

Music teacher training: where we come from and where we are going

The training of music teachers in Spain began in a generalised manner in the nineties, at the same time as the subject into the educational system. The creation of the European Higher Education Area (EHEA) in 2010 meant a change in the rules of the game which, on the one hand, led at least on paper to a change in the university teaching-learning model, now based on the student. Likewise, for the primary music teacher training curriculum, it resulted in a clear decrease in the number of enrolments and in the number of specific credits dedicated to music education, despite the change from 3 to 4 years of training. As for the training of Secondary School Music teachers, the EHEA meant moving from a Pedagogical Adaptation Course for graduates to a Master's degree, and therefore with a greater number of credits and a more developed curriculum. As regards the teaching staff of Artistic Education, nothing has changed, their training being practically limited to the knowledge and mastery of their instrument or subject.

The present public call for the LEEME journal wants to deal with these issues related to the training of Music Teachers both at national and international level, for which it invites researchers in this field to submit articles of a philosophical, political, empirical nature, etc., which shed light on issues related to the training of Music Teachers at both ordinary and artistic teaching levels. Thus, this Monographic seeks to provide different perspectives on some of the topics suggested below:

- What does society and the school demand from a music teacher in terms of both ordinary and artistic education?
- What initial training they receive.
- What permanent training does he/she receive.
- Consequences of educational policies of curriculum reform and their reflection in the training curriculum of music teachers.
- Consequences of the European Higher Education Area on the training of music teachers.
- Music teacher training in Spain and other countries.
- Consecutive model versus intensive model of teacher training.

- Professional cultures of music teachers.
- Tensions in the identity of music teachers: music-education; specialist - generalist; theory - practice.
- The concept of Music and the styles that these curricula defend.
- The training of university teachers who teach these degrees.

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