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THE MUSIC TRAINING OF GENERAL PRIMARY EDUCATION TEACHERS: A CASE STUDY AT A SPANISH UNIVERSITY

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ABSTRACT: This chapter presents a case study on the musical training that General Primary Education teachers receive at Palencia's Faculty of Education, University of Valladolid (Spain). This training constitutes the common academic offer on the subject of Music for the future Primary teachers. The methodology is based on the case studies (Stake, 2010) and its intention is to learn the singularities of the case by describing the context, the analysis of documents and the gathering of data (directly observing classes, interviewing students and music teaching staff). The Atlas.ti software is used to analyze the data and the theoretical triangulation and the investigators. It analyzes aspects like the profile of the student body and the teaching staff, the balance between the musical contents and the didactic content, the use of ICTs, the development of creativity, the autonomy and the presence of diverse music and cultures. It concludes that the teaching of music does not seem sufficient to implement its knowledge in Primary classrooms. Factors such as the overwhelming number of students, the use of non-specific classrooms or the lack of quality music references present tension points on this initial training.

1. INTRODUCTION

The musical training received by the general teachers in Spain produces a great academic interest, for it encompasses the whole of the academic offer acquired by all the teachers during their university studies. This training is common to all the Primary Education Teacher Bachelors' program, whether it is the general teachers or to those who will later pursue the Musical Education mention. While amidst of the educational reformation Spain's general education is undergoing, it is suitable to

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know how the future teachers in the field of music are being trained and in what measure this training is adapted to the needs and demands of the educational and social reality.

During several decades the general teacher's musical training has been oriented towards a very theoretical musical education, that revolves around reading music, unattached to classroom's real needs. The hardship in understanding the musical language by an untrained student body has influenced the subject of Music and made it feared, not enjoyed and, in some occasions, rejected. With the opening of a new university bachelor degrees —conceived as part of the European Higher Education Area (EHEA) around 1999—, the competencies of the musical subjects, that the general teaching students must receive, have changed: they have adapted to the real professional needs of these future teachers and, therefore, have adapted too to the demands of society and the economy of knowledge. Despite this adaptation, nowadays musical training remains wanting (Blanco Garcia & Peñalba, 2020).

Considering the case study as an investigation of a singular reality, of a particularity (Simons 2001), in this chapter we address the training of Primary Education general teachers in the Faculty of Education of a Spanish public university (anonymous). This Campus trains general teachers exclusively (some of the students follow the double Bachelor degree on Early Childhood and Primary Education), therefore the mention on Musical Education is not included in the educational offering. The syllabus for the Primary Education Teacher Bachelors' program has 240 university credits, and is a four-year program; the one being analysed here includes two mandatory Music subjects: Fundamentals and Didactic Strategies in Musical Education (FDSME) and Artistic Creation, Visual and Musical Culture (ACVMC).

The present paper starts by describing the context where the training of the future teachers takes place. In the case demarcation there is an analysis of aspects such as: the student body's profile, as well as the teaching staff's, the classroom as a learning space and the particularities of Musical teaching. The series of questions presented seek to deepen the knowledge in this educative reality, among other things: the equilibrium between the didactic or the musical content, the use of the information communication technologies (ITCs), the development of creativity, the students' autonomy and responsibility and the presence of music belonging to diverse cultures and time periods.

This study frames a national investigation project "Teacher training and music in the knowledge" (Profmus) which's objective is to examine the training of teachers in the subject of music, through the analysis of the syllabuses, life histories, case studies during initial training, second cycle training and permanent training of the Music teacher; all of which provides a context in the realities presented by the current education and society.

1.1 Methodology

The investigation of case studies is approached from an interpretative paradigm perspective, for it recognizes the complexity and the multidimensionality of social situations. The interpretative approach, in which the goal of an investigation is not to make predictions, but to understand the phenomenon and the implication of those taking part in it, as Denzin & Lincoln (2000, p.3) state:

Qualitative research is a situated activity that locates the observer in the world. [...] This means that qualitative research involves an interpretive, natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.

Qualitative investigations emphasize the comprehension of socio-educational phenomenon, more than in its explanation and the design of the investigation is emerging (Stake, 2010), which is to say that it is being constructed while the investigation advances. It is holistic, contextual, participative and emphatic (Stake, 1995). The investigator keeps in direct contact with the implicated people, taking part in the studied reality.

The data collection technique associated with the qualitative methodology provides information on the concrete situations and contexts, allowing an exhaustive description and recreating the sensation of knowing the case (Bresler & Ardichivili, 2002). In this study direct observation, interviews and document revision have been used. The first one allows to obtain information about the subtle elements that take place in the teaching-learning context, in more depth than the ones obtainable from teaching guides, audit plans or interviews. These non-participating observations have been registered in observation diaries. Semi-structured interviews have been applied to the prior mentioned subjects teaching staff and to a group of students in these subjects. These have been registered in audio format and transcribed for their subsequent analysis. Lastly, documents such as degree's verification memories, teaching guides and other classroom documents.

All data has been transcribed and integrated into the software ATLAS.ti (version 8). The data is then reduced and codified, later the data is clustered until superior categories emerge and relations are established. A data triangulation has been made using different data collection strategies (observations, interviewing and document analysis). An investigators' triangulation has also been done, for, in this case, the information has been discussed by two investigators. Finally, a theoretical triangulation is done (Denzin, 1978) that consists in the use of different theoretical perspectives to analyse the same data pool. The observations about both mandatory subjects in the syllabus: Fundamentals and Didactic Strategies in Musical Education (FDSME) and Artistic Creation, Visual and Musical Culture (ACVMC). In the case of FDSME there has been 2 sessions of classroom observations (there was no access to any other class) and one formative session (visit, and student body performance, to the Tyl Tyl theatrical company), there were 7 interviews to the student and the

analysis to the subject's educational programme. Regarding ACVMC, 5 observation sessions took place, one interview to the professor, 5 interviews to student and the document analysis to the subject's educational programme.

Finally, the emerging categories were used both for the analysis phase and for the presentation of the results, reduced to abbreviations throughout the text, these are: student interviews and corresponding consecutive number (S.I. 1, 2, 3, etc.); professor interview (P.I.): observation's diary and the related date (example: O.D. 24-9-2019).

2. THE CONTEXT

Palencia's Faculty of Education belongs to the so known "peripheral campuses" of the University of Valladolid. Said campuses are characterised for being in a city other than the University's headquarters, and they are normally smaller centres, with less student. The teaching staff is constituted by a scarce number of professors (only one at present), and some tenured University Lecturers, tenured Education College teachers, Hired Doctors, Assistant Professors and Associates. The Music area is comprised by one tenured University Lecturer, two Associated Professors, one of which is a doctor and a certified Assistant Professor. The percentage of Associated Professors in the Faculty is very high and a great part of the teaching falls upon their shoulders.

Palencia's Faculty of Education has been training teachers for over 160 years and for the last two decades it has also trained Social Educators. It has been a Faculty since the year 2015, for until that moment it had the category of College. From the organization point of view, the dean's team is constituted by one dean, an academic secretary, the Internships and University Extensions' vice dean, the Academic Planning and Institutional Relations' vice dean, and the Students' vice dean. The centres' operation is organized around Commissions that meet themselves periodically, independently to the meetings of the Faculty's Board. In addition to these there are the committees comprising the teachers, students and graduate students of each of the Degrees offered by the Faculty. The Faculty's regulation was passed by the Government Council's Permanent Commission, during the session of the 14th of March 2014, that regulates the working of the government's governing bodies.

La Yutera's Campus is located in the outskirts of the city of Palencia, where the old Yute fabric was, now a rehabilitated building with classroom, meeting rooms, computer rooms, offices, music classrooms, gym and Psychomotor education rooms, reprography, cafeteria, public parking lot, library and study lounge. It is placed in a natural environment, close to parks and the Carrion river that goes through the city.

2.1 Degree offering

At Palencia's Faculty of Education offers Degrees in Early Childhood Education, Primary Education and Social Education. The Early Childhood teachers are responsible for the first school and, though the 0-3 and 3-6-years old cycles are not mandatory education, a great percentage of children between 3 and 6 years are in schools. The Faculty offers a path for integration from the first courses and a specialization in both fields where its investigation has focused: initiation to Foreign language (English) — being one of the few centres in Spain where a Mention in English Language is offered—; and since the school year 2014-15, a Mention in Artistic Expression and Communication and Motility, a fundamental area of practical work with children in stage.

Primary Education teachers are in charge of the basic and mandatory teaching to those between 6 and 12 years of age. The focus is put in the areas of experience and expression and in transversal subjects that complete the official curriculum for this educational stage that needs both general teachers and tutors. Specialist teachers convey subjects such as Music, Physical Education and English. Palencia's Faculty of Education allows teachers to specialize through two mentions: The Mention on Physical Education and the Mention on Foreign Language (English). There is an offer too in the innovative working line as a specialist worker: the specific training that requires the teaching staff responsible for the bilingual teaching (in accordance with the European regulation CLIL/AICLE). Another modality offered since the school year 2013/14 is the Combined Studies Programme in Early Childhood and Primary Education. Said degree allows students to obtain a double degree in five school years.

Lastly, the Social Educator is responsible for generating a more welcoming social context. Given the complexity and diversity of the current society there is a need for/in Education professionals who can anticipate the social and educational demands and who can work in contexts of social exclusion, community development, citizenship participation, international cooperation and social and community attention, either in orientation teams or in the educative system. To this we add the particularity of belonging to an Autonomous Community with an elevated adult population who need training throughout their life.

2.2 Master studies

The Faculty of Education also includes a Generic Module of the Secondary Mandatory Education and High school, Vocational Training and Foreign Language Teacher Master. They are currently working on the creation of a syllabus for an Educational and Socio-community Intervention master's degree.

2.3 Practicum

Every degree contemplates mandatory internships in its syllabus, that take place in facilities outside the University, whether in Early Childhood Education centres or Primary Schools or in institutions that contemplate and need the competencies of Social Educators. The Faculty has a broad net of partner institutions.

2.4 Internationalisation

From the teaching internationalisation point of view, the Faculty has a net of agreements with different Spanish, European, U.S. and Overseas Universities with whom there is an existing agreement within the Mobility Program. There are agreements with Germany, France, Italy, Norway, the Netherlands, Portugal, the United Kingdom and Turkey in particular.

2.5 University Extension

The offer in activities from the University Extension, as responsible for the society's cultural development in which its inserted, includes: 1) "Afternoons of Education at la Yuntera" (A proposal related to all three Degrees, some in the form of seminars and others carried out in specific occasions, organized when purposed by the teaching staff, by the students or by different institutions. This is a novel initiative, praised and recognized by all as a step forward towards educational innovation and lifelong education); 2) "Weaving knowledge: a Social Investigation permanent seminar" (it conveys all the educative and social investigation experiences to help the analysis and the intervention in the working environment, by initiating a process open to the exchange of ideas, based in the transdisciplinary study); 3) "*Edu Fab-Lab*" (a laboratory dedicated to the production, investigation and diffusion of educational and cultural projects. It explores the forms of collaborative experimentation and learning, with the intention of articulating the productions of the university world with the experiences in the professional sphere and the educational industry).

3 THE CASE. TRAINING GENERAL TEACHERS AT PALENCIA'S FACULTY OF EDUCATION

3.1 The students

The profile of the university's students has changed in the last decades. An increase in the access of young people to Superior Education can be appreciated as well as a greater diversification in social affiliation (Rodríguez Espina, 2015). From the generational point of view, classrooms are, primarily, constituted by what it is called "generation Y" or "*millennials*", which is to say, those born between the 1980s and the 2000s, they are defined by the use of digital technologies, mobile devices and the instant communication through social networks.

Nevertheless, during the last decades Teaching Degrees studies have shown a growing number of students outside this age frame. In particular at Palencia's Faculty of Education, one may find in any course older people that come from the working world or previous studies that allow them to validate them to the current degrees.

A question of interest in this section is related to the students' previous musical training. The students reflect a very scarce information or life experiences related to previous stages. Based on their answers, they considered that they have received to scarce information in the Primary and Secondary school stages:

I had Music in the 1st and 2nd years of Middle school, then I had no other training in that field. I don't believe it was adequate, we simply listened to some classical music melodies and learnt songs to play with the flute, in my opinion, the Music that is taught isn't too useful, the subject should be presented in a different way (S.I. 8).

Regarding the access profile to Superior Education there are five identified ways to access, from which the most representative is the one corresponding to the High school Evaluation to Access University (EBAU in its Spanish acronym). Other ways include systems before EBAU, such as education cycles from LOGSE and LOE, High school and Selectividad. Regarding the origin, most of them live in the city of Palencia, followed closely by Valladolid (the closest province to the Palentine capital), a smaller number of students from close by municipalities or other towns either belonging to the Autonomous Community or not. As a part of the Erasmus programme, an alumnus comes from Università degli Studi di Urbino Carlo Bo (Italy). Homogeneity is however appreciated among the students.

As specified by the teachers, getting to know the students' profile is important to establish the most effective way of communicating in the classroom, distinguishing some particularities as references for the classroom and knowing their motivation towards the subject:

In the first class I always ask them to introduce themselves and tell me what their relationship with music has been [...] well, there are some with ballet, dance, others who have studied piano, solfeggio, others are monitors, others sing... Almost all of them have experience with children, but more from the point of view of sport, some play the guitar, some give dance classes, some play the bass. [...] Very few have ever been taught at a music school, either out of interest or because their parents have bought them a guitar... There have been exceptions, there is one who plays the dulzaina and is a musician who goes to the villages, he is part of a company... Another who plays the saxophone and so on, but well, that's more or less the average (P.I.).

The question about do they relate to music is understood by the students solely in the sense of playing a musical instrument or singing. To note among the ACVMC students: guitars (2), Ukulele (1), bass (1), Saxophone, drums (1), violin (1), piano (1), singing (1) and coral practice (2). One student has had Solfa classes in her village. It is also standing out the non-recognition of a training in the subject of Music in the previous educational stages. They can barely remember the previous experiences, except for two female students that remember performing in the school coral

and even, one student, got self-defined as “arrhythmic”, while talking about her going through music class in Primary School. As a distinctive case, there was one outstanding student because of his vocal interpretation abilities at *beatboxing* (S.I. 1).

It is significant that the students can't relate its interaction with music as a living fact and consubstantial to their musical consuming habits. Most move actively in a musical environment, whether it is through music reproduction (in the car, in mass media, YouTube channels and other platforms where they can stream music), daily activities, while exercising, among others, either individually (though headphones or when using music to concentrate a study) or in social spaces. In general, they consider themselves sceptic towards the question, as if music were a distant place and is only accessible to those who possess the interest, the knowledge and the aptitudes for it.

The grade of interest for the subject of FDSME seems volatile, on one side, some answers leads to a dismissal on the value of the professional orientation towards another speciality, Corporal Expression Didactics in this case:

Personally, on the subject of music, if you can then get the Mention, I think it's fine to get some general notions... I am particularly interested in corporal expression rather than music, because I don't see it as useful. It is also because I am personally not interested in it, I am convinced I am not going to pursue a career in Music, but anyway, it is fine to have some basic notions (S.I. 2).

Nevertheless, they show a bigger compromise while taking part of pre-professional activities in the non-formal education scope. A great part of the students has served as leisure time monitor for children or are working in sport entertainment with groups of children (primarily football or handball) In a smaller scale, a part of the group is balancing their studies with tutoring children and another part declares not taking part in any activity outside their Degree studies.

3.2 The teaching staffs

The teachers are combining teaching at a university level with other professional activities. In both cases they work as teachers: one as a singing teacher and the other as a piano and Degree and Master teacher at a private University. Their experience in the Primary Teacher Degree and, specially, teaching the subjects that are being analysed, comprises four years. This shows a stability and continuity in the project/syllabus knowledge and the experience in class, which can contribute to the quality in the teaching process.

Regarding their musical training, they both possess qualifications from the Advance Conservatory of Music, one in Singing and the other in Musicology. Regarding

their professional experience, the FDSME teacher possesses an extensive experience as a lyrical singer and choir director. This artistic activity is complemented with her collaboration in the socio-educative areas and cultural institutions and her work as a teacher in the Dramatical Art College of Castilla y León. The experience of the teacher in ACVMC is related with the artistic teaching, either in Conservatories or in informal education centres. Doubtlessly, all the formative, teaching, artistic and investigation experiences form the teachers contribute to a better quality and a transfer of knowledge in their classroom application.

During the interview, the ACVMC teacher considered she had a good training to teach this subject, despite when asked what field would she like to get more training on she makes a special remark in her interest in receiving a broader educational and technological training:

Well, I would like to have more training in pedagogical methods applied to music [...] The whole subject of technology is quite interesting for me and I am not very familiar with it. [...] So I know what I want to use it for, but I don't know about these technologies, these software, how to interact with them... and I would like to do it, I have it as something to do, something pending, but I need time myself (P.I.).

The students consider that the teaching staff has a good training to convey the lessons. As a student puts it “I think yes, truly the teaching staff that conveys the lessons is very qualified” (S.I. 9).

3.3 The music classroom as a place of learning

The music classroom is a place of 100m² and is exclusively used to teach music. There are two parts separated by a projecting screen. School musical instruments ready to be used can be found in the back part. The classroom has another space where the chairs with an incorporated table are distributed, set out in a circle, so that the students can see each other when they intervene (O.D. All the sessions except for 15-10-19 that was taken to another classroom). The centre of the room is left open for practical activities that require movement. There are two computers a desktop and a laptop. Said computers have internet connexion and specific sound software such as *Cubase*.

There are school musical instruments such as small wooden percussion ones (wood block, claves, guiro, temple-blocks or castanets) or metal ones (triangle, jingle bells, rattles, rattlesnakes and bells); instruments with plates (xylophones and metallophones); tambour, tambourines, kettledrum, snare, djembes, baschet structure, popular instruments (guitar, harmonica); claims of various types, sound mobiles, boom-whackers, glasses, harmonic tubes and a vertical piano, among others. There is also a recompilation of sounding bodies organized using F. Delalande (1995) proposed categories.

In addition to this, there are also printed materials (scores, musicograms, diagrams, bibliography); songs (lullaby, nursery rhymes, popular, from the world, of cultured music, of popular music and different style auditions); audio-visual; stories (musical, interactive and to voice). There are also a series of not specifically musical materials but that are used in some activities: cloth, paperboard, puppets, coloured salts, paints, coloured chalk.

The classroom has a small annexed room where students can record sounds, practice a part of a musical piece or experiment with a table of light, as can be seen in the next image (fig. 1).



Fig. 1 Listening activity with the light table

The music classroom is common to all the subjects in this area, which renders impossible its availability at all times. When it comes to FDSME, its classes take place in another classroom for general teaching (classroom A-18) Since it is set with tables the beginning time is spent in putting the furniture aside and in opening the central space for the practical activities (O.D. 14-10-2019). It has a computer (with internet access), an audio and video player and a screen to amplify it. In the observed sessions there were no musical instruments used, but the content arose from the activities related to the voice and the body, as well as from the viewing of audio-visual examples. It isn't the ideal space for a music class, for there are no sonorous bodies or instruments there that are needed to exemplify, accompany or realize compositions in the classroom; neither is the excess of furniture adequate for the realization of choreographies or other activities that require movement.

Despite the rooms being spacious, the groups of both subjects are quite numerous, which makes the development of activities involving movement and that need of displacement difficult. The theoretical classes are very overcrowded —during the 2019 -2020 school year, 72 students enrolled the Primary Education Teacher Bachelors' program in FDSME and 57 in ACVMC— and a lack of concentration and

general rumble is perceived in the classroom that makes the work in it complicated (O.D. 24-9-2019; O.D. 8-10-19).

3.4 Teaching

The Primary Education Teacher Bachelors' program that is offered in Palencia (University of Valladolid, 2010) only includes two already mentioned Music subjects in the syllabus —FDSME and ACVMC— respectively taught in during the first term of the 2nd and 3rd year. Both are mandatory, and belong to the didactic and disciplinary module and, regarding the credits, FDSME has 6 ECTS, while ACVMC has 4ECTS, this last subject is shared with the Arts Expression area.

The basic competencies that sustain both subjects are related to the requisites of the Orden ECI/3857/2007 Act, form the 27th of December (Spain, Ministry of Education and Science, 2007). Regarding the specific competencies, it is based in two main axes: 1) Understanding the principles that contribute to the cultural, personal and social education from the art's perspective: 2) Manage the teaching-learning processes and the musical, art and visual education fields, that promote positive and creative activities orientated to an active and permanent participation in these artistic expression forms. According to these last competencies its development entails to know the Art subject syllabus for schools; acquiring resources to enhance participation in the musical and art activities inside and outside the school; and to develop and evaluate the syllabus content with proper teaching resources (University of Valladolid, 2020).

While FDSME is oriented to develop the specific objectives and contents of the musical training, ACVMC seems to be more oriented towards the Artistic Education aspects, as a reflection of its affiliation to the mandatory teaching of the Art and Visual area. Nevertheless, both show a synergy with the contents of the syllabus in force in Primary Education (Spain. Ministry of Education, 2014)and it offers didactic resources and strategies for its application in the classrooms.

4. RESULTS

4.1 Is the musical training enough?

One of the main questions emerging from the data analysis is in what measures are the subjects of music guaranteeing the needed competencies, abilities and knowledge to become a Primary Education teacher. Is the training of a general teacher enough or, on the contrary, is it insufficient and a broader deepening is needed?

The analysis of the documentation shows that the contents and the way of evaluating it are routed towards the acquisition of the competencies. However, while the subject of FDSME is taught during the term and has 87 hours of teaching, ACVMC

only has 20 hours, concentrated in the 8 first weeks of the term. Although the first is focused in a broader technical and musical expression training, the other subject is focused towards the creative development and the comprehension of the music and the audio-visual languages. In the second, a great number of the training activities revolve around the use of music as a tool more than around the study of it from a technical point of view (O.D. 24-9-19; O.D.22-10-19). The teaching relates directly the contents of the learning activities with the Primary Education syllabus (O.D. 1-10-19).

Concerning the first subject, the students are divided with their assessment. Some consider that the training is basic and enough.

You've got the tools, they have given you the tools, whether you use them or not, that's up to you (S.I. 1).

I don't think the Music I've learnt in Primary and Secondary school is worth much (right now, I only remember the notes to one melody that I learnt by heart for a flute exam), however, the subjects I have had in University have added some more (S.I. 8).

However, other students consider that to be able to make a proper musical intervention in the classroom a longer training time would be necessary. And they question mainly the multimedia classes.

I believe that the Music subjects that we've had in University have provided us a low percentage of knowledge to become primary teachers, it isn't enough. I don't think they should be taken off all together, but that they should be taught in another way, with smaller groups, because one can work better (S.I. 8).

The teaching staff considers that the training would improve with more hours. Nevertheless, considering the subject of FDSME is complete and gives more depth, and the subject of ACVMC is scarce, while well-designed and useful (P.I. 1).

FDSME's teaching staff's point of view agrees that the subject's scarce time is insufficient to train general teachers. Some limitations lead to the number of students and, therefore, the impossibility of working in a more individual and systematic way. The teacher's opinion is that "it's impossible to cover" everything that the training of a general teacher's training comprises in this subject, therefore the objective is to "open little windows" for their personal and professional development in the Primary classroom.

4.2 Didactic content vs. theoretical content. Where is the balance?

It is important to ask oneself: Do the music subject provide a relevant role to the musical contents in opposition to the educational ones? In the study context the students are asked about this relation. Precisely because of their condition as general teachers, the students agree with the fact that the didactic component should

have more weight than the musical one: “Since we are pursuing a Bachelor in Education, then music should be more didactic” (S.I. 1).

However, the impressions on the developing of the subject shown an equilibrium between both components or even a bigger weight in music: “[We have received] a bit more of musical content, but I believe that it’s more or less balanced (S.I. 5).

In the FDSME class the teacher shows an interest towards both contents. Looking at the didactic aspect, her discourse meets the reflection on the conducted activities, how they would adapt to a primary class, how to present different development levels for the practical exercises, in sum, its possible pedagogical application. Nevertheless, the technical-musical content takes the centre stage or, at least, the students need a greater weight in the didactics: “I believe it’s the other way around. There should be more didactics, at a University level, because later on you can train yourself more on the musical subject (S.I. 5)”.

With reference to the weight of the technical musical or didactic training, it is interesting to ask how does this subject work regarding the musical training in the previous years. Besides this fragmentation in learning and practice in school music, it is positive that the students attribute a novel character to the received content: “I don’t remember being taught any of this when I receiving music class in Primary. I think they’re new things, because all the things we did here in class I had never done before” (S.I. 4).

4.3 Technology as a mediator in the learning musical process

The use of technologies is especially important in the subject of ACVMC. The projects the students conduct need access to the information and the digital and technological means that allow them to develop three group projects. Taking the first project as an example, the creation of a soundscape (Schafer, 2013), they could not go without these resources: a recorder to record the selected sounds (normally they use their own smartphone); a software for music editing (*Audacity* is the most commonly used); access to *google maps* to mark the geographical spaces; the *Microsoft office* program to elaborate the project’s presentation and a music player to play the audio in class (O.D. 24-9-19).

In the classes, the ICTs are used as a support resource to screen the slides and to show the audio-visual examples. The Moodle platform is used as a base to fill the bibliography in, the class presentations, the exchange of information, as well as the submission and assessment of activities. Nevertheless, the students perceive the presence of the ICTs in the classroom as superfluous: “There is too much (presence), for example the singing videos that you can see on the internet and in social media” (S.I. 9).

Their criteria demand a greater presence of the musical practice in class and fewer contents based in audio-visual examples.

We use the ICTs a lot, to listen to melody pieces, to watch videos, to create content (soundscapes)... Nowadays they play a very important role, but it is also used to use instruments, our bodies, school materials... To feel the rhythms, the melodies in another way, as to feel that it is true that you are creating and listening to something real (S.I. 8).

Certainly, the ACVMC class bases most of its methodology in master classes, where audio-visual resources are commonly used to expose content. However, most of the weight from the ICTs is observed in competencies that the students develop to carry the class practices out or the projects both individually and in groups. Meanwhile, the subjects or FDSME also uses the visualization of examples as a part of the teaching method in the classroom. The student's response the link between the ICTs and the musical education they receive from the subject is perceived as wanting: "No, nothing at all... It's only used to play videos on the internet, but to carry out projects with the ICTs, no, nothing!" (S.I. 7).

4.4 Are students trained in creativity?

Both subjects of music in the Primary Education Teacher Bachelors' program are designed in different ways. FDSME is oriented towards basic musical training, while ACVMC is projected to develop the interdisciplinary competencies with visual an art education. In this sense, the second subject seem more oriented towards the creative processes. The reference pedagogical models used in the classroom are based in some creative pedagogue such as R. Murray Schafer.

There has been observed several activities to develop creativity in the classroom, such as the creation of soundscapes based on images (O.D. 24-9-2019), the creation of landscapes based on different subjects (O.D. 1-10-2019), the art creation with music using a table of light (O.D. 15-10-2019), or the creation of a musical story with Chinese shadows (O.D.22-10-2019).

In this sense the students perceive the interdisciplinary situation, from a creative point of view, as an enrichment: "It's a very important point that the music can be worked in an interdisciplinary way with other subjects [...] in enriches the students and allows them to experiment, to promote their creativity" (S.I. 9).

One of the most creative projects of this subject is the production of a short audio-visual film that integrates every acquired competency in the subject and that also allows to relate the musical and the art aspects: "The projects that we make in groups made a lot of sense, since we had to see our creative side, our visual side (images and videos) and the musical side" (S.I. 8).

The perception of the teacher is that the creative competencies are oriented, not to teach music in a creative way, but to develop the creativity while using music as a tool:

Not for them to be music teachers, because that's not the idea [...] but so that they can do something with their phone in their classrooms or to create something with them. Or also something with their voice [...] so that they can make their own improvisations. Or do something altogether, with corporal percussions (P.I.).

The subject of FDSME, while oriented towards a sufficient technical and didactic music training, the also present creative activities. An example of it are the sessions dedicated to the sound exploration with the body, in this case, the corporal percussion accompaniment (O.D. 14-10-2019). Besides the creativity, there is also a need for organization, team work, autonomy, the exploration of the body as an instrument and synchronization. There are several combinations that are admitted such as had games, snaps, percussion on the thighs or different dispositions (sitting, standing, in a line, using chairs, etc.). The class is divided in two roles, for each team is in charge of observing one of the groups and then, represent with non-conventional graphs the "composition" they have observed. It is a mix process of interpretation-creation and, on the other side, coding-decoding of the sound choreography.

However, in this kind of activities there is an attitude of inhibition from the students that can be observed, which, in fact produces some low-quality presentations. Precisely it is one of the teacher's pointed out objectives in this type of practices: "To lose inhibitions", "see oneself in another", "walking in a Primary school student's shoes" (O.D. 21-10-2019). The creative activities and the musical interpretation in the classroom need a compromise and an active implication by the students. For this it is important to overcome shyness and understand these practices as learning exercises that prepares them to carry out your work as a teacher.

Besides the good designing, the lack of time in the subject and the overcrowding in the groups causes that, sometimes, some creative activities are developed superficially only. In the session where the light tables where used to create an art form, inspired by music, the activity was only perceived as an anecdotal experience (O.D. 15-10-2019). It would be necessary to present different listening activities, with more reduced groups, with a clearer teaching intention, so that this practice could have a deeper impact in the students.

4.5 Autonomy and responsibility

The evaluation activities are presented in the subject as a part of the realization of group work projects. ACVMC's final project is based on the great communicative and formative capacity of the audio-visual means, searching to comprehend how they function and their pedagogic capacities in order to use these languages properly in the schools.

The project consists in the production of a video made out of images and sounds/music that exposes or analyses a current topic from a critic point of view. It's important that all the group members make a previous reflection on the topic,

in order not to fall into a matter that is anecdotal, superficial or without judgement. They elaborate a rubric that, in the subject of Music, it includes the capacity of experimenting with the meanings of music and image; that the used music presents the maximum amount of function regarding the image and the mastery of the concept they worked on in the subject, among other things. The knowledge of the rubric promotes responsibility and autonomy in a way. The groups must debate, make decisions, organize themselves, design a temporality and give form to a final project.

The teacher underlines different competencies that they develop during the project, whom promote autonomous, critical and responsible work. It is however perceived a lack of follow-up on this project during the course and, specially, a lack of feedback that it is however present in other projects. Students submit their audio-visual project once the course is over, they don't get to know what their colleges have submitted, and they only receive a final grade. The teacher establishes that she is reformulating this, but she considers that in eight weeks of course it is difficult to organize it otherwise.

The students value continuous evaluation as a way of adapting the teaching personally: "I think that continuous evaluation is very good, where you can penalize the teaching of each student based on his or her possibilities. Through exercises, practices and team work" (S.I. 9).

4.6 Beyond the occidental cultured music

One of the problems presented nowadays musical education is that it is still pinned to the tradition of occidental classical cultured music, and in this sense, it leaves aside other cultural music that doubtlessly contribute to widen the concept of music and the possibilities that it offers to understand other cultures, other creative languages and other forms of art.

In this sense, the subject of ACVMC draws upon many musical languages. Besides the mentioned soundscape and the use of sonorous bodies for musical creation, it uses the referent of contemporary music, world music and popular music. The students mark this idea: "Yes we've heard a bit of everything and I think that it's very good to get familiar with the different styles of music that exist" (S.I. 10).

The teacher also refers to it:

Yes, I always try to put examples of other cultures. For example, one of the examples of the use of the voice in Inuit singing. Or when I play one of Murray Schafer's works, that is also occidental culture, but it belongs, let's say, to the high area of Montreal in Canada. Or when we play some African music, or also a contemporary theme. We played some musical things from the second part of the XX century from Pierre Henry. ¡Ah!

When we do the project about silence I play the one of John Cage. Also, try to keep not just a geographical opening but also of times (P.I.).

5. CONCLUSIONS

The teaching of mandatory subject for general teachers does not seem sufficient for the student body to have a training with which to implement their practice in the Primary Education classroom. It needs to include the training options in the artistic education area and, specifically, musical, as a part of a more humanistic syllabus (Aróstegui, 2006). Nevertheless, they are basic, and they address different and complementary issues: technical music and audio-visual creative aspects. The students' perception over the balance between didactic or properly technical-musical content seems in even.

The larger groups and the use of non-specific classrooms is a handicap for the teaching quality and practice. The use of technologies is perceived in occasions as too intensive, and some students would value more the practical work with instruments or with their body. In a way, the overcrowding of the groups pushes to use the ICTs in that sense.

There is an opening towards creativity in the concept of music that can be observed. Broadening these notions in the classrooms is fundamental, but an important lack is perceived in the quality musical references in the student body. They make us question ourselves about in what means do "other music" have to be included when there is a "more convenient music syllabus". In any case, the time that the subjects have does not seem sufficient to give the necessary referents and the necessity of designing a new autonomous study plan beyond the classroom is presented, to boost the university's musical life and to offer tools for lifelong learning.

The case study doesn't attempt to generalize (Simons, 2011), however, the data collected in the present study shows a specially interesting reality to understand other essential questions about the articulation of the syllabus, to know the innovative teaching techniques, to acknowledge the tension points and the need of an academic order, of resources or suggested medium- and long-term training practices that contribute to a better musical training of our general teachers.

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