



MONOGRAPH

Editorial: Innovation in music education

Editorial: Innovación en educación musical

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The recommendations of the European Council of 22 May 2018 warned of the need to achieve quality education that has as its driving force the acquisition, by citizens, of key competences for the development of lifelong learning or learning for life. These competences, together with the specific competences in the field of music education in the 21st century, require the necessary adaptability of pedagogical models that include, at a curricular level, educational innovation methodologies adapted to music education from a critical and contextualised (re)approach in the educational environments in which teaching is carried out, and all that this entails within the challenge facing us as specialist music teachers.

This monograph "Innovation in Music Education" aims to offer readers a range of research studies which, from different approaches, bring us closer to music education from an innovative 21st century perspective. We will approach studies linked to avant-garde musical innovation and critical pedagogy through the development of reflective processes on the musical experience as a technique of educational mediation. It shows part of the most elaborated scientific result of some of the contributions of national researchers to the I International Congress: Intersection of Art, Society and Technology in Musical Innovation, held from 3 to 5 September 2021 and organised by the University of Valladolid and the Katarina Gurska Institute for Artistic Research (IKG), the latter being a body dependent on the Katarina Gurska Foundation for Education and Culture.

From the University of Aveiro (Portugal), Maria J. Vasconcelos, Helena Caspurro and Nilza Costa delve into educational innovation in their article: "Problem-based learning. Composition in the classroom as a challenge for learning music".

The article carries out a literature review to determine what data can be found on the implementation and study of music through composition using the educational innovation method of problem-based learning as a methodological underpinning. The scientific studies collected in the review bring us closer to understanding the diverse and holistic ways of understanding intrinsic musical learning processes using musical composition as a resource within the PBL methodology. How PBL enables critical thinking, the basis of learning, entrepreneurial and citizenship competences, among others, achieving situations of autonomous and shared learning.

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In short, it provides us with data on scientific research in which they develop innovative strategies for musical learning through overcoming challenges within compositional processes.

The second article, entitled "Creativity in music education today: a review from school levels and teacher training" by Yolanda Trujillo and Verónica Juárez, focuses on creativity in music education in the 21st century as an object of study on which the systematic review of specific literature (RSL) is carried out using the PRISMA protocol. The study analyses 57 articles and determines the lack of promotion, in general terms, of working on creative processes in music education. Following this systematic review, it is evident that, in certain research, the focus is on the musical phenomenon that accompanies the creative process and not on the process itself, alerting us to the lack of stimuli within teachers when it comes to carrying out creative practices in the music classroom.

The third article entitled "Analysis of an intergenerational music education project in initial teacher training: a case study" and signed by José Luis Parejo and María de la O Cortón is an exploratory, descriptive and interpretative study in which the design and implementation of an intergenerational music education project was analysed in a group of elderly dependent people with the participation of primary school pupils, and directed by a group of university students, future music teachers. The results derived from the analysis of qualitative data show that the project, through music, has favoured the (re)knowledge of the elderly, the improvement of their well-being and their social inclusion as a group. Not only has the project been beneficial for the elderly, but also for the children and teachers in training, where civic values have been reinforced and the project has made it possible to create a space for dialogue, meeting and community participation.

The monograph closes with the article by Javier Olvera, Almudena Ocaña and Ramón Montes, entitled "Listening to students through their musical preferences: dialogic gatherings, an opportunity for critical music education". This is a qualitative study which, through various techniques and instruments, obtains interesting data derived from the importance of addressing musical repertoire linked to the musical concerns of students in order to achieve, through educational innovation techniques adapted to music teaching environments, the opening up of more democratic, open, committed, reflective and critical educational-musical scenarios.