fixed precisely the same day: 16<sup>th</sup> 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<sup>º</sup> 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:

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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 1<sup>st</sup> or 3<sup>rd</sup>. 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 competence; (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.<sup>8</sup> 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.

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8 See Rodríguez-Quiles (2014, 2016).

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