

# Training in contemporary music and its use by conservatory teachers in Spain

## Formação e Uso de Música Contemporânea por Professores de Conservatórios na Espanha



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**Abstract:** This study delves into teachers' knowledge of training in and use of contemporary music at different conservatories across Spain. The objectives focus on the need to analyze why contemporary music is not taught uniformly in the different conservatories, leading to questions about the use made by teachers. Research has been designed using 113 participants forming part of this conservatory teaching staff and who responded to an ad hoc questionnaire. The results show that teachers consider themselves poorly trained and thus scarcely handle this content. Correlations are found between the training teachers receive in how to approach contemporary music and their use of it in conservatory classrooms. This data provides some responses to the issues and questions that should be explored further to find solutions and improve in this area. Contemporary music forms part of daily life and its study provides

well-rounded development for current students, with conservatories being key places to carry out this type of research.

**Keywords:** contemporary music. education. conservatories. teacher training.

**Resumo:** Este estudo investiga o conhecimento, o treinamento e o uso da música contemporânea por professores de diferentes conservatórios da Espanha. Os objetivos se concentram na necessidade de analisar por que a música contemporânea não é ensinada de maneira uniforme nos diferentes conservatórios, o que leva a perguntas sobre o uso realmente feito pelos professores. Assim, a pesquisa foi elaborada com 113 participantes que fazem parte do corpo docente do conservatório e que responderam a um questionário ad hoc. Os resultados mostram que os professores se consideram mal treinados e, portanto, dificilmente lidam com esse conteúdo. Foram encontradas correlações entre o treinamento que os professores recebem sobre como abordar a música contemporânea e o uso que fazem dela nas salas de aula do conservatório. Esses dados fornecem algumas respostas para as questões e perguntas que devem ser mais exploradas para encontrar soluções e melhorar essa área. A música contemporânea faz parte da vida cotidiana e seu estudo proporciona um desenvolvimento completo para os alunos atuais, e os conservatórios são locais importantes para a realização desse tipo de pesquisa.

**Palavras-chave:** música contemporânea. educação. conservatórios. formação de professores.

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## 1. Introduction

Over the past few years, the teaching of contemporary music has attracted greater interest and has been the subject chosen for various research projects focused both on conservatories (García Torán et al., 2023; Peris, 2023; Vicente and Aróstegui, 2003) and primary and secondary schools (Cureses, 1998; Murillo and Tejada, 2022). For this reason, an analysis has been done to examine the views held by teachers at conservatories, while a questionnaire has also been conducted that reflects, through the various questions posed, the current reality on this subject as perceived by the teachers.

### 1.1 Definition of contemporary music

Contemporary music is a broad term that refers to music created today or in the twentieth and twenty-first centuries. Nevertheless, as some authors have noted (Fubini, 2005; Morgan, 1999), it is difficult to pinpoint the beginning of this period.

The predominance of tonal order in Western musical practice up to the end of the nineteenth century is conclusive; however, contemporary academic composition as of the beginning of the twentieth century saw the perspectives of music as well as its temporal and spatial structures expand, formal elements such as rhythm, melody and harmony began to free themselves from the tonal pattern, and the elements of sound were also modified. Composers such as Schönberg, Webern or Boulez, among others, worked on the loss of prioritization of melody, harmony, and conventional rhythms through technical processes such as atonality, serialism, and integral serialism (Alvarado, 2020).

Along these lines, Vela (2020) points out that the term contemporary is more an aesthetic rather than a stylistic premise, and thus the limitations. Barce (1996) agrees with this idea, arguing that it is a question of style rather than chronology. It is only considered contemporary if it completely renounces the tonal system. The expression "contemporary music" refers

to all works stemming from more or less complete breaks with the tonal tradition (Menger, 1983). As a result, there are certain difficulties associated with listening to and understanding this music (Gomila, 2008; Packalén, 2005) as well as with its interpretation (Wuorinen, 1964).

Following these examples, one can say that contemporary music is considered to be artistic expression in the musical field composed from the beginning of the twentieth century and which meets the requirement of breaking with the tonal hierarchy (García Torán & Monreal-Guerrero, 2021).

## 1.2 Use of contemporary music in music conservatories

The inclusion of contemporary music in education has long been a topic of interest in the academic community. If the focus is put on its use in music conservatories, the research encountered is quite varied. Authors such as Vicente and Aróstegui (2003) point out that in higher-level conservatories there is a “predominance of music from the late Baroque to the beginning of the twentieth century” (p. 24).

Shortcomings in the teaching of contemporary music in centres offering a higher level of musical specialisation, such as the conservatories, just before the end of the twentieth century are well known (Cureses, 1998).

The low use of contemporary music in specialised education (In Spain, this refers to subjects outside the general education system such as music, dance and fine arts) may be due to various factors. Laucirica et al. (2012) have concluded that, in conservatories, the teaching staff is essential for students’ enjoyment of this type of music. Along these lines, various authors (Muñoz, 2003; Ordoñana et al., 2006) note there is a parallelism between the level of knowledge the teachers have of this music and its higher use. Likewise, teachers who use contemporary music rate it more positively. Sánchez Verdú (2004) argues that the difficulty usually

comes from the fact that performers must “forget” the technique they have learned in order to explore performance styles that differ from the traditional one. Referring to a specific example of this situation, García Torán and Monreal-Guerrero (2021) point out that, in the ongoing training of teachers in academic music of the twentieth and twenty-first centuries, there is a clear absence of specific training both in this area and in the content taught in the classroom, resulting in there being very little contemporary music education offered in music conservatories in Castile-Leon.

Mateos (2011) reflects on this reality regarding the knowledge music education students have of contemporary music. Mateos states that conservatory studies would increase familiarity, and a more advanced level of these studies would in parallel prompt an increase in this familiarity. Nevertheless, in the vast majority of cases, the training received in music conservatories remains stuck in the past. Other authors, such as González and Santapau (2019), note that Contemporary Academic Music (*Música Académica Contemporánea*, MAC in its Spanish abbreviation) does not appear on the curricula of four professional music conservatories in various Spanish autonomous regions, a notable fact given that it indeed has a presence on the current musical scene at concert halls or on general broadcast channels such as radio or television. These authors suggest this could be due to the fact that changes in the musical structure of the MAC, and its lack of inclusion on the curriculum in professional music conservatories at decisive learning ages, may prevent the creation of a socio-cultural link with it due to a lack of familiarity with the style (González & Santapau, 2019).

Along the same lines, Peris (2023) also shows in his research that the teaching of contemporary music in several conservatories analysed is insufficient, with huge disparities between them, substantiating the previous research.

Conversely, Vela (2020) has pointed out that the presence of contemporary music in the teaching of higher-level music

education in Spain is very low and is subject to, in most cases, the students choosing it for specific optional subjects, establishing an educational inequality among the students. Likewise, the theory and design of the curriculum are not aligned with practice, given that the performance of atonal works happens only in isolated cases in the majority of instrumental specialties (García Torán & Monreal-Guerrero, 2021; Ordoñana et al., 2006).

According to Fernández (2020, p.189) “students find avant-garde music different but at the same time motivating, expressive and imaginative. It is a way of being able to develop creativity from personal experience”. Even so, the same author points out that students still prefer tonal approaches within their musical repertoire. With respect to this idea, Almoguera Martón (2016) points out that in contemporary music it might be more difficult to arouse positive feelings among the audience as well as among the performers and students.

García Toran et al. (2023) express all of the aspects highlighted above. They point to an imbalance in training in this style, depending on the centre where the music studies are done and the instrumental specialty. And in terms of the content and methodological characteristics of these subjects, they note a clear lack of consistency. Moreover, with regard to the training of teachers in contemporary music, there is a wide variety of situations, ranging from teachers who received no training at all to the complete opposite. Likewise, they highlight the need to reinforce this ongoing training, and they note that teachers are overwhelmingly in favour of including this genre during training because of the benefits to students in their overall musical training beginning in the early stages of learning. Similarly, they point to a lack of interest from the general public towards contemporary music as one of the reasons why less time and effort is invested in its teaching.

In regard to this idea Peris (2023) provides a unique approach, putting forth that the musical event inexorably requires two parts: a transmitter and a receiver. Therefore, it is necessary for both

parties to be prepared to fulfil their role; the transmitting party to interpret or reproduce a sound discourse and the receiving party to receive and understand this discourse. In the educational system, the conservatories are the transmitting party and those in charge of training, while the receiving party is made up of primary and secondary education centres. Recent research on usage in primary and secondary education highlights that this receiving side is also less focused on contemporary music (Murillo & Tejada, 2022).

### 1.3 Objectives

Taking all of the preceding into account, the main objective of this research is to determine what level of training conservatory teachers consider they have in contemporary music, and whether there is currently widespread use of contemporary music in professional and higher-level music conservatories. Other intended objectives are:

- 1) Find out the extent to which teachers feel qualified to give classes, to aurally analyse a musical work or a score, or to do arrangements of contemporary music.
- 2) Research the extent to which teachers address contemporary music content and which type of content.
- 3) Find out how much time teachers devote to working on contemporary music in their educational programs and how they approach it.
- 4) Analyse the relationship between the level of training teachers consider they have and their use of the textbook and other educational materials.
- 5) Explore the relationship between the training the teachers have and their use of contemporary music.

### 1.4 Method

To meet the objectives set out, a descriptive research design with a quantitative approach was established. A methodological design built on two phases was proposed:

Phase 1: Statistical-descriptive analysis of the data.

Phase 2: Correlational analysis of the data.

In the second phase, a correlational study was done at a single point in time to determine the relationship between the level of training that teachers consider they have and their use of the textbook and other educational materials, and between the variables forming part of the training block and the variables forming part of the usage block in conservatory classrooms.

### ***Participants***

The target population of the research was teachers at professional conservatories nationwide, and the type of sample selection used was non-probability and by convenience. A resulting sample of  $n = 113$  teachers was obtained. The resulting sample was comprised of a total of 42 women (37.2%) and 71 men (62.8%). All were currently active music teachers from different parts of Spain (mean 41.32,  $SD=10.006$ ). All of them expressed their informed consent to participate in the research.

### ***Instrument***

An ad hoc questionnaire was designed to gather information (Table 1). Once the final instrument had been developed, its content validity was assessed using the expert judgement method. This process featured six judges, including teachers and specialists in music education. The instrument was created using the Google forms tool.

### ***Research design***

The research has a quantitative nature through the use of a questionnaire to gather information and poses a methodological design in which a statistical-descriptive analysis is made to see what level of training teachers have in contemporary music and its use in professional and higher-level music conservatories in Spain.



Table 1 - Structure of the questionnaire

<b>Socio-demographic data</b>
Sex
Educational level
Number of years teaching
Main centre where you work
Mark the highest level of conservatory qualification
<b>BLOCK 1. Training in contemporary music</b>
1.1. What level of knowledge do you have in contemporary music?
1.2. To what extent do you feel qualified to teach classes in contemporary music?
1.3. To what extent do you know the theoretical foundations of contemporary music?
1.4. To what extent do you feel qualified to aurally analyse a work of contemporary music?
1.5. To what extent do you feel qualified to analyse a contemporary music score?
1.6. To what extent do you feel qualified to do arrangements or make compositions of contemporary music?
<b>BLOCK II: Use of contemporary music in the classroom</b>
2.7. To what extent do you address contemporary music content in the classroom? Tick the boxes of the contemporary music content you deal with in the classroom:
1. Works from the first half of the twentieth century.
2. Works from the second half of the twentieth century.
3. Works from the twenty-first century.
4. Works by male Spanish composers.
5. Works by female Spanish composers.
6. Others.
2.8. Do you use audition to teach contemporary music?
2.9. Do you do activities where students attend educational concerts of contemporary music within or outside of school?
2.10. Do you use textbooks to approach the teaching of contemporary music?
2.11. Do you use educational materials other than the textbook?
2.12. Do you do instrumental or vocal performances of contemporary music in the classroom?
2.13. Do you arrange or compose contemporary music for the classroom?
2.14. Do you give guidelines to students so they can create their own contemporary music compositions?
2.15. In your course syllabus, do you generally devote sufficient time to dealing with contemporary music content?
2.16. In your course syllabus, do you devote the same amount of time to contemporary music content as you do to other periods in the history of music?

Source: the authors.

### **Procedure**

The questionnaire was distributed online, mainly via e-mail. The information was collected at a single point in time. The tool used for statistical analysis was SPSS Statistics V. 20 and Excel was used for the graphic presentation of the results.

## **2. Results**

From a total of 113 teachers, 79.6% work in a professional conservatory or accredited centre and 20.4% in a higher-level conservatory or accredited centre. The conservatory qualifications the participants have are elementary level (1.8%), Bachelor's degree (32.7%) and Master's degree (65.5%). The educational level of the teachers can be seen below (Table 2).

**Table 2 - Educational level of teachers**

Education	Frequency	Percentage	Valid Percent	Cumulative Percent
Baccalaureate	2	1.8	1.8	1.8
Vocational training (VET)	1	.9	.9	21.2
University degree or equivalent	40	35.4	35.4	56.6
University Master's degree	49	43.4	43.4	100.0
Doctorate	21	18.6	18.6	20.4
Total	113	100.0	100.0	

*Source: the authors.*

It is noteworthy that 43.4% of the teachers hold a Master's degree, indicating that many of them have completed their official conservatory degrees with university training. Additionally, 18,6% hold a Doctorate degree.

Within the socio-demographic data, strata were organised to determine the number of years the teachers had been teaching

(Table 3). Similar percentages were obtained, although the highest percentage (34.5%) corresponds to teachers who have been teaching for between 21 and 30 years. To a lesser extent, and with the same percentage (20.4%), are teachers who have been teaching for fewer years (0-10) and those who have long-term experience (31-40).

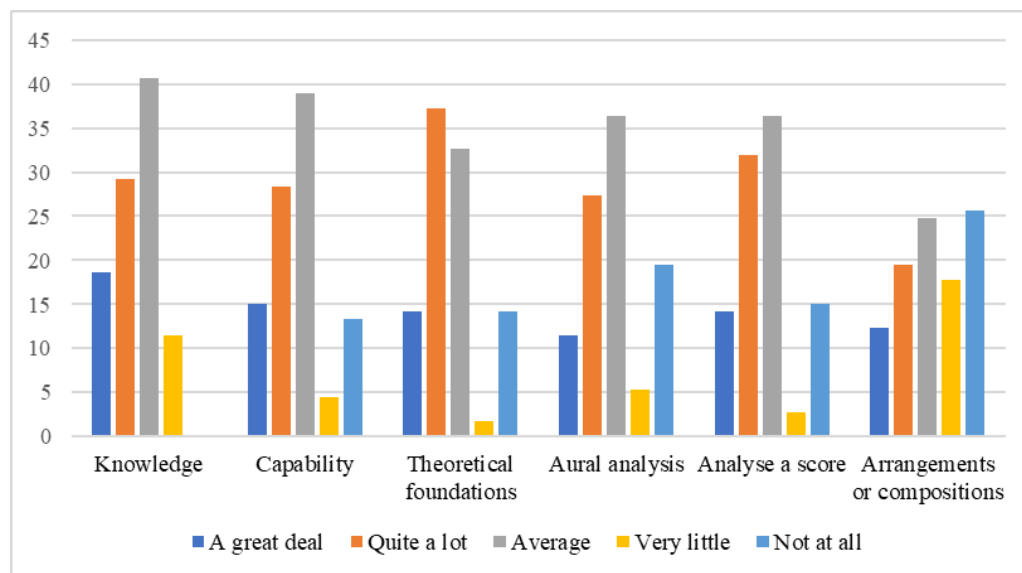
**Table 3 - Number of years teaching Music**

Years	Frequency	Percentage	Valid Percent	Cumulative Percent
0-10	23	20.4	20.4	20.4
11-20	28	24.8	24.8	45.1
21-30	39	34.5	34.5	79.6
31-40	23	20.4	20.4	100.0
Total	113	100.0	100.0	

*Source: the authors.*

Regarding the training in contemporary music the teachers consider they have (Figure 1), they indicate that the degree of knowledge they have is good, none of the teachers state that they have no knowledge at all, and almost half of them (47.8%) consider they have a lot or quite a lot of knowledge. Nevertheless, if we compare this data with the extent to which they feel qualified to teach contemporary music, we can see an increase in less positive values. Despite the fact that no teacher indicates that they have no training at all, 13.3% of them consider they do not feel qualified at all to teach contemporary music.

Figure 1 - Perceived training and capability to teach contemporary music



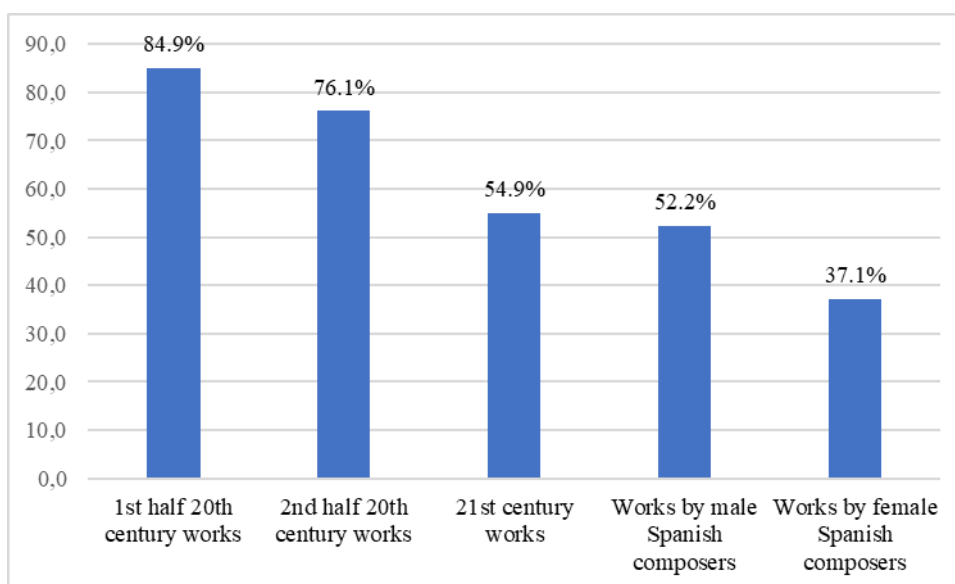
Source: the authors.

The teachers indicate they have a great deal or quite a lot of knowledge about the theoretical foundations of contemporary music (47,8%), compared with 11,5% who know very little or nothing and 40,7% who have an average knowledge. In regard to the extent to which they feel capable of aurally analysing a work of contemporary music, 38.9% consider themselves to be quite capable or very capable of doing so. This figure increases (46.1%) in the extent to which they feel able to analyse a contemporary music score. Lastly, the extent to which they feel qualified to do arrangements or make compositions of contemporary music is the area in which the teachers feel least qualified, with 43.4% considering that they feel little or not at all qualified to do so.

As to the use of contemporary music in the classroom, results on how much they deal with this content in the classroom show that 41.6% of the teachers deal little or not at all with contemporary music content in the classroom. Additionally, 31.9% of teachers note that they make average use of the content on this period of music, and only 26.5% indicate that they address

contemporary music in the classroom a great deal or quite a lot. In regard to the type of contemporary music they deal with, it can be seen that teachers mainly focus on works from the first half of the twentieth century (84.9%), followed to a lesser extent by works from the second half of the twentieth century and works from the twenty-first century (Figure 2). The results on the use of works by Spanish composers show gender differences, with 52.2% using works by male composers and 37.1% using those by female composers.

Figure 2 - Contemporary music content covered in the classroom



Source: the authors.

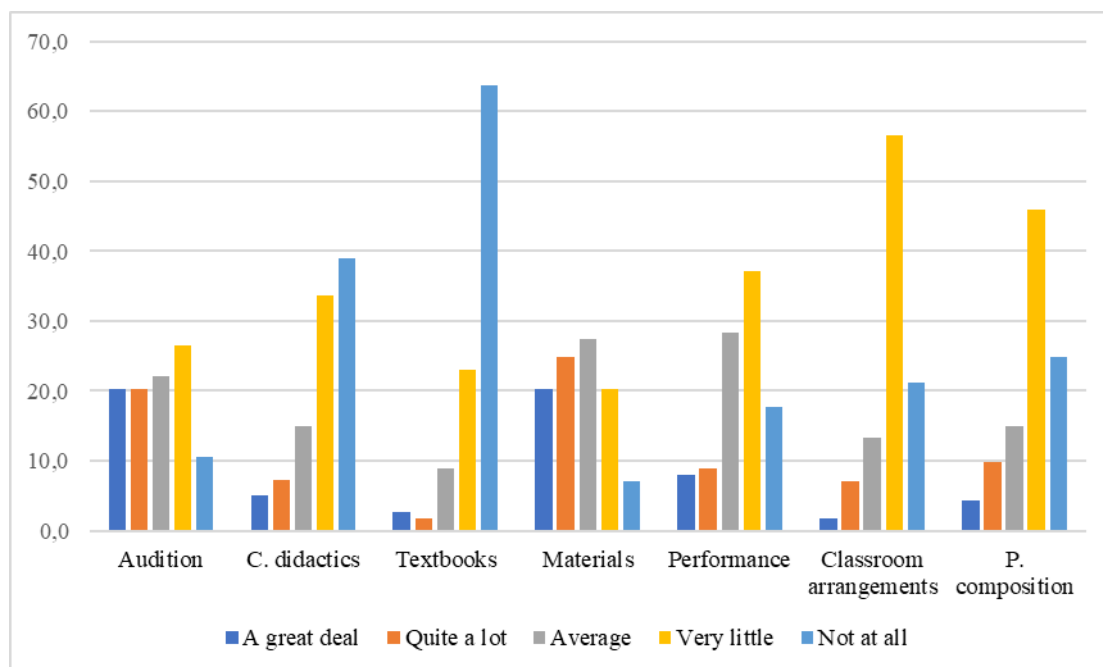
On this question of type of music, teachers also note they use current works by composers from their region, contemporary choral music works, works by living composers such as John Williams, Hans Zimmer, the group Emerson, Lake & Palmer, Freddy Mercury, Shostakovich, Hindemith, newly created works in collaboration with male and female composers from their region, and some teachers state as well that they perform improvisation and their own contemporary compositions with the students.

With regard to the way in which they approach contemporary music in the classroom (see Figure 3), 62.9% of teachers indicate

they usually use, either a great deal or quite a lot, audition to teach contemporary music. Conversely, 72.5% state that they make few or no trips to educational concerts away from the school. As for work materials, most teachers report that they do not use the textbook to teach contemporary music (86.7%), while 45.2% use educational materials other than the textbook such as scores, videos and online resources and, to a lesser extent, software for music creation, materials they create themselves and resources from other artistic expressions, which they explained in detail. Moreover, 54% of teachers do not perform contemporary instrumental or vocal music in the classroom.

This percentage increases when asked if they do arrangements or make compositions of contemporary music for the classroom (77.8%) or if they provide guidelines for students to make their own contemporary music compositions (70.8%).

Figure 3 - How contemporary music is used in the classroom

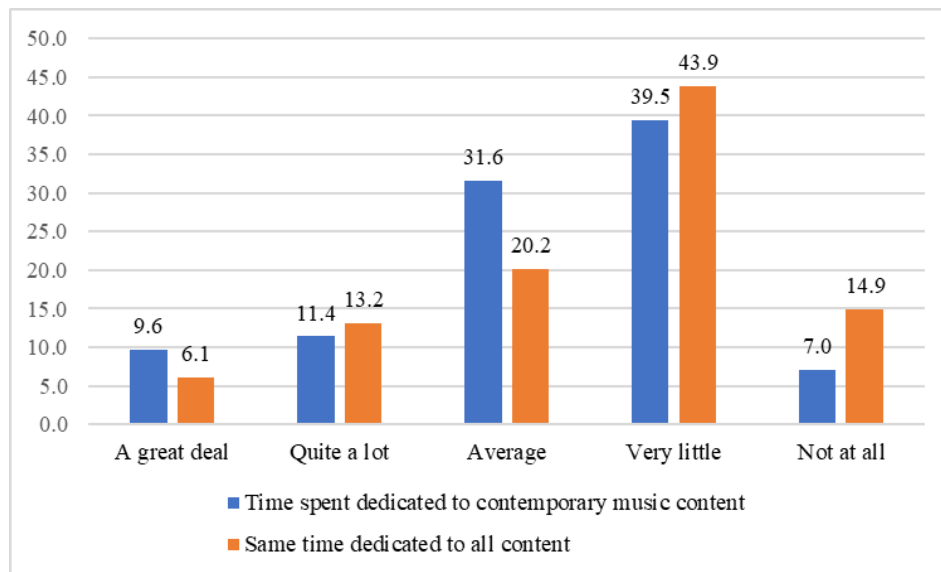


Source: the authors.

The results obtained regarding the time teachers devote to contemporary music in the course educational programming show

that 46.5% of teachers note that they spend little or not enough time on contemporary music content (Figure 4).

Figure 4 - Time devoted to contemporary music in the Course educational programming



Source: the authors.

With an even higher percentage, 58,8% of teachers do not devote the same amount of time to contemporary music content as they do to other periods in the history of music, or they do so very little. Conversely, 21% of teachers do indeed dedicate a great deal or quite a lot of time to working on this content in the classroom.

The level of correlation between variables is shown below (Table 4). As can be seen, there is no significant relationship between the capability variable and the questions asked in the questionnaire about use of the textbook ( $r = 0.22$ ) and other educational materials ( $r = 0.29$ ). However, there are indeed significant correlations between the variables regarding the degree of capability that teachers consider they have to teach contemporary music and the extent to which they deal with contemporary music content in the classroom ( $r = 0.66$ ). Similarly, there are numerous significant correlations between

the degree to which they feel capable of analysing a work of contemporary music aurally and the use of audition to teach contemporary music ( $r = 0.46$ ), and also between the degree to which they feel able to do arrangements or make compositions of contemporary music and the use of these types of arrangements in the classroom ( $r = 0.44$ ).

**Table 4 - Correlations by variable**

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1. Knowledge	1.00															
2. Capability	0.76	1.00														
3. Theoretical foundations	0.72	0.74	1.00													
4. Auditory analysis	0.70	0.80	0.80	1.00												
5. Score analysis	0.68	0.75	0.80	0.80	1.00											
6. Arrangements	0.62	0.67	0.66	0.75	0.71	1.00										
7. Content	0.60	0.66	0.54	0.57	0.52	0.46	1.00									
8. Audition	0.48	0.41	0.44	0.46	0.34	0.36	0.54	1.00								
9. C. didactics	0.41	0.38	0.31	0.32	0.34	0.30	0.49	0.43	1.00							
10. Textbooks	0.19	0.22	0.17	0.19	0.15	0.21	0.34	0.26	0.30	1.00						
11. Materials	0.34	0.29	0.28	0.23	0.21	0.19	0.48	0.46	0.23	0.19	1.00					
12. Performance	0.31	0.41	0.22	0.31	0.20	0.22	0.48	0.28	0.39	0.13	0.33	1.00				
13. Classroom arrangements	0.26	0.27	0.20	0.25	0.21	0.44	0.35	0.23	0.32	0.16	0.29	0.36	1.00			
14. P. composition	0.37	0.37	0.41	0.34	0.35	0.50	0.38	0.24	0.35	0.21	0.35	0.23	0.49	1.00		
15. Educational program	0.49	0.56	0.43	0.43	0.44	0.35	0.64	0.43	0.50	0.19	0.48	0.51	0.28	0.44	1.00	
16. Time	0.45	0.41	0.34	0.33	0.40	0.27	0.60	0.42	0.44	0.19	0.46	0.31	0.34	0.34	0.73	1.00

*Source: the authors.*

Finally, it is also noteworthy the correlation between the degree to which teachers feel qualified to teach contemporary music and the frequency with which they perform contemporary music instrumentally or vocally in the classroom ( $r = 0.41$ ) as well as between the degree to which they feel capable of teaching a contemporary music class and the time they devote to contemporary music content in their educational program in relation to other periods in the history of music ( $r = 0.56$ ).



### 3. Discussion and conclusions

The overall objective of this research was to determine the level of training in contemporary music that conservatory teachers considered themselves to have, and if there was currently widespread use of contemporary music in professional and higher-level music conservatories. The other objectives sought were: a) to find out the extent to which teachers feel qualified to give classes, to aurally analyse a work or score, or to do arrangements of contemporary music; b) to research the extent to which teachers deal with contemporary music content and which types; c) to find out how much time teachers devote in their educational program to working with contemporary music and how they approach it; d) to analyse the relationship between the level of training teachers feel they have and use of the textbook and other educational materials; e) to explore the relationship between the training teachers have and their use of contemporary music.

Regarding the overall objective, one could say that training in contemporary music is insufficient to enable its widespread use in professional and higher-level music conservatories in Spain.

With respect to the other objectives, for the first it was found that all the teachers, to a greater or lesser extent, indicated they had training in contemporary music but a large number of them admitted they did not feel at all qualified to teach it. Where higher preparation can be seen is in knowledge of the theoretical foundations of contemporary music and, to a lesser extent but getting a positive response, the degree to which they feel qualified to analyse a score and perform an aural analysis of a work of contemporary music. The research shows that the area in which they feel less qualified is the one related to the creation of arrangements or compositions.

As to the second objective, most teachers state they deal with contemporary music content in the classroom very little or not at all, focusing on works from the first half of the twentieth century.

If we pause a moment on the third objective, the time devoted in the classroom to the teaching of contemporary music is seen

to be quite scarce. A high percentage of teachers note that they spend little or no time on contemporary music content, and an even higher percentage do not devote the same amount of time to contemporary music content as to other periods in the history of music. Regarding the way of teaching this content, the use of audition is more common as compared to the number of teachers who do instrumental or vocal performance of contemporary music in the classroom.

In the fourth objective it can be seen that there is no correlation between the amount of ability teachers consider they must have to teach contemporary music and their use of the textbook and other educational materials, different from the textbook, to deal with teaching this subject.

The last objective was to explore the relationship between the level of training teachers have and their use of contemporary music, finding significant relationships between variables belonging to both blocks. There are correlations between the extent to which they feel qualified to aurally analyse a work of contemporary music and the use of audition to teach contemporary music, and also between the extent to which they feel qualified to do arrangements or make compositions of contemporary music and the use of these types of arrangements in the classroom. Also of note is the significant relationship between the teachers who feel more qualified to teach contemporary music and the time they devote to contemporary music content in their educational program as compared to other periods in the history of music.

This fact leads us to reflect on whether the training that music teachers receive has a didactic approach to transfer it to the classroom or is purely theoretical, making it necessary to influence pedagogical training on this type of music. This is because it has been found that if teachers feel more qualified to teach it, its use also increases (Cureses, 1998; Muñoz, 2003; Ordoñana et al., 2006). Likewise, perhaps it would be advisable to include this music in the initial teacher training (García Torán et al., 2023, García Torán and Monreal-Guerrero, 2021).

Nevertheless, a question arises given that the extent of knowledge that teachers claim to have is good. If a teacher considers themselves to be well trained, what causes them to not feel qualified to teach these subjects? What is the reason behind them not addressing this content and why is the time dedicated to the teaching of contemporary music in conservatories so minimal? As Vicente and Aróstegui (2003) point out, the music used falls between the late Baroque and twentieth century music. Perhaps one of the reasons is due to that low level of familiarity Mateos (2011) notes, which means more familiarity should be encouraged in order to feel a closer kinship to contemporary music. Among the possible solutions to be considered could be the compulsory inclusion of content on contemporary music in all curricula of conservatory studies and, in more general terms, the use of a more comprehensive approach. And also to a greater extent than exists at present.

As González and Santapau (2019) and Peris (2023) have all pointed out, the presence of atonal works on the curricula is quite limited. Even so, as previously stated, the theory and design of the curricula do not correspond to the practice, as the performance of atonal works happens in isolated cases in most of the instrumental specialties (García Torán & Monreal-Guerrero, 2021; Ordoñana et al., 2006). Perhaps a greater presence of this type of music would lead to greater didactic training on its use in teaching.

If, as Fernández (2020) states, avant-garde music is different, motivating, expressive, and imaginative for students, perhaps this could be a good way to move forward. And although atonal music arouses less positive feelings (Almoguera Martón, 2016), it must be learned and known. If this teaching does not take place, the transmitting party (in this case the conservatories) does not fulfill the function noted by Peris (2023), leaving the receiving party (schools and institutes) without getting the message. Then, the creation of new audiences does not take place either and the problem grows.

These are questions that remain unanswered and directly affect the teaching of contemporary music, which is the music that forms part of daily life. More research should be done in this area to find answers to these questions and discover solutions for improvement in this field.

The contribution of this study to the field of knowledge is that it shows the deficiencies that have a direct influence on the social functioning and development of this type of music. And this type of music is of great importance due to its present-day content and new forms, which are so essential in obtaining a comprehensive and quality education.

Regarding the limitations of the study, the sample was small, although a large number of teachers were asked to complete the questionnaire. It would be interesting to expand the number of participants to get a broader view.

Looking to the future in respect to studies related to this field, the same results have appeared throughout the years. Perhaps a series of measures to be implemented in Spanish conservatories, such as making a fixed percentage of contemporary music compulsory on the curriculum or including works by both male and female Spanish composers, as well as providing pedagogical teaching on how to introduce this content in training courses, could accordingly be factors for improvement.

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