

The Mention in Music Education in primary and early-childhood education degrees in Spain: Presence and approach

La Mención en Educación Musical en los grados de Maestro/a en España: presencia y enfoque

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Abstract:

Given the current situation with regards to the publication of the Development Orders to Improve University Teaching approved by Royal Decree 822/2021, which might affect degree mentions in Spain, this research focuses on a study of the form of the curriculum for the Mention in Music Education. To do so, we have selected public and private centres ($n = 48$) that are affiliated to the Conference of Deans of Education. We examined the offer of this specialisation on the degrees in Early Childhood Education and Primary Education, the distribution of subjects, and access requirements. In addition, the content of the

subjects was classified, and the presence of specific placements and final degree projects was considered. The results show a reduction in credits and training capacity compared to the previous specialism. In addition, the more restricted offer of this mention in Early Childhood Education than in Primary Education is shown. The Kruskal-Wallis non-parametric test did not find any statistically significant differences in the availability of these courses in different autonomous communities. In the case of modules offered, it is apparent that both stages share the same musical categories (vocal, instrumental, auditory, musical language and rhythm, movement and dance,

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among others) but that the teaching load differs. Likewise, it was also found that few centres offer specific practicals and final degree projects for the mentions. For all these reasons, taking into account all of the foregoing is recommended in the event of any modification that could increase the number of credits with the publication of the afore mentioned orders.

Keywords: music education, degree in education, mention, Spain, music, education.

Resumen:

Debido a la situación en la que nos encontramos en referencia a la publicación de las órdenes de desarrollo para mejorar las enseñanzas universitarias aprobadas en el Real Decreto 822/2021 y que puedan afectar a las menciones en España, la presente investigación se centra en exponer un estudio sobre la concreción curricular de la Mención en Educación Musical en nuestro territorio. Para ello se han seleccionado los centros públicos y privados ($n = 48$) que aparecen adscritos en la Conferencia de Decanos de Educación. Se ha procedido a examinar la oferta de esta mención en los grados de Educación Infantil y Educación Primaria, la distribución de las asignaturas, así como los requisitos de

acceso. Además, se ha realizado una clasificación de los contenidos de las asignaturas y se ha estudiado la presencia de prácticum y TFG específicos. Los resultados ponen de manifiesto la pérdida de créditos y la capacidad formativa en relación con la especialidad. Además, se muestra la escasa oferta de esta mención en Educación Infantil en comparación con la de Educación Primaria. Con relación a la presencia de estas enseñanzas en función de la Comunidad Autónoma, no se encuentran diferencias estadísticamente significativas tras realizar la prueba no paramétrica de Kruskal-Wallis. En cuanto a las asignaturas ofertadas, se observa que ambas etapas comparten las mismas categorías musicales (Vocal, Instrumental, Auditiva, Lenguaje musical y Ritmo, movimiento y danza entre otras), pero la carga lectiva es diferente. Asimismo, se revelan los escasos centros universitarios en los que se brinda la posibilidad de realizar prácticas específicas de las menciones y el TFG. Por todo ello, se recomienda tener en cuenta todo lo indicado, en caso de que se produzca una modificación que pudiese aumentar el número de créditos con la publicación de las órdenes anteriormente señaladas.

Palabras clave: educación musical, grado de maestro, mención, España, música, educación.

1. Music teacher training: from the Specialism to the Mention

The legislative framework relating to initial teacher training in music education in Spain has been shaped by a number of reforms. The previous specialist diplomas (180 credits/3 years), defined by Royal Decree 1440/1991, in which music

education had its own three-year training programme, have been abolished and have been replaced by four-year bachelor's degrees (240 ECTS credits/four years) in which the specialisation in music is organised as a group of optional modules that make up the mentions of between 30 and 60 ECTS credits that provide the relevant

qualifications, in accordance with Order ECI/3857/2007.

Authors such as Aróstegui (2006), Berrón (2021), Carbajo (2009), Cremades-Andreu and García-Gil (2017), Esteve *et al.* (2007), and López *et al.* (2017) noted that this teacher-training model tended to favour more generalist training instead of specialist training. They warned that this situation could create a feeling of uncertainty about the future of music teaching in schools, and it was perceived as a backward step compared with the existence of a specific specialism dedicated to this field. Serrano *et al.* noted in this regard that:

The discussion is oriented towards the coherence of the reform plan with the di-

verse empirical studies carried out. It is concluded that the proposal of national reform of the primary teacher degrees disregards the results of the empirical studies on which the decision is based, hence resulting in a contradiction that may cause a rupture between the specialist degree and its professional profile. This stance would move away the reform from its *raison d'être*, that is to adapt the degrees following the recommendations of the European Commission that, among others, demanded from associate countries a greater effort to conciliate the academic degrees with their respective professional profiles. (2007, p. 534)

There were notable quantitative changes, as the following table shows.

TABLE 1. Comparison of Royal Decree 1440/1991 and Order ECI/3857/2007.

Royal Decree 1440/1991 (Diploma) 1 credit/10 class hours		Order ECI/3857/2007 (Degree) 1 ECTS credit 25/30 hours (10 class hours)	
Core primary and early-childhood education qualification modules in all specialities	40 credits/400 hours	Basic training module	60 ECTS credits/600 hours
Core modules of the speciality	64 credits/640 hours	Disciplinary didactic module	100 ECTS credits/1,000 hours
Practices	32 credits/320 hours	Placement-Final Degree Project	50 ECTS credits/500 hours
Free choice and speciality options	42 credits/420 hours	Mentions	Between 30/60 ECTS credits

Under the new system, each university adopted a different model, interpreting the offer of options in quantitative and

qualitative terms with a range of structures. Although Royal Decree 1440/1991 structured the specialisms with a specific

model, Order ECI/3857/2007 offered the opportunity to set different curricular pathways for each mention, including the possibility of offering modules from outside the mention.

According to Royal Decree 1440/1991, the music specialism had to include the core modules shared by all of the specialisms on the qualification as well as the core modules for this specific specialism.

TABLE 2. Curricular pathway from Royal Decree 1440/1991. Core modules of the speciality.

CORE MODULES FOR THE SPECIALISM		
INSTRUMENTAL TRAINING	Studying a melodic or harmonic instrument	8 CR
MUSICAL GROUPS	Instrumental band practice School repertoire for different types of instrumental and vocal organisations	8 CR
RHYTHM AND DANCE TRAINING	Fundamental elements of rhythm. didactics of corporeal expression Different aspects of dance applied to basic education elementary choreographies. Improvisation. Repertoire.	4 CR
VOCAL AND AUDITORY TRAINING	Vocal and auditory techniques. Externalising and internalising melody. Repertoire	4 CR
HISTORY OF MUSIC AND FOLKLORE	Analysis of works. Studying different periods and aesthetics	4 CR
MUSICAL LANGUAGE	Theoretical–practical study of the necessary musical elements for reading and playing music	4 CR
PLACEMENT	An integrated set of teaching initiation classroom practices, to be done in the corresponding levels of the education system	32 CR

Despite these directives, the universities put together different syllabuses in relation to the subjects and credits specified by the Royal Decree, which standardised the starting point for training specialist music teachers throughout the whole country. This situation did not continue after Order ECI/3857/2007, as the training models that emerged and remain in use today are varied and have different content.

With the move from the specialisms to the Mention in Music Education contemplated as an intensification of the curriculum, studies such as that by Cuenca *et al.* (2021) noted that the number of credits specifically dedicated to music training for teachers at the Universidad Autónoma de Madrid fell considerably from 74 ECTS credits in the old Diploma in Music Education to 33 ECTS credits in the Mention in Music Education in the Degree in Primary Education, and to 42 ECTS credits in the Mention in Development of Musical Expression on the Degree in Early-Childhood Education. Moreover, the teaching of these mentions would be delivered in a four month period.

As for career prospects, the Mention in Music Education on the Primary Education Degree became a mention that provides professional training to prepare students to teach music at this educational stage. However, the mentions in the Degree in Early-Childhood Education only involved training and curricular intensification within this qualification and have not provided more professional

training pathways within the field of employment (Pérez-Eizaguirre *et al.*, 2024).

With regards to the initial training of teachers in this mention, Cremades-Andreu (2023) has identified the difficulty that graduates face in acquiring the music teaching competences needed to enter the job market under the current training framework, and has suggested that there is a need to consider in more depth what the training should be and what it should be like to satisfy the demand for music teaching specialists.

Furthermore, Fernández-Jiménez and Valdivia (2020) categorise the sequencing and timing of the Mention in Music Education in different Spanish universities. On this line, the work by Hernández-Portero and Colás-Bravo (2022) examines the initial training demanded by the different education laws for music teachers in secondary education and the training they actually receive. In addition, Blanco-García and Peñalba-Acitores (2020) analyse syllabuses, identifying eight categories of intersection between university syllabuses and the primary and secondary curricula. These categories are grouped into two dimensions: musical content (listening, musical interpretation, dance and movement, musical and cultural contexts, music and technologies), and transversal content.

At the international level, a growing concern with examining syllabuses in the training of future music teachers has been observed. This is apparent in countries like Singapore (Rim *et al.*, 2020). Similarly, in China various pieces of research

such as those by Wong (2022) and Yang (2023) agree on the importance of evaluating existing needs to be able to design new syllabuses. In Finland, for its part, a significant reduction in musical studies in the general training of teachers has been observed in recent decades, as noted by Suomi *et al.* (2022), something that poses a risk for the achievement of the musical objectives established in the national curriculum. There has also been research in countries such as Chile, where Jordán-González and Álvarez-Bulacio (2022) warned of the need to review and revise the contents in the syllabuses in the training of music teachers. De Villiers (2021) has also highlighted this need in the case of South Africa.

Finally, it is important to highlight research that compares syllabuses. For example, Ivanova Iotova and Siebenaler (2018) analyse the training of music teachers in Spain and California, providing a comparative study. Similarly, Gubbins (2021) examines the general music education model in Ireland and the specialist one in the USA, offering a detailed analysis of both perspectives.

In view of these data, the objectives for this research are to study and enumerate each proposal for training teachers in the Mention in Music Education in Spain, which will be carried out through the following objectives:

- To establish which Spanish universities offer the Mention in Music Education by autonomous communities and cities.

- To establish the availability of the Mention in Music Education in the primary and early-childhood degrees, the distribution of the different modules, and the access requirements.
- To examine the teaching load of the modules in degrees that offer a Mention in Music Education and to classify their content by thematic areas.
- To study the presence of specific placements and final degree projects for the mention in each of the universities from Spain.

2. Method

To achieve these objectives, we used a qualitative methodology that centres on an in-depth understanding of educational and social phenomena, as well as on transforming socioeducational practices and environments (Sandín, 2003). As a strategy to compile and analyse the information, a documentary analysis was performed, which involves examining, in a planned way, the existing documents that cover a wide range of modalities (Bisquerra, 2004). In this case, official documents were used that provide data relating to the situation of the Mention in Music Education in Spain, with the aim of obtaining an overview of its status.

The present research uses a three-phase methodological design:

- Phase 1: A study of the university centres that offer the Mention in

Music Education in their degrees in Primary Education and Early-Childhood Education.

- Phase 2: Evaluation of the relationship between the number of mentions offered by autonomous communities and autonomous cities.
- Phase 3: Content analysis and descriptive analysis of the syllabuses of the university centres that offer the Mention in Music Education.

2.1. Procedure and sample

The process of analysis in the first phase centres on determining which university centres offer the Mention in Music Education as an option and establishing their distribution by autonomous communities and autonomous cities. The documents analysed were consulted directly from the websites of the universities. To visualise the number of mentions offered by autonomous communities and autonomous cities corresponding to the second phase, we used the Kruskal-Wallis non-parametric test for comparing means. The data were analysed using the SPSS version 25 statistics package. For the third phase, the syllabuses of all of the universities whether public, private or affiliated were found, and the content of the programmes of the specific modules on the Mention in Music Education was analysed. A descriptive analysis was performed of the programmes that offer the Mention, the years in which they are distributed, the access requirements, and the presence of specific practices and final degree projects. With regards to the study of the con-

tent and descriptive analysis of this phase, López-Noguero (2002) was followed, using the technique of thematic identification and classification into categories derived from the analysis of the syllabuses. The categories of analysis are vocal, instrumental, auditory, didactic, composition and creation training, repertoire, musical language, rhythm, movement, and dance, music and new technologies, history of music, musical heritage, music and diversity, active musical pedagogy, and curriculum and research. These were critiqued and discussed by five expert coders from the field of music education who served as “arbitrators to control the reliability of the analysis, who helped to profile and enrich the different categories” (López-Noguero, 2002, p. 176).

Centres that are members of and affiliated to the Conference of Deans of Education (CoDE, 2022) were used in the data collection, giving a total of 79 ($n = 79$). The following inclusion criteria were considered when choosing the initial sample:

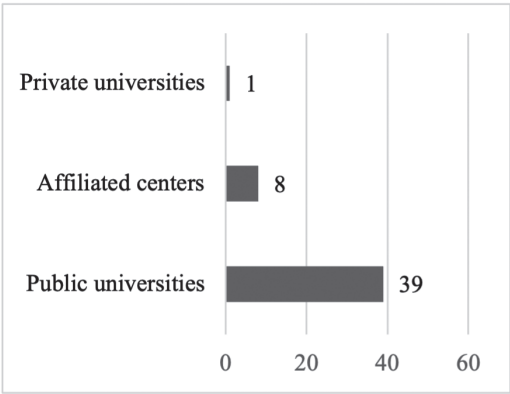
Centres with a degree in Primary Education with a Mention in Music Education.

Centres with a degree in Early-Childhood Education with a Mention in Music Education.

This selection gave a sample of 48 centres ($n = 48$). Figure 1 shows their distribution by ownership.

The selection did not take into consideration the centres that offer programmes with mixed mentions that are not specific to music education.

FIGURE 1. Frequency of the qualifications by type of university from the sample analysed.



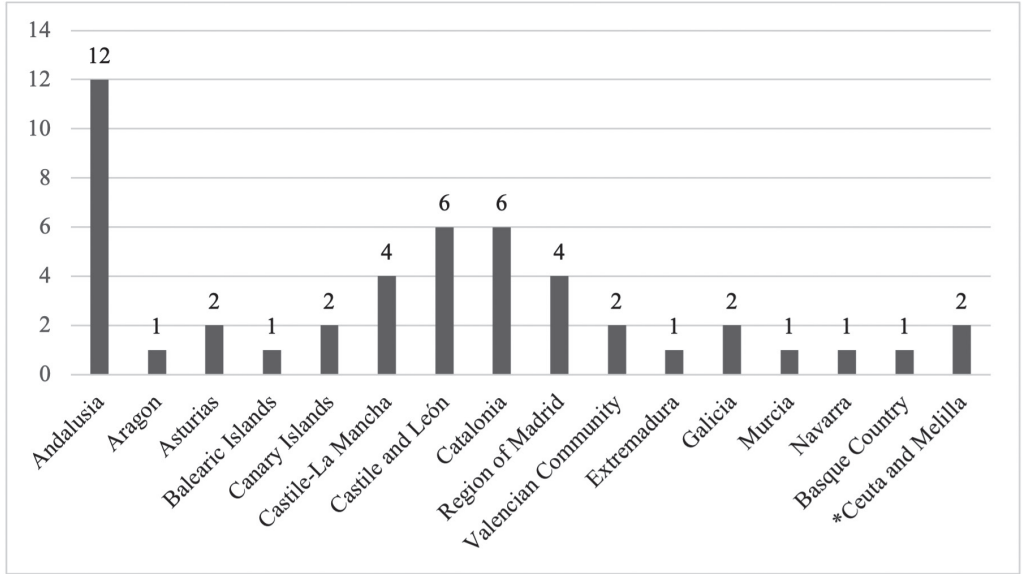
3. Results

3.1. Centres with a Mention in Music Education by autonomous community

Primary and early-childhood education programmes are available in all of Spain as all of the autonomous communities have

faculties of Education, although not all of them offer the Mention in Music Education in these programmes. As Figure 2 shows, the autonomous communities of Andalucía, Castilla y León, Catalonia, and Madrid have the most centres where this Mention can be studied.

FIGURE 2. Number of centres that offer the Mention in Music Education by autonomous community.



* Autonomous cities.

The communities of Cantabria and La Rioja do not appear in this classification, as they do not offer the possibility of studying mentions in music education. As for the relationship between the number of mentions offered in each autonomous community and autonomous city, the non-parametric comparison of means test (Kruskal-Wallis) found no statistically significant differences in the number of mentions (chi-squared (11) = 11.00, $p = 0.443$). In other words, there is

no association between the autonomous community and the number of mentions offered.

3.2. Programmes, years in which the mention is distributed, and access requirements

To establish the distribution of programmes that offer this mention, we studied its frequency in the degrees in Primary Education and Early-Childhood Education (see Table 3).

TABLE 3. Degrees with a Mention in Music Education.

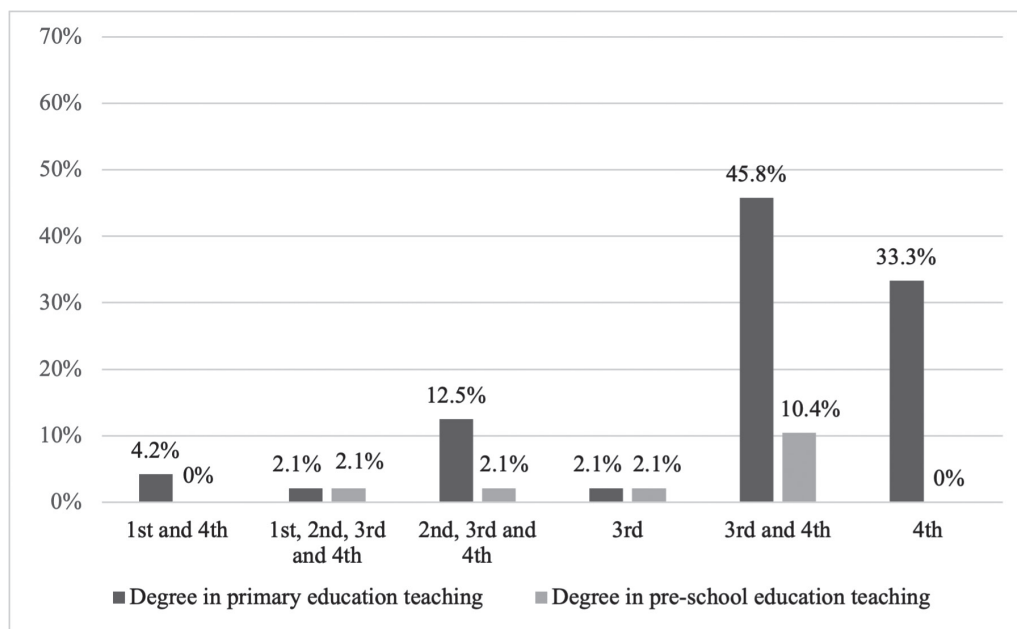
	Frequency	Percentage of the total
Degree in Primary Education	48	100.0
Degree in Early-Childhood Education	8	16.7

Of the 48 centres analysed, 100% offer the mention in the Degree in Primary Education while only 16.7% offer the mention in the Degree in Early-Childhood Education. The Mention in Music Education is offered in both degrees in 16.7% of centres and only in the Degree in Primary Education in 83.3% of them.

The modules that make up the mention in the different degrees are distributed differently in the various degree programmes over the four academic years that comprise the qualification (240 credits). Figure 3 shows a classification of the distribution by years of the mention in the degrees in Primary Education and Early-Childhood Education.

The modules are most often concentrated in years three and four, followed by mentions that group the topics (courses, modules, subjects) corresponding to the mention in the fourth year, as many centres schedule all of the mention in that year. This is the most common distribution in the primary and early-childhood degrees. To a lesser extent, some centres schedule modules from the Mention over all four years (the Centro de Enseñanza Superior Alberta Giménez affiliated to the Universitat de les Illes Balears [primary and early childhood]), in years one and four (the Universidad de Córdoba and the Centro de Magisterio Sagrado Corazón, affiliated to the Universidad de Córdoba), or in the third year only (Centro de Magisterio María Inmaculada, affiliated to the Universidad de Málaga).

FIGURE 3. Years in which the mention is distributed in the Primary Education and Early-Childhood Education degrees.



As for access requirements, only 8.3% of centres impose some type of requirement. Among these, the Universidad Autónoma de Barcelona and the Universidad de Girona require the Elementary Conservatory Degree or proof of an equivalent level. The Universidad de Burgos requires successful completion of the obligatory Music Education module. Similarly, the Universidad Autónoma de Madrid requires successful completion of the obligatory modules in Music in the Primary School and Music Education in the Early-Childhood Stage to enter the Mention in the respective degrees.

On the other hand, some universities do not impose restrictions but do make recommendations. The Universidad Pública de Navarra recommends having training equivalent to or greater than the

Elementary Degree, and the Universidad Complutense de Madrid allows direct access for students with an academic qualification related to music and who can prove personal knowledge or experience in this field. Students who cannot certify that they fulfil any of the conditions above must participate in an indicative music session, done in a group, to assess their level.

3.3. Distribution of content in the Mention in Music Education

The syllabuses of the qualifying Mention that the different universities offer include specific modules for musical training (vocal, instrumental, and auditory), although their names differ. A classification by thematic categories is made considering the content that is present in the handbooks for the different syllabuses for the Degrees in Primary Education (see Table 4).

TABLE 4. Classification by thematic categories of the modules in the Mention of Music Education of the Degree in Primary Education.

Thematic categories	Module	No.	Type	Credits
Vocal	Music Training: Vocal and Auditory Training	1	OP ¹	3*
	Vocal and Auditory Training	11	OP	30*
	Vocal and Auditory Education	4	OP	13.75*
	Vocal, Rhythmic, and Auditory Education	1	OP	3*
	Vocal Training and its Application in the Classroom	1	OP	6
	The Voice and the Song Training and Didactics	1	OP	6
	Choral Group	1	OP	5
	Vocal Groups	1	OP	3
	Singing and Vocal Groups in the Classroom	2	OP	12
	Vocal and Bodily Expression	3	OP	9*
	Vocal and Auditory Training and Psycho-Educational Effects of Musical Therapy	1	OP	4*
	Voice and Singing Education. Developing Musical Capacities	1	OP	3
	Voice Education	1	OP	3
	Choral Training	1	OP	3
	Vocal Education and Choral Practice	1	OP	6
	Vocal Education and Singing	1	OP	6
	Singing in School	1	OP	6
	Performance and Creation: Vocal	1	OP	6
	Vocal Training, Groups, and Choir Direction	1	OP	6
	Voice, Choir, and School Orchestra	1	OP	3*
	Vocal Training	1	OP	6
	Vocal Technique and Choral Practice	1		6
	Vocal and Instrumental Band	1	OP	6*
	Choral and Instrumental Direction	1	OP	1.5*

Instrumental	Music Training: Instrumental Band and Recorder	1	OP	9
	Instrumental Training and School Musical Groups	5	OP	30
	Instrumental Formations and Groups	2	OP	12
	Instrumental Training	7	OP	42
	Instrumental Training for Primary Education	2	OP	6
	School Instrumental Band	1	OP	3
	Musical Instruments: Training and Didactics	1	OP	3
	Musical Interpretation and its Didactics	2	OP	12
	Performance and Creation: Instrumental	1	OP	6
	Instrumental Training	1	OP	5
	Choral and Instrumental Direction	1	OP	1.5*
	Musical Expression and Creation through Instruments	2	OP	12
	Instrumental Expression	4	OP	24
	Musical Groups	2	OP	7.5
	Analysis of Musical Language. Application to the Recorder	2	OP	12
	Instrumental Practice and Creativity	1	OP	3
	Instrumental Practice, Creativity and Improvisation	1	OP	3
	Practice with Musical Instruments at School	1	OP	6
	Instrumental Groups in the School	3	OP	12
	Musical Groups in the Primary Classroom	1	OP	3
	Voice, Choir, and School Orchestra	1	OP	3*
	Vocal and Instrumental Band	1	OP	6*
	Rhythmic and Instrumental Training	1	OP	4.5

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Auditory	Analysis, Listening, and Creation	1	OP	3
	Listening and Musical Contexts	1	OP	6
	Hearing: The Histories of Music	1	OP	3
	Music Training: Vocal and Auditory Training	1	OP	3*
	Musical Listening: Analysis and Methodology	1	OP	6
	Vocal and Auditory Training	11	OP	30*
	Vocal and Auditory Education	4	OP	13.75*
	Vocal, Rhythmic, and Auditory Education	1	OP	3*
	Listening Training	1	OP	6
	Listening Education	1	OP	6
	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*
	Ear Training and Musical Listening	1	OP	3
	Listening in Musical Styles	2	OP	12
	Musical Listening in the School	1	OP	6
	Vocal and Auditory Training and Psycho-Educational Effects of Musical Therapy	1	OP	4*
	Active Musical Listening	2	OP	12
Didactic	Didactics of Music I	8	OP	29.5
	Didactics of Music II	1	OP	3
	Didactics of Music Education	3	OP	15
	Didactics of Musical Expression	12	OP	71
	Didactics of Musical Expression and Communication	1	OP	6
	Music Education and its Didactics	1	OP	6
	Musical Didactics and Perception	1	OP	6
	Music Education in Primary School	2	OP	12
	Musical Foundations and their Didactics	1	OP	6
	Musical Language and its Contexts	1	OP	12
	Didactics of Music and Dance in Primary School	1	OP	3

Composition and Creation	Musical Composition and Creation	1	OP	5
	Musical Creation	1	OP	3
	Musical Interpretation and Creation	1	OP	6
Repertoire	Creation and Selection of Musical Repertoire for the Classroom	1	OP	6
	Music Repertoire in the School	1	OP	6
Musical Language	Musical Language	10	OP	55.5
	Foundations of Musical Language	1	OP	6
	Musical Language and Vocal Expression	1	OP	6
	Musical Language in Primary School	1	OP	6
	Musical Languages	2	OP	12
	Musical Language and Harmony	1	OP	4.5
	Musical Language through Movement and School Instruments	2	OP	12
	Musical Language and its Didactic Application	1	OP	6
	Music Training	1	OP	6
	Music Training: Rhythm and Dance Training	1	OP	6
	Rhythm, Movement, and Dance	3	OP	18
Rhythm, movement and dance	Rhythmic Education and Movement	1	OP	6
	Music and Movement: Training and Didactics	1	OP	6
	Vocal and Bodily Expression	4	OP	9*
	Movement through Musical Expression and its Didactics	2	OP	12
	Music, Movement, and Education	1	OP	6
	Dance at School	1	OP	3
	Rhythm and Dance Training	6	OP	36
	Music and Movement	2	OP	9
	Corporal Expression and Dance	1	OP	6
	Dance: Music in Movement	1	OP	3

The Mention in Music Education in primary and early-childhood education degrees in Spain:...

Music and New Technologies	Technology Applied to Music Education	1	OP	6
	Music and New Technologies	1	OP	3
	Musical Training V: New Technologies Applied to Music Education	1	OP	6
	Applying ICT to Teaching: Learning Music	1	OP	3
	New Techniques and Musical Trends	1	OP	4.5
	Hearing and Musical Comprehension and Use of Audiovisual Technologies	1	OP	3
	Music Education and New Technologies	1	OP	3
	Technologies and Teaching Musical Expression	1	OP	3
	Music and ICT	1	OP	3
	ICT Applied to Music Education	1	OP	12
History of Music	New Technologies for Music Education in the School	1	OP	6
	History of Music	9	OP	48.5
	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*
	History of Music: Evolution, Renovation, and Styles	1	OP	3
	History of Music and Folklore	3	OP	18
	The History of Music as a Didactic Resource	1	OP	3
Musical Heritage	Musical Culture	1	OP	6
	Musical Artistic Heritage in the Class-room	2	OP	12
	Musical Traditions of the World	1	OP	6
	Music in Cultures	1	OP	6
	Music as Cultural Expression	1	OP	6
	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*

Music and Diversity	Musical Intervention with SEN Students	1	OP	6
	Music and Diversity	1	OP	3
	Vocal and Auditory Training and Psycho-Educational Effects of Musical Therapy	1	OP	4*
	Music in Special Education	1	OP	3
	Music, Culture, and Diversity	1	OP	12
Active Musical Pedagogy	Active Pedagogy	1	OP	6
	Active Musical Pedagogy	1	OP	6
	Creative Musical Practices	3	OP	13.5
	Musical Practice and Foundations	2	OP	12
	Musical Dynamisation Projects	1	OP	3
	Didactic Processes and Projects in Music Education	1	OP	4.5
	Planning, Criteria, and Musical Practice in the Current School	1	OP	5
	Musical Resources for the School	1	OP	6
	Planning and Resources for Musical Initiation	1	OP	6
	Forms of Musical Expression	1	OP	12
	Methods and Resources for Music Education	1		3
	Interaction of Languages. Audiovisual Culture. Revision from a Gender Perspective	1	OP	6
	Current Music Education Methods and Models	1	OP	6
Curriculum and Research	Traditional Music Education Methods	1	OP	6
	Learning Music in Primary Education	1	OP	6
	Curriculum and Research Development for Music Education	1	OP	6

* Modules that include content from two thematic areas and divide their credits.
¹ OP = optional.

This classification reflects the wide diversity in the names of modules, even though the handbooks feature similar content. All of these modules are classed as optional in the syllabuses. However, the universities specify which modules are obligatory for the mention. In some universities, the modules offered are limited to those necessary to apply for the mention and in other centres the offer is much greater, giving students a real choice of options. Some centres concentrate more content into particular modules and give them more credits, such as for example the Vocal and Auditory Training and Psycho-Educational Effects of Musical Therapy module, which has 12 credits and which has been classified in three thematic categories. In contrast, other universities organise their syllabus around a larger number of modules worth fewer credits each.

As the classification shows, some modules' names are repeated in different syllabuses, such as Musical Language or Vocal and Auditory Training. However, while some names may seem similar, they sometimes contain semantic differences, as with Didactics of Music, Didactics of Music Education, Didactics of Musical Expression, and Didactics of Musical Expression and Communication. Finally, the inclusion of content with a gender perspective in the title of a module at the Faculty of Education of Bilbao is of note.

The classification by thematic areas is shown next, taking into account the content shown in the handbooks of the syllabuses of the Degrees in Early Childhood Education (see Table 5).

TABLE 5. Classification, by thematic areas of the modules in the Mention in Music Education on the Degree in Early Childhood Education.

Thematic area	Module	No.	Type	Credits
Vocal	Voice, Direction, and Singing	1	OP ¹	6
	Vocal and Auditory Education	1	OP	3*
	Voice Education and Singing. Developing Musical Capacities	1	OP	3
	Choral and Instrumental Direction	1	OP	1.5*
	Vocal Training	1	OP	6
	Vocal Technique and Choral Practice	2	OP	12
	Vocal, Rhythmic, and Auditory Education	1	OP	2*

Instrumental	Choral and Instrumental Direction	1	OP	1.5*
	Instrumental Training	1	OP	6
	Instrumental Groups for the School	1	OP	6
	Instrumental Training	1	OP	6
Auditory	Analysis, Listening, and Creation	1	OP	3
	Vocal and Auditory Education	1	OP	3*
	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*
	Hearing and Musical Comprehension and Use of Audiovisual Technologies	1	OP	1.5*
	Listening Education	1	OP	6
	Vocal, Rhythmic, and Auditory Education	1	OP	2*
Didactic	Didactics of Music I	1	OP	6
	Didactics of Music II	1	OP	3
	Didactics of Music and Repertoire in Early Childhood	1	OP	4.5
	Music Education and its Didactics	1	OP	6
	Didactics of Music Education	1	OP	3
	Didactics of Music Education II	1	OP	3
	Didactics of Musical Expression	1	OP	6
Repertoire	Didactics of Music and Repertoire in Early Childhood	1	OP	4.5*
	Creation and Selection of Musical Repertoire for the Classroom	1	OP	6
	Music Repertoire in the School	1	OP	3
Musical Language	Musical Language	1	OP	6
	Foundations of Musical Language	1	OP	6

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Rhythm, movement and dance	Music and Movement	1	OP	6
	Rhythmic Education and Movement	1	OP	6
	Dance at School	1	OP	3
	Rhythm and Dance Training	1	OP	6
	Corporal Expression and Dance	1	OP	6
	Vocal, Rhythmic, and Auditory Education	1	OP	2*
Music and New Technologies	Music Education Resources with ICT	1	OP	6
	Hearing and Musical Comprehension and Use of Audiovisual Technology	1	OP	1.5*
	New Technologies for Music Education in the School	1	OP	6
	Technology Applied to Music Education	1	OP	6
History of Music	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*
	History of Music: Evolution, Renovation, and Styles	1	OP	3
Musical Heritage	Listening as an Educational Element. History of Music. Musical Heritage and Folklore	1	OP	2*
	Music in Cultures	1	OP	6
	Music as Cultural Expression	1	OP	6
Active Musical Pedagogy	Planning, Criteria, and Musical Practice in the Current School	1	OP	6
	Musical Games	1	OP	6
	Traditional Music Education Methods	1	OP	6
	Current Music Education Methods and Models	1	OP	6

Curriculum and Research	Curriculum and Research Development for Music Education	1	OP	6
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* Modules that include content from two thematic areas and divide their credits.

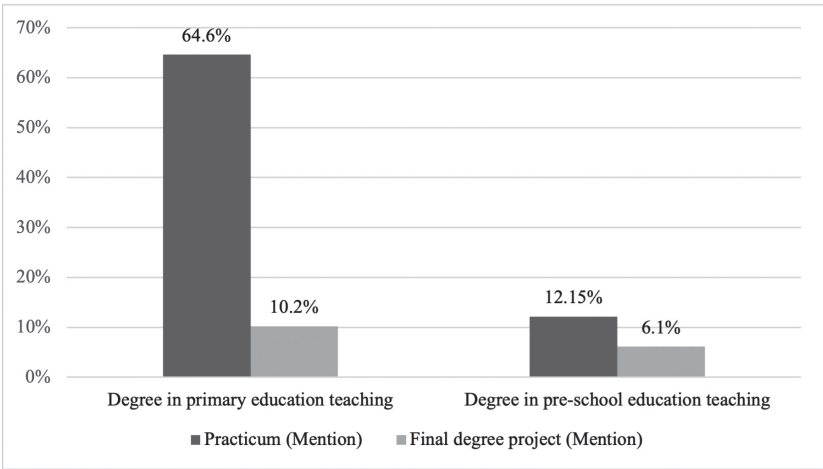
¹ OP = optional.

Hardly any modules have the same names on the early-childhood degrees, although a similar distribution of content across the different universities is observed and all of them organise their modules with content for vocal, instrumental, auditory, and didactic training, principally. The majority use generic names that match those used in the pri-

mary degrees. Only the Didactics of Music and Repertoire in Early Childhood module specifically mentions the early childhood stage.

Finally, programmes that offer specific practices and final degree projects for the mention in the Primary and Early-Childhood degrees are analysed (see Figure 4).

FIGURE 4. Degrees that include specific practices and final degree projects for the mention.



Of the centres that offer the Degree in Primary Education with a Mention in Music Education, 64.6% have specific practices for this mention. The teaching varies greatly, ranging from 6 credits (Universidad Complutense de Madrid) to 12 credits (Universidad de Cádiz), where only part of the total placement is done in institu-

tions linked to the nature of the mention. Equally, there are centres where the practice has a greater teaching load and is fully focussed on the specialism of the mention, as at the Universidad Autónoma de Madrid (27 ECTS credits) or the Universidad de Extremadura and the Universidad de Girona (24 ECTS credits). Another way of



organising the mention placement is displayed by the Universidad de Santiago de Compostela where students are required to do a work project linked to the mention, which is allocated a value of 3 credits from the total number of credits that the practices include.

On the other hand, a small number of centres require a specific final degree project for the mention ($f = X$; 10.2%). The Universidad de Santiago de Compostela indicates that, in the final degree project, the development of the specific competencies of the mention is contemplated, with a value of 3 of the 9 credits assigned in total.

In the Degree in Early-Childhood Education, the percentages are lower, as fewer centres offer the mention in this qualification. It is also observed that 12.15% of the centres have specific practices that assign from 6 to 27 ECTS credits. Only 6.1% (the Universidad de Alicante, the Universidad Autónoma de Madrid, and the Universidad de Girona) refer to a Mention in Music Education final degree project. Finally, a large number of centres (36.7%) do not offer mention practices or final degree projects in any of their programmes, even when they have the Mention in Music Education.

3.4. Teaching load on modules in the Mention in Music Education

The teaching load of the modules has been classified in thematic categories that quantify the number of credits to identify which categories have the

most weight within the mention. Figure 5 shows that the Instrumental category has the greatest load, followed by Didactics, Vocal, and Auditory. There is also a significant presence of all of the modules relating to Rhythm, movement, and dance, as well as Musical Language, and the Active Musical Pedagogy category, which includes those that cover current educational methods and Creative Musical Practices.

The areas of History of Music, Music and new technologies, and Music and Diversity are present to a lesser extent. The last of these includes modules that cover musical interventions with students with special educational needs, as at the universities of Almería and Girona. The thematic areas with the lowest teaching load are Musical Heritage, which covers aspects such as the wealth and musical diversity of different cultures, at the Universidad de Oviedo and the Universidad de Alicante, and the Composition and Creation area and the area of Repertoire. With just one entry, the Curriculum and Research category is only offered at the Universidad Pública de Navarra.

Credits are distributed differently across the thematic areas in the early childhood degrees. Figure 6 shows that Vocal Training has greater weight than in primary syllabuses, where the Instrumental area has greater presence. It is followed by Didactics and Rhythm, movement, and dance, which have greater importance in this stage than in the primary stage.

FIGURE 5. Teaching load of modules by thematic area in the Mention in Music Education on the Degrees in Primary Education.

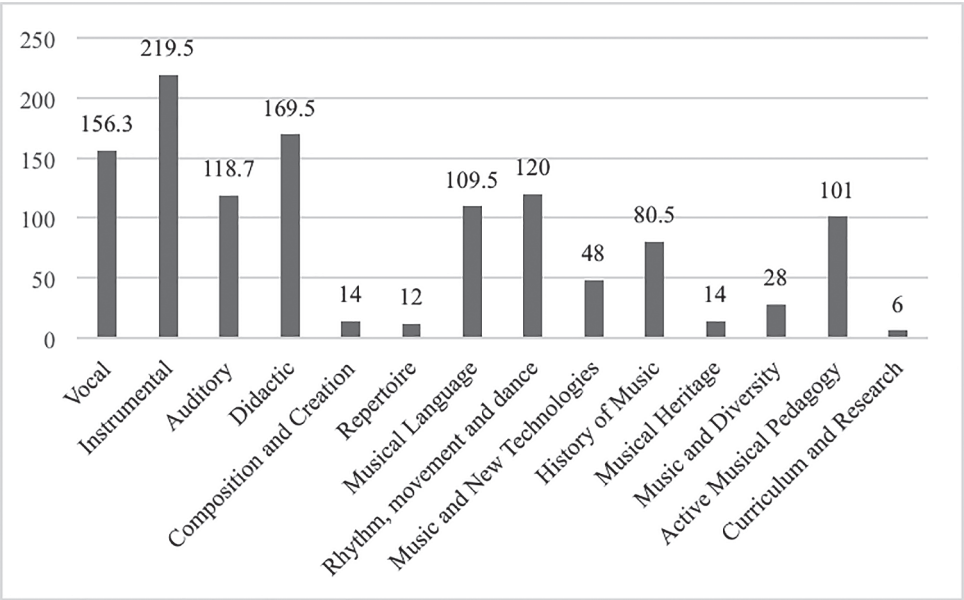
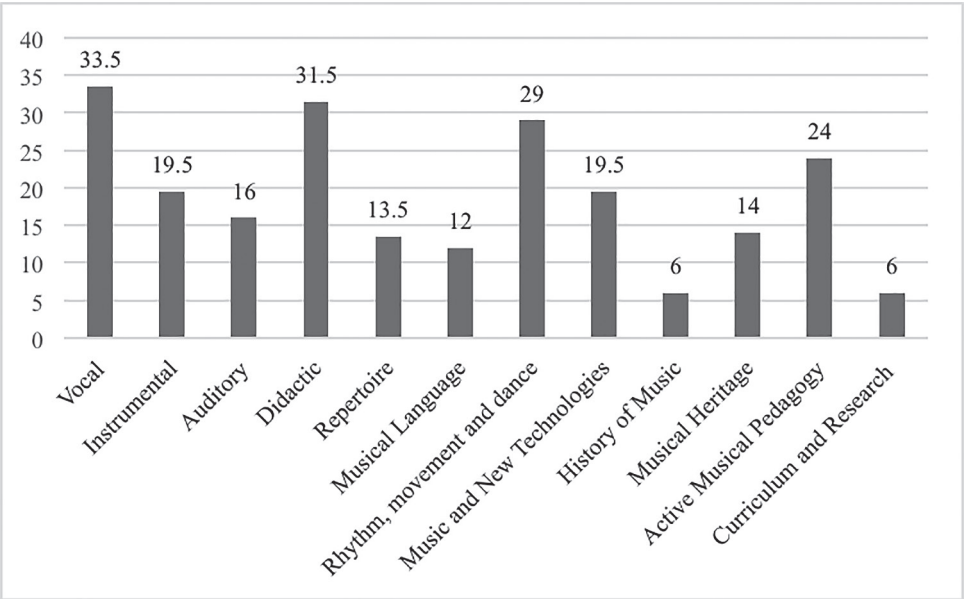


FIGURE 6. Teaching load of modules by thematic areas in the Mention in Music Education of the Degree in Early Childhood Education.



There is also a significant presence of the areas of Active Musical Pedagogy, Music and New Technologies, and Repertoire, which includes modules of active Repertoire Selection for the Early-Childhood Classroom, for example at the Universidad de Salamanca and the Universidad Autónoma de Madrid.

Some areas are not offered at this stage, such as Composition and Creation and Music and Diversity.

4. Discussion and conclusions

The aim of this research was to: (a) explain the offer of the universities in Spain that deliver the Mention in Music Education by autonomous communities and Cities in Spain; (b) establish the availability of the Mention in Music Education in the primary and early-childhood degrees, the distribution of the different modules, and the access requirements; (c) examine the teaching load of the modules in the degrees with a Mention in Music Education and to classify their content by thematic areas; (d) to study the presence of specific placements and final degree projects for the Mention in each of the universities from Spain.

Regarding the first objective, it has been observed that Primary Education and Early-Childhood Education degrees are present in autonomous communities and cities that have faculties of education, even though not all of them offer the Mention in Music Education in their programmes. There are

no statistically significant differences in the number of mentions offered in each of them.

In relation to the second objective, the results show that the offer of the mention in the Primary Education and Early Childhood Education degrees is very uneven, being much higher in the former. Likewise, the modules are in most cases concentrated in the third and fourth years, followed by the mentions that group the topics (courses, modules, subjects) corresponding to the mention in the fourth year, given that many centres combine all of the mention there. This is the most common distribution in the Primary Education and Early-Childhood Education degrees. As for access requirements, a very low percentage of programmes have any type of these. Some universities do not have requirements but instead have recommendations.

If we pause to consider the third objective, the teaching load of the modules in the Mention in Music Education in the Degree in Primary Education, the Instrumental category has the most credits, followed by Didactics, Vocal, and Auditory. All of the modules relating to Rhythm, Movement, and Dance also have an important presence, as well as Musical Language, and Active Musical Pedagogy, which include modules that tackle Current Education Methods and Creative Musical Practices. In the case of the Mention in Music Education in the Degree in Early-Childhood Education, some variations are observed, with the Vocal category predominating

followed by Rhythm, Movement, and Dance and Active Musical Pedagogy in this order.

The last objective was to analyse everything relating to the provision of specific placements and final degree projects for the mentions. We observed that the percentage of centres that offer practices in the Mention in Music Education in Primary Education has fallen notably, and that this fall is still more notable in the mention in early-childhood as fewer centres offer it. With regards to the final degree project, most universities do not offer the possibility of doing it on the Mention in Music Education. One cause of this situation may be that although the final degree project module is not specific, teachers from the mention are allocated so that students can do these works on topics that are closer related to the mention, and so there is a limitation owing to the teaching staff's teaching load.

If we analyse the possible consequences of the changes identified between the specialism and the mention, we can see that the reduction in the number of credits affects the training of the students. As an example of this, under the previous legislation there were obligatory shared modules that have now been eliminated. At present, students can acquire the Mention in Music Education without studying *Rhythm and Dance Training*, which used to be a core module at all of the universities. However, it is now optional (Berrón, 2021). Furthermore, after carrying out the analy-

sis, it was found that there are areas in the early-childhood stage with no type of representation, such as Composition and Creation and Music and Diversity. In addition, the option of doing practices that are specific to the Mention in Music Education is not very high, something that is more striking in the case of the Degree in Early Childhood Education.

If we return to the debate on the preference between generalist or specialist teachers and consider what a number of authors (Aróstegui, 2006; Berrón, 2021; Carbajo, 2009; Cremades-Andreu & García-Gil, 2017; Esteve *et al.*, 2007; López *et al.*, 2017; Serrano *et al.*, 2007) have stated, the backwards step in the training of music teachers is apparent, as is the loss of credits and of training capacity. Even so, taking this mention to be able to teach this subject in the school is always recommended. Blanco-García and Peñalba-Acitores (2020) also underline that the training of teachers in the Mention in Music Education has been reduced in relation to the speciality and that music training is limited. They also note that there is insufficient emphasis on developing Listening for Creation, and that the Musical Heritage category has insufficient presence, something that matches the results of our study.

Regarding initial training for secondary music teachers, Hernández-Portero and Colás-Bravo (2022) establish the analysis categories of Musical Training, Didactic Training, and Technological Training of Teachers. In conclusion, they note the lack of pedagogical

and technological content in this training. This matches the results of the research, which show that technological training is present, but not to the same level as other categories such as vocal training for example. Suomi *et al.* (2022) note that this reduction in hours can result in the musical objectives of their country's curriculum not being achieved. This analysis would correspond with the content of the present article.

By comparison, one positive aspect is the appearance of a specific mention in the Degree in Early Childhood Education, wholly destined to content from this level. As earlier studies have shown, this mention has high enrolment because of the affinity that teachers feel and its usefulness for them in their future practice, even if it does not provide professional training (García-Gil & Bernabé, 2019). According to the authors, this might be because of the importance of music, as it is an element that is very much present in the everyday lives of students at this stage. On these lines, Cuenca *et al.* (2021) observe that it might be due to a smaller offer of mentions in the Early-Childhood Education Degree than in the Primary Education Degree – which has seven different mentions, compared with the four mentions in early-childhood – and the dual availability of the Mention in Music Education in morning and afternoon shifts at the university identified in their study.

Although the current overall picture relating to various questions concerning the delivery of the Mention in Music Ed-

ucation at the different Spanish universities is shown, it is apparent that the move from the specialism to the mention has involved a backward step, not only in the number of credits but also in the training capacity and in the provision of a broad education that is needed to be able to teach music as a subject at school correctly. Furthermore, it is advisable to take this itemisation of the situation of the Mention in Music Education into account in the event that the publication of the development orders to improve university education approved by Royal Decree 822/2021 goes ahead, and modifications are finally made to the mentions with the ECTS credits increasing to 48. The research carried out up to now has clearly indicated a need to increase the teaching load to achieve the objectives set in the national curriculum in the area of music education.

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