

**THE ROLE OF CONTEMPORARY CLASSICAL MUSIC IN MUSIC
EDUCATION IN ANDALUSIA**

Experiences of a clarinet teacher and performer

Seminar Thesis

Spring 2019

Teacher's Pedagogical Studies

Tampere University

José Carlos Domínguez Almela

Sibelius Academy of the

University of the Arts Helsinki /

Classical Music Performance Department /

Written Thesis

Title of the thesis or written presentation	Number of Pages
The role of contemporary classical music in music education in Andalusia. Experiences of a clarinet teacher and performer	41
Author's name	Semester
José Carlos Domínguez Almela	Spring 2019
Department	
Classical music performance department and teacher's pedagogical studies	
<p>This research project investigated the current role of contemporary classical music in music education in Andalusia (Spain). The context for this topic came up from my own experiences as a music student and performer in two different environments: Spain and Finland. Besides this, I also explored three research questions related with the main aim of my research: <i>What is the current interest of students in learning contemporary classical music? How does the stage of study at which contemporary classical music is introduced influence the perception of the student about this music? What are the benefits of learning contemporary classical music during the study years?</i></p> <p>The principal problem that I found in this topic was the limited resources about contemporary classical music in conservatoires or music academies. So, I had to consult literature focus at elementary and secondary schools. For the task of finding answers to these questions, I used the Schafer's theory from the second half of the 20th century, <i>creative music education</i>, and the history life of a clarinet teacher and active performer in contemporary classical music repertoire. He gave his opinion about these themes and brought out his life experience as a music educator for over twenty years. The results showed the crucial role of teachers in the music education of students. Through their formation in contemporary classical music, they increase the interest and motivation of the students on it. In addition, contemporary classical music offers benefits for the students and it could be incorporated at any level of the studies, including low stages of studies.</p>	
Keywords	
Contemporary classical music, new music, music education, pedagogy, Andalusia, teacher experience	
The thesis has been checked for originality using a plagiarism prevention service:	
Turnitin	

CONTENTS

1 INTRODUCTION	1
1.1 Context of the study.....	3
1.2 Research aims.....	5
1.3 Structure of the research paper.....	6
2 LITERATURE REVIEW.....	7
3 THEORETICAL FRAMEWORK.....	11
3.1 Creative music education.....	12
4. METHODS.....	15
4.1 Methodology	15
4.2 Data generation	16
4.3 Data analysis	17
4.4 Researcher position	18
4.5 Ethics	19
5 FINDINGS	19
5.1 Pedagogic influences and initiation in contemporary classical music	20
5.1.1 First musical influences.....	20
5.1.2 Andalusia background around 1990.....	21
5.1.3 Exploring contemporary classical music.....	21
5.2 Music education from the point of view of a performer in contemporary classical music.....	23
5.3 Current position of contemporary classical music in Andalusia.....	24
6 DISCUSSION.....	26
6.1 Role of a teacher.....	26
6.1.1 Building motivation	27
6.1.2 Teacher formation.....	27
6.2 Benefits of contemporary classical music	28
6.3 Contemporary classical music in a low levels of studies	29
7 CONCLUSIONS	30
8 REFERENCES	32
APPENDIX	

1 INTRODUCTION

In classical music education today, contemporary classical music appears to have an insecure position. I can remember my first contact with contemporary classical music during my music bachelor studies in Seville (Spain). We had one subject about going to music concerts and to write a critic about it. I will never forget that first concert of contemporary classical music. It was horrible for me. I did not have any contact before during my music studies (and they took a total of ten years) and then I found myself with this music in front of me. Luckily my perception of this music changed later (well some of them). I think it happens the same to everyone who is not used to these new ideas and sonorities.

I have made this last statement because years later I can remember to have a conversation with one of my old clarinet teachers during my bachelor degree. It was at the end of the academic year and he had to participate as a jury member in many final examinations that included an instrumental performance and a final theoretical project. During our conversation he said that the topic of contemporary classical music was becoming one of the top themes for that written work. This is because there already are so many written papers about the standard topics (for example: French music in the clarinet repertoire; Research about Mozart clarinet concerto; Analysis of Brahms' sonatas, etc.) and students are trying to find new topics. I also guess that the interest is growing up too. So it is not a mystery or coincidence why I chose this field.

Furthermore, if I combine my interest in contemporary classical music with my current pedagogical studies at the Sibelius Academy and the crucial influence in my pedagogical vision (where I handle any situation with my students or myself as for example technique problems, musicality, etc. through contemporary music techniques or concepts) that I received from one of my main clarinet mentors in Spain who is specialized in the performance of contemporary classical music, it is obvious that this current work would be focused in the topic of contemporary classical music in music education.

Basically the combination of all these factors were the principal motivation to write about contemporary classical music but indeed, after starting to work on it the line of the work changed a few times and it was calling my attention to other perspectives that I did not think before, as for example the relation between creativity and contemporary classical music (Schafer, 1965, 1975; Paynter, 1972, 1997, 2002).

First of all, because as a reader you are going to find many times this term during this entire work, why do I call it *contemporary classical music*? When classical musicians talk to each other and say the term *contemporary music*, they have in mind a similar idea about what kind of music they are talking about but because I do not know from what field or background you, as a reader, are coming, I wanted to be clear about what I am talking about. If I include the word *classical* between the words *contemporary* and *music*, I want to clarify that I am talking about contemporary music only in the classical music field, leaving away other music styles such as rock, pop, rap, etc. which are contemporary music too but not referred to in this written paper. In all the resources that I have read, I have only found this term in Elgersma's work (2012). In other works the authors refer to the term of contemporary classical music just as contemporary music or new music but as I said, I wanted to be more precise for the reader.

What does the term contemporary classical music refer? As a general definition, Theodor Adorno defines contemporary classical music (he uses the term new music) as "the freely atonal music of Arnold Schönberg and his students" (Zagorski, 2016, p. 91). In more explicit way as the music that embodied a critical resistance to the existing order and preserved the freedom of subjective expression. Using Igor Stravinsky as a reference, he defines during one of his conference at Harvard University contemporary classical music (as Adorno, he also call it *new music*) as a composition with a total logic but where the public can sometimes react in a violent way and not in that case means a revolution, it is just something new (Stravinsky, 1942). We can find a similar definition by John Cage, "Very frequently no one knows that contemporary music is or could be art. He simply thinks it is irritating. Irritating one way or another, that is to say keeping us from ossifying" (Cage, 1968, p. 44). Arthur Bliss (1934) thinks that the term *contemporary* is just so wide and "Anything new – and every work of art that merits

attention is new- demands a concentration that a tired brain or a restricted sensibility will not give” (1934, p. 402).

I would use to answer the previous question the definition or idea that Max Paddison shows us in his book *Contemporary Music. Theoretical and Philosophical Perspectives*:

You might reasonably say that contemporary music is simply what is going on now, music that reflects its time, where multiplicity rules and music fits in, one way or another. Or you could argue that contemporary music also has a history of being “contemporary”, where in many respects it has never really fitted in, and has become self-reflexive and critical in ways that relate not only to its own time but also to its own history. If you take this view [...] then the contemporary music in question becomes that of the avant-garde and the experimental, particularly since 1945, with all the difficulties to which this has always give rise. [...] The idea of a music that is truly contemporary, in the sense of relating to its time, is one which has always had its problems. (2010, p. 1)

One of my main research questions from the beginning of this project was to know the actual situation of contemporary classical music in music education inside conservatories and music academies in Andalusia, Spain, especially in relation with clarinet studies. This question grew out of my own life experiences because contemporary classical music was almost completely absent from my basic music training until I met a musician specialized in contemporary classical music (in fact, this person is my interviewee during this research). I found a similar circumstance lived by Kristin Elgersma (2012, p.23). She explains in her written work that she did not explore the truly contemporary classical music until she began her doctoral studies. So I guess I was lucky in my academic formation of learning about it before.

1.1 Context of the study

The context of this study is Andalusia, Spain. Every conservatory has its own curriculum based on a general criterion given by the government. Examining a few of them from different conservatoires of Andalusia (RCSM “Victoria Eugenia”, 2018; RCPM “Manuel de Falla, 2018; RCSM “Manuel Castillo, 2018; CPM “Francisco Guerrero”, 2018), I could observe that the current curricula include contemporary classical music.

For instance, if we examine the curriculum from *Real Conservatorio Profesional de Música* (RCPM) “*Manuel de Falla*”, we will see that it includes in its academic aims and academic content for students in their sixth academic year the next information:

Academic aims:

Contribute to develop the next knowledge in the student:

[...]

2. To perform a repertoire that includes representative pieces from different music periods and styles [...]

[...]

5. To know the common interpretation of pieces from different music periods of the instrumental music history, taking especial care of rhythm, ornamentation and contemporary music marks.

[...]

Academic content:

[...]

c) Study of alternative fingerings, especially in the high register. Strong examination of vibrato's study, especially in the different ways that appears in the current music.

d) Historical frame through the theory and listening to the performing pieces that it could help to make the phrasing, articulation, color, expression, etc. of every music period.

[...]

g) Introduction to the performing of contemporary music and knowledge about its music notation and music resources. (2018, p. 22-23)

So it comes to my mind the question: Why did I not touch the fundamentals of contemporary classical music when I was younger, even though it was included in the curriculum?

In my current music environment in Helsinki, Finland, and in other settings as music festival in Nordic countries or international competitions or master classes, I can observe that contemporary classical music is often present. Although, I can also see that many of my music colleagues who are undergraduate students do not have enough knowledge about it or it is difficult for them to handle a contemporary classical music piece. For example, I observed some cases where they do not know the contemporary classical music marks or how to perform them. This should come as a big surprise when it is the music of our time. Indeed, from my perspective, not all of this new music is good and will survive in time, but as in the past, musicians should be active with the music that is been created during their lives. I am going to uphold this last statement with two references. The first one comes from Arthur Bliss and it refers to the quality of

any piece. He says in his article (1934, p. 401) that a piece should not be considered good until twenty or twenty-five years later because in fact, just the length of time will show up the false alloy and reveal the gold. The second reference refers to the life of a musician. A typical example is the situation during the premiere of “The rite of spring” by Igor Stravinsky, where even though the musical ideas presented by the composer plus others aspects of the performance were perceived as scandalous the orchestra still performed it even when they knew the possible risks (Hewett, 2013). This is a radical example but what I mean by it is that we, as musicians, should perform our current music.

1.2 Research aims

The primary aim of this research project is to investigate the principal question of what is now the role of contemporary classical music in the current music education in Andalusia (Spain).

From this first central big question comes up another ones related with closer aspects to pedagogy and where from all of them I am going to point out three:

1. What is the current interest of students in learning contemporary classical music?
2. How does the stage of study at which contemporary classical music is introduced influence the perception of the student about this music?
3. What are the benefits of learning contemporary classical music during the study years?

The resources to answer these questions are quite limited as we are going to see in the next chapter where I review the literature and mostly all of them are focused at schools, in elementary and secondary level, what it changes a bit my initial point that it was focused in conservatories and music academies.

1.3 Structure of the research paper

This research paper is presented in eight chapters plus an appendix at the end of it. Following this introduction, the second chapter analyzes the available literature in relation to the topic and the research questions. Many of the reviewed articles and books are from famous music educators of the 20th and 21st century or active music teachers who are involved in the development of music education.

After that, in chapter 3 I will introduce as the theoretical framework the ideas and concepts from the most near music educator to this topic: Raymond Murray Schafer and his creative theories developed under his experience as a music educator. I will use his books (1965, 1975) to present his perceptions and experiences in music education.

The fourth chapter will describe the methods used during this research project, going through the selected methodology, data generation, data analysis, researcher position and ethics.

The findings chapter (chapter 5) presents the life history of the clarinet teacher and contemporary classical music performer Mr. Irizo in a narrative style that covers different points of contemporary classical music education as a personal pedagogy, teachers' role, dissemination of this compositional style, among other themes.

In chapter 6, I discuss ideas and concepts that appear during the findings chapter and I relate to my theoretical framework and reviewed literature.

Afterward, the chapter 7 presents conclusion and reflection about this research project.

Chapter 8 includes all the literature references used during this work and after this last chapter the reader could find the appendix with some documents used to make this research project.

2 LITERATURE REVIEW

The literature review for this research paper is guided by the aim of understanding the current role of contemporary classical music in music education at music academies and conservatories. This aim, however, is a little bit problematic. Especially when I wanted to narrow the topic a little bit more around conservatories and music academies. When we search literature about contemporary classical music the resources that we find are already quite limited. Moreover, I narrowed my topic around contemporary classical music in music education (I am leaving aside for now the focus in Andalusia and the clarinet). Usually when you research about education, you can find a lot of material because the field is huge and you can find many pedagogical theories and ideas of educators but in this case with contemporary classical music it was not like that.

The material used to write this research paper covers from 1942 (Stravinsky, 1942) to 2017 (Saenz, 2017). The search for material has been done in two different languages: Spanish and English. This research project is focused in Spain, to be more precise in Andalusia, but to find material in English to observe and get perspective from other countries was also imperative. All the found material in Spanish (originated from Spain or Latin America) or English (wrote it in several different countries) support all the background and perspective offer in this work. This literature review is structured in a way that goes from a broader topic to a more specific one, following the next order: contemporary classical music in the current model of music education; contemporary classical music in relation with the development of students' creativity; contemporary classical music notation; teacher formation and its role with the students and contemporary classical music; pedagogical material about contemporary classical music for instrumental teachers.

The current model of music education presents some problem in relation to contemporary classical music. In his article, Schmitt points out that the current model of music education (BOE) at schools in Spain, just informs about the important role of listening to music pieces in an active way (1998, p. 69). Many of these pieces come from the classic-romantic repertoire or folk-popular music. Schmitt thinks that the current problem to accept or listen to contemporary classical music comes from here. Under his perspective, an analysis of the current contemporary classical music situation

and the study of contemporary classical pieces for educators would be the right steps to resolve it (1998, p. 71). All these ideas given by Schmitt are in line with works by others authors as Schafer (1965, 1975), Hemsy de Gainza (1995), Urrutia and Díaz (2013)...

Hemsy de Gainza points out some aspects of why contemporary classical music should be at schools:

1. The school cannot ignore the current language for sound communication.
2. Sound and music build, in the frame of contemporary music, an integral and integrated reality.
3. To extend the landscape of sounds, the traditional music get more rich and crucial sense.
4. The open structure of contemporary music (rhythm, pitch...), because its syncretic nature, matches with the first stage of music education.
5. Children are attracted by sound, they play with it and incorporate “open” language in a natural way, together with the sound structure of traditional music.
6. It helps to create a relationship with others contemporary arts and science (1995, p. 4)

In America, one of the ideas to unify more the relationship between society and contemporary classical was the creation of a project in 1959, Young Composers Project (it was named later as *The Contemporary Music Project for Creativity in Music Education*), that consists in to place young composers in public school systems to serve as composer-in-residence (Mark, 1978). This activity was benefit for both parts, composers and the school music program. In first place, the composers earned \$5,000 per year and they had the opportunity to write music for a specific performance media and levels of experience and proficiency. On the other hand, the schools system would benefit by having a current composer writing music specific for the class and working with the students on it. The initial purpose of this project was:

1. To increase the emphasis on the creative aspect of music in the public schools.
2. To create a solid foundation or environment in the music education profession for the acceptance, through understanding, of the contemporary music idiom.
3. To reduce the compartmentalization that now exists between the profession of music composition and music education for the benefit of composers and music educators alike.

4. To cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in school.
5. To discover, when possible, creative talent among students. (Mark, 1978, p. 37)

In relation with the first point of these purposes, we can find a connection with the theories of Schafer (1965, 1975) and Paynter (1972, 1997, 2002). In the case of Paynter, he supports music's subject at schools because its human factor but in a way where composition has an important role for the development of creativity of the student. There is a connection in the development of students' creativity through the exploration of music, including contemporary classical music. As he wrote in another written work "People need music, and there would appear to be no end to ways of creating it, presenting it, and listening to it. Whatever the social, cultural, or geographical circumstances, we are not surprised when we are moved by music" (1997, p. 6). Paynter also thinks the curriculum would benefit if this one includes collaboration with others arts (2002, p. 224). Same idea comes from Schafer (1975). Schmitt's work (1998, p. 71) handles a similar idea of a composing and performing process of contemporary classical music at schools. This educational concept supports his idea about the active attitude of the listener or as Schafer call it in Saenz's work "the discovery and assessment of the sound environment" (2017, p. 7). In addition, Schmitt (1998, p. 70) and Schafer (1975) think that teachers should teach to the students the idea that contemporary classical music uses normal musical concepts like pitch, rhythm, timbre... but sometimes the composers use it in an unusual way. Composers also use other new musical concepts like noise sound.

Another important topic about learning contemporary classical music is the new musical notation. It should not be a problem. As Saenz says:

It is evident that musical notation and its learning open a new world to understand, write, reflect, conserve music, etc. It is not necessary to justify the importance of the notation. What can be questioned is whether this should be the main objective of Elementary Education. (2017, p. 8)

With this idea are agreed Schafer (1965) and Paynter (1972), who have questioned about teaching classical music notation. Pérez-Aldeguer (2013) and Conti and Romero-Naranjo (2014) believe in to use the own body and voice as a musical expression.

Hemsey de Gainza (1995, p. 4) thinks that one goal of learning contemporary classical music in the classroom is to discover, create and use the new musical notation.

All these authors think that the main reason of why contemporary classical music has so many troubles to be discovered in elementary and secondary education is because the educators are not prepared. All mention it but the clearest example we can see it in the research done by Urrutia and Díaz (2011). This research was done in Spain (to be more accurate in Basque Country) and they gave to the music teachers of different schools (who has different academic preparation: music degree, pedagogy degree, etc.) a questionnaire about this topic. The findings show that music educators have a huge lack of knowledge about contemporary classical music created after 1945 (2011, p. 19). One of the main reasons that their answers show is the difficulty of this music. Composers also took part in this research and half of them think that this problem comes from not to have the habit of listening to. This work also shows that popular music (rock, pop, etc.) is the style of music more used during the lessons about 20th and 21st century. A last point to highlight in this last work, it is that Schafer, being one of the main music educators during the second half of 20th century and whose pedagogical ideas at schools include contemporary classical music, is almost unknown for teachers. Urrutia and Díaz shows that only 10% of the participants know and use his methods (2011, p.19). The main problem for all of this reside in a clear lack in their academic formation (2011, p. 20).

To solve this lack, Hemsey de Gainza (1995, p. 4-5) recommends to music teachers few tasks as: participation in workshops of contemporary classical music; work groups to discover the repertoire; didactic concerts; listening to contemporary classical music through videos, recordings, etc.; not be afraid of your limited knowledge for inducing the students to discover it; or trying to get involved local institution to give seminars, workshops, etc. In the case of Schmitt (1998), he thinks it would be useful for teachers to have academic resources to value contemporary classical music pieces and their implementation in music education. One example of this would be the next dissertation by Danard (2011).

A good method to introduce undergraduate students to contemporary classical music techniques but this time in clarinet is Danard's dissertation (2011). This is a pedagogical work that introduces every contemporary classical music technique in the

clarinet together with a specific piece composed to work in that effect in a separately way. All the pieces are new and composed by Canadian composers for the only propose of this work.

Another similar work for piano it would be Elgersma's work (2012). In addition, Elgersma included in her introduction a context where she described how she got involved in contemporary classical music and in her case, professional pianist teacher, the interest or curiosity was the fundamental part to feel attraction for contemporary classical music and to move this feeling to her audiences and students. In her written work includes definitions of contemporary classical music notation, techniques in piano and initial pieces for pianist. As she says:

It is both a privilege and a responsibility that we, as musicians, are able to engage with the music of our time - a privilege in that we have the opportunity to be in an ongoing conversation with composers and audiences, and a responsibility in that we have the means to present this music to those around us. (2012, p. 29)

These two last works are quite interesting from the pedagogical perspective and its relation with contemporary classical music. Teachers can use them to approach contemporary classical music to the students with a low difficulty level.

3 THEORETICAL FRAMEWORK

The theoretical framework of this research project is based in the pedagogical concepts and ideas of the Canadian composer and music educator Raymond Murray Schafer. He named his theory as *creative music education* and developed it after 1960 (Rutherford, 2014). The Argentine pianist and music educator Hemsy de Gainza (2004) includes Schafer in her classification of outstanding music educators and pedagogy methods of twentieth century. His place is the fourth period, between 1970 and 1980 and she calls this period "the period of creative methods". Schafer is in this category together with British music educators as George Self, Brian Dennis or John Paynter.

The music educator Schafer deal in his written works about how music should be covered at school, its position in the institution, pedagogical points that need improvements... I found two big differences in relation with my aims questions: one of them is that he, as others music educators like Paynter (1972, 1997, 2002) showed in my literature review, focus their pedagogical music theories at elementary and secondary schools, when I was looking for pedagogical theories at music academies; and the other one is that he especially talks about the inclusion and development of music at school but including all its general styles, when I was focused only in the contemporary classical music style.

3.1 Creative music education

All the main concepts of Schafer in this theoretical framework come from his famous book collection that includes titles as *The composer in the classroom* (1965), *Ear cleaning: Notes for an Experimental Music Course* (1967), *The new soundscape* (1969), *When words sing* (1970) and *The rhinoceros in the classroom* (1975). The first four books of his collection are practical and experimental and his last one is written more like a reflection or collection of ideas and concepts about the others.

I am going to use two of these books for my theoretical framework. I am going to start with "*The composer in the classroom*" (1965) what is a practical method of teaching music in a classroom and develop the creativity and interest of the students; the fifth book of this book collection, "*The rhinoceros in the classroom*" (1975), is a reflection about his pedagogical activity that includes experiences to share with others teachers, his own curriculum vitae to show the life that he had to live, program for the formation of future educators, etc. Below I am going to explain deeper the material and ideas in these two books.

In the first book of the collection (1965), Schafer give us a good practical example of how include or present music (including contemporary classical music style) in the class and how to attract the attention of the students on it through questions and discussions. The way of writing is quite particular because it is written like a dialogue between Schafer and his students. The book is divided in six chapters and every chapter covers a different discussion or topic with the students:

1. First approach: about the current music styles and their acceptance or rejection and why.
2. What is music?: they try to write a definition of music.
3. Descriptive music: they work in improvisation through pictures or ideas.
4. Sound texture: explanation of why composers use different textures to show characters, etc.
5. Music and talking: development of ear training through improvisation.
6. Demon's mask: the entire class makes a music piece.

The fifth book of Schafer's collection (1975) is an overview about his pedagogical concepts presented in his previous books under the main idea of developing the creativity in the classroom. I could highlight four important points that Schafer develop during his written work (1975, p. 21-31) and what summarize his education's ideology:

- Discovery of creativity potential in students.
- Discovery and valorization of soundscape and noise.
- The search of a common field where all the arts could be and develop.
- Inclusion of oriental philosophy in occidental education.

After Schafer talk about these pedagogical pillars in music education, Schafer throw to us some crucial questions as *Why to teach music? What should we teach it? How should we teach it? Who should it teach music?* I am going to relate many of these questions and Schafer's answers or ideas later in my discussion chapter. The last things that Schafer wrote in this book are about some experiences, experiments with others colleagues and an interesting draft of a music curriculum.

Schafer's theory or *creative music education*, presents two main points: a profound respect for the individual expression and development of the own creativity; and a training of our aural skills. We can find common points in relation with my topic about contemporary classical music in the current music education.

First at all, one of the ways that Schafer upholds for the development of creativity and personal progress of the student is through encouraging the student to perform and create his own musical compositions (1975, p. 22). In his own words, "I would

like to think that all the subjects can be reduced to two groups: the ones that fulfill the necessity of get knowledge and the ones that ensure the auto expression” (1975, p. 21). Schafer’s theory encourages the student to feel curiosity and interest for any style of music as contemporary classical music and not prejudice it beforehand because the style or association with a social group (1965, p. 9-10). Many of these new composition made by students are in relation or in the sound line of contemporary classical music.

This last statement is in relation with the second point of Schafer’s theory. The current music education should train and excite the student through listening and experimenting with sounds (1975, p. 23). Schafer develop this idea in his book *The new soundscape* (1969) and it is in relation with the exploration of sonorities and “musical noises” that we can find in contemporary classical music Coincidentally, the development of all these Schafer’s ideas about creativity and aural education were at the same time of the *The Contemporary Music Project for Creativity in Music Education* in America (this project was reviewed previously in my literature).

Under the question *What should we teach?* (talking about music styles), Schafer thinks the teacher has the duty of expand the repertoire and not just teach music from the past. “The education could be innovation and prophecy; it does not need to limit to explain the history. I do not want to say that we should fill the music class with contemporary composers. I am interested that young people could do his own music” (1975, p. 33).

Schafer also makes the student to explore the definition for the question *What is music?* (1965, p.11- 22) and he relate it with the concept of contemporary classical music. The definition that he found with his students during one lesson (and it fit really well in the compositional purpose of contemporary classical music) is “music is the organization of sounds (rhythm, melody, etc.) and created with the intention to be listened” (1965, p. 21).

Schafer upholds another concept in his theory that helps to understand better my research aim about the current role of contemporary classical music in music education. Schafer believes in collaborative learning between the teacher and student and that means a continuous development of teacher’s knowledge. Schafer envisions

a teacher as a life-long learner who must remain “sensitive, vulnerable, and open to change” (1986, p. 241). Today this model of learning is called *collaborative* or *relational learning* (Mark, 2014).

4 METHODS

4.1 Methodology

In this research project the main aim is to understand the role of contemporary classical music in the current music education in Andalusia (Spain). The composition style of contemporary classical music has been active for over thirty years and in many music academies or conservatories the pieces in this style are not enough consider it under my view’s point during our music education. Besides the main aim of this research project, I would like to answer questions as:

1. What is the current interest of students in learning contemporary classical music?
2. How does the stage of study at which contemporary classical music is introduced influence the perception of the student about this music?
3. What are the benefits of learning contemporary classical music during the study years?

In this qualitative research, life history narrative (Tagg, 1985; Abudakar, Bakar & Abdullah, 2008; Davies at al., 2018) is the methodology used to examine these questions.

Life history focuses the attention on the life of a person (s) and presents his experience to show a personal view about a topic (Abudakar, Bakar & Abdullah, 2008). The main characteristics of this approach are that it is individual, personal and sequential; instead of other types of approaches as case study, ethnography, etc.

Abudakar, Bakar and Abdullah (2008) show all the possibilities (good and bad) of this type of approach. Even though, there are some weaknesses in this kind of approach as reliability, validity and interpretation of information (Abudakar, Bakar & Abdullah, 2008; Tagg, 1985) and the researchers can be a bit skeptical about it. The interest to use life history approach is really high when you could get an unique collection of information that it is not available in other type of resources and to get a extraordinary vision of events (out of standard picture). The value of a life history and its analysis are really crucial for the development of the society to understand different points of view and might be (or not) change our opinion about it (Atkinson, 1998).

In this research work, the main choice of this kind of methodology to deal with this topic was because there is not too much data about this particular issue as we saw in the literature review, so to get the data from the life experience of someone who has lived and who has really been involved in the area of contemporary classical music in Andalusia for many years and who has a personal vision of teaching related with the techniques from contemporary classical music, it could be an interesting point of view to show up to the readers.

4.2 Data generation

The way to generate all the data for this project was through face-to-face interview (Tagg, 1985) in a narrative research method in a chronological way. When I talk about face-to-face interview I mean an interview made by Skype because at that time we were in different countries (Finland and Spain). It was an interview of one hour to the same person who has been selected because of his background and his activities as a clarinet teacher and clarinet and bass clarinet performer in contemporary classical music for many years, as I mentioned above. His knowledge and lived experience in the area of contemporary classical music and music education will contribute to give us some light in all the raised questions.

The interviewing was initially planned as a three short interviews but because availability we had one long conversation for over an hour (1 hour and 10 minutes). Anyway, it was divided like the initial interviews: the first part of the interview put

us in context about his life, covering his background, education, early stages in contemporary classical music... The second part went more in his experiences as teacher and performer, thoughts, pedagogical observations, findings, etc. And the last part was planned as a review of the material, findings or lacks (Davies et al., 2018). The reader can find the interview guide in the appendix.

The interview was semi-structured (Davies et al., 2018) so we could talk freely and go deeper to some emergent topics or thoughts. The full conversation was done in Spanish, for both our mother tongue, in that way we could be totally free to express our ideas without any language barrier. All the duration of this conversation was recorded with a voice recorder application. In addition, beforehand I informed to the participant about the purpose of the research and ethical issues (Eysenbach & Till, 2001). The reader can also find this information and consent form in the appendix. The raise questions in the guide interview changed during the conversation and new questions came up but we went through this list as a skeleton for it.

4.3 Data analysis

All the data generated during the interview was transcribed in a narrative reconstruction (Polkinghorne, 1995, p. 15) from the voice recording to these pages with the purpose of answering in the best way possible the research questions and to keep anonymous some names given by my interviewee (Davies et al., 2018; Eysenbach & Till, 2001). Indeed, although I translated from Spanish and made a reconstruction, I keep me true to all the data collected for ethical reasons (Eysenbach & Till, 2001).

It was not necessary to duplicate word for word the entire interview in these pages. Firstly, I wanted to put order in these conversations because, although I was following a plan in my questions through my interview guide, we were sometimes jumping from a matter to another one and mixing up different points. Secondly, the dialogue was done in an informal way because our long relation as student-teacher. In addition, during our conversation appeared others teachers' names, music colleagues, peers or specific student cases, whom are not necessary to cite in this paper because ethical reasons (Davies et al., 2018; Eysenbach & Till, 2001).

After collected all the data from our interview and wrote it down for myself, I did a coding process to organize the themes of the conversation (Davies at al., 2018; Saldaña, 2009). The order followed to expose the finding section was marked by the coding of the text (Saldaña, 2009). With this coding we can highlight three main themes witnessed during the interview (Davies at al., 2018): personal music experience in his life, pedagogical approach and evaluation of the position of contemporary classical music in Andalusia.

4.4 Researcher position

I am a Spanish clarinet player who is currently studying his perform master degree and pedagogical studies at the Sibelius Academy (Helsinki, Finland). Before that, I did my clarinet bachelor degree at the Advanced Conservatory of Music “Manuel Castillo” (Seville, Spain).

With regard to my role in relation to this study, I am basically the person who is sharing and putting in words the knowledge and experiences of the selected participant (Tagg, 1985; Abudakar & Bakar & Abdullah, 2008). Reflecting about them and about the current outlook of contemporary classical music is living in conservatoires, academies, undergraduate students or postgraduate students from Andalusia (Spain); music education in general. Even perhaps to think about what could change in the future to improve the condition of the contemporary classical music and music students (including all kind of classical repertoire), observing the data found.

In relation to my position with the chosen participant, the reader has to know that he was one of the formal teachers, who participated in my musical formation but ethically with this research, I am not going to be agreed or support his ideas or thoughts just because that reason. As I said above, I am not going to change neither his words during the reconstruction of the findings section (Eysenbach & Till, 2001). I would like to be honest and impartial with respect to all the information shown. It does not make any ethical sense not to be neutral in all the information given.

4.5 Ethics

In the ethic field about how I conduct this research, I am going to be totally honest with all the collected information and findings that appears in this paper, as I already mentioned above (Eysenbach & Till, 2001; Zeni, 1998).

In respect to my participant, he was informed beforehand about the topic of this research and he signed a consent form. This form is included in the appendix. The form collects all the information about this project and how his identity would be protected using an anonymous name. Finally, it was not necessary to use a fake name to keep anonymous because he had agreed to use his real name. In addition, the form also affirms that I am not going to change any of his statements at any time. Furthermore, he revised all the written material before to be published. The interviewee also had the possibility to refuse his participation in this research at any time.

5 FINDINGS

The progression of this chapter goes through three different stages of our interviewee's life, Mr. Irizo: pedagogic influences and initiation in contemporary classical music, music education from the point of view of a performer in contemporary classical music and current position of contemporary classical music in Andalusia.

More specifically, firstly in this chapter the reader could find an introduction about the life of Mr. Irizo and the way that he initially had contact with contemporary classical music. This is an interesting aspect to highlight because it is intriguing the different ways people get into contemporary classical music and to feel that kind of attraction for it. And not always we can know about it but this is one of the strength that life history approach gives us, a unique opportunity and perspective. Secondly, we will talk about different aspects to include contemporary classical music in pedagogy. Clarinet pedagogy of Mr. Irizo has important fundamentals in contemporary classical music,

even when he deals with classical music style. Finally, we will talk in the last chapter about the development and current situation of contemporary classical music in conservatories and music academies in Andalusia from the perspective of Mr. Irizo as a common thread. It is interesting to observe his perspective during all this process, being at the beginning of this chapter a student and teacher at the end.

5.1 Pedagogic influences and initiation in contemporary classical music

5.1.1 First musical influences

When he was nine years old, Mr. Irizo (b. 1968) started his musical incursion through a wind band as many children in Spain. There, he learnt the fundamentals of music with an amateur teacher who was part of this band. It is a real fact that wind bands in Spain have an important role in the initiation of people in music education (in early and late life stage). Few years later, Mr. Irizo got into the conservatoire when he was fourteen or fifteen years old. His clarinet music degree would take eight years what is a short period in comparison with other music students. The music degree at that time in Spain was divided in three different educational cycles: elemental level, medium level and advanced level (this one matches with bachelor degree). Nowadays, Spain changed few times the study plan in conservatoires but they still keep these three educational cycles but with different names, curriculums and the length of the degree are more established than before (Fernández, undated).

At that time, around forty years ago, the amount of clarinet teachers in conservatories was limited and the students only had the possibility to know few teachers during their entire student degree. In words of Mr. Irizo:

At that time there were not too many clarinet teachers. There was one teacher for the second cycle and another one, who has an assistant, for the third cycle. During my degree I did not have any teacher from outside of the conservatoire and you could not find easily summer courses or master classes with other teachers. Those days were not like nowadays, where students have the possibility to participate in many of them. And anyway, to have lessons with others teachers were not seeing with good eyes from your main teacher because it created the idea in his mind that he was not good enough or he thought that these extra lessons were not necessary and do not offer anything new.

Mr. Irizo obtained the position of clarinet teacher in 1993 and few years after, because of personal motivation, he continued expanding his clarinet knowledge getting lessons from prestigious teachers as José Luis Estellés (in Spain), Anthony Pay (in England) or Hans Deinzer (in Italy). Indeed, during all that time he kept giving lessons as a teacher in different conservatoires from Andalusia.

5.1.2 Andalusia background around 1990

Andalusia had been dominated in previous years for instrumental teachers who only work in conservatories or they work at the same as members in a regional wind band but there were not too many possibilities to take lessons with teachers who come from other kind of background. There was an evolution in the overall picture after 1990 with the foundation of orchestras as the Royal Symphony Orchestra from Seville, the City Orchestra from Granada or the Youth Orchestra from Andalusia.

Mr. Irizo says:

The mentality of the people started to change and students began to take lessons with different teachers from other parts from Spain or abroad. In addition, you could find some new training courses. I participated in one of them called it ‘Appreciation of contemporary aesthetics’ where in every lesson you could listen to music of different contemporary composers and to talk about their music styles. Only few students attended to this course and nowadays these performers, composers or music lovers are the same that you can find in contemporary music concerts, festivals, etc.

The renowned ensemble of contemporary classical music from Seville (2000), where Mr. Irizo is founding member, surged from this last course mentioned above and with the initiative of one of his teachers: José María Sánchez-Verdú (b. 1968); famous composer and orchestra conductor from Algeciras, Spain.

5.1.3 Exploring contemporary classical music

Contemporary classical music is described by Mr. Irizo as the classical music composed in our time but making reference to a concrete compositional style. In his own words:

We can find contemporary classical music written this year but in a compositional style of Debussy [1862-1918], Manuel de Falla [1876-1946] or in another bold compositional

style but still inside of the tonality. Going out of the tonality is not a requirement but... [Pause] how to say [Pause]. The expressive intention that this music is looking for is different from the classical style that we were following after the post-romanticism. In a manner of speaking, it is looking for breaking that structure.

The first contact that he had with modern music was in the conservatoire with etudes from the clarinet repertoire by Julian Menendez (1895-1975) or the Clarinet Concerto, Op. 57 by Carl Nielsen (1865-1931) written in 1928, among others. Pieces that we cannot consider in the contemporary classical music style but whose sonorities, chromaticism, etc. were out of the standard frame of pieces as Mozart, Brahms, Weber, etc. Mr. Irizo felt some kind of attraction listening to these sonorities in the corridors of the conservatoire and it was the beginning to start buying CD's with Jesús Villa-Rojo's music (b. 1940) who published one of the first books in Spanish about the clarinet technique in contemporary classical music: *The clarinet and its possibilities. Studies of new procedures* (1975). Later the necessity of find information about contemporary classical music in twentieth century for one section in his preparation for competitive examinations for the job of clarinet teacher made him to explore deeper in bibliographies, discographies... As he explains:

In this section about contemporary classical music, people usually talked about Debussy, Stravinsky, etc. They did not reach to develop the real matter about contemporary classical music.

All the approach to perform this music and to learn how to do its techniques was done through self-study:

It was a big step for me to learn how to do all the contemporary techniques: slap, flutter-tonguing, multiphonics, etc. I read the book by Jesús Villa-Rojo and I understood how to do them but in the theoretical way. It was something totally different in practice.

No one knows or explains right how to do them and the only way possible of learning was through the process of 'trying and failing'. Composers were a crucial help because they explained him how was the sound and ideas that they were looking for. After years of practicing and researching, Mr. Irizo was able to do them and explain to others in his lessons.

5.2 Music education from the point of view of a performer in contemporary classical music

Mr. Irizo explains the development that he felt in his clarinet skills when he played classical music after being practicing contemporary classical music:

The technique for classical music showed only one traditional way of learning it and overcoming it. At some point I started to have all the techniques used in contemporary classical music under my control and I observed an improvement in my classical technique. I thought: 'If it works with me, it should work for the others'. So I started to use more techniques from contemporary classical music with my students during my lessons.

Many of their students clearly noticed this improving in their techniques after being practicing contemporary classical music or its resources. Other students did not understand it during their studies but after some years they can observe how useful was to learn it.

In his years as a teacher, Mr. Irizo applied this pedagogy in diverse ways with all his students who are working in their music education in different stages of their career: elemental, medium and advanced cycles of music. Under my question about to teach contemporary classical music to students in the elemental cycle (usually between eight to twelve years old), he told me it is possible but specially in these ages we have to be really careful about how we do it because many times to play some resources from contemporary classical music can be really different from the classical technique and children can mix the purposes or ideas of doing it. It can be really confusing for them. He describes the situation:

In my last years teaching students in the elemental cycle, I tried to do it but it was a just a fun reason. It was not with a purpose of including contemporary classical music in their basic music education. Children are curious instinctively so they saw me doing these strange things and they wanted to learn too.

Indeed, Mr. Irizo thinks that contemporary classical music should be included in the medium cycle (usually this period covers between twelve to eighteen years old) or it should be more present for the developing of the classical technique. It was not his point to look for a better teaching pedagogy but because of his personal relation with contemporary classical music, he started to include basic pieces in the repertoire as Lied

by Luciano Berio (1925-2003) and to create exercises that comes from fundamentals of contemporary classical music. Mr. Irizo explains:

In this cycle, because the age of the students, we can start talk about contemporary classical music and its resources. In my case I tried it and the results were quite good. If you try to improve the classical technique through the contemporary resources, you can get results in a faster and effective way than only doing scales and long tones. Firstly because you get bored, secondly because you do not know what you are doing, thirdly because you do not know for what you are doing it and fourthly because you do not know how you are doing it. This is many times the problem of technique.

Even when the results are good and obvious for other teachers, many of them are not going to use it or teach it. There is a lack in their music formation that make problematic to use this point of view or basically they are not interested on it. If a teacher does not play contemporary classical music or does not know how to make its special techniques or basically he does not like it that means that probably in most of the cases they are not going to teach it to the students. Even though they are creating the same lack and weakness on their formation and the same disinterest about contemporary classical music. In his own words:

When you [as a teacher] have more knowledge about other areas in music, you can be better teacher because you have more things to show up. But it exist some kind of idea or belief that classical music is better than contemporary classical music so people [teachers and students] does not want to learn about it and then they miss the opportunities what this one offers.

Many students just copy what their teachers do or say (Bruner, 1996). In the case of Mr. Irizo, no one of his students refuse to play contemporary classical music. He does not want to create this lack in their formation because probably they are going to deal with this music style during their music careers and because he knows the benefits that learning this music can have in their instrumental development.

5.3 Current position of contemporary classical music in Andalusia

We continued in the interview with the topic of contemporary classical music in conservatories or music academies. The Spanish curriculum includes it as a music style to cover (RCSM “Victoria Eugenia”, 2018; RCPM “Manuel de Falla, 2018; RCSM

“Manuel Castillo, 2018; CPM “Francisco Guerrero”, 2018). Even more, in many cases we can find two or three pieces in the mandatory repertoire but everything depends of the teacher. Mr. Irizo makes references to the advantages of teaching individual lessons because you can guide the lesson in a way you think is more beneficial for the student but in the other hand, you can also skip material or pieces that you think are not ‘necessary’. For instances, if the teacher does not like contemporary classical music, he can avoid it and focus the attention in other pieces. Mr. Irizo considers this selfish because imagine that the teacher do the same with Mozart and the student lose all the important learning that there is on it. It sounds absurd but that is how it is.

Indeed, the conversation between Mr. Irizo and I is more focused in clarinet teaching. Mr. Irizo also thinks that this teaching situation is not like that in every instrumental music department. Saxophone players and percussion players are more involved in contemporary classical music because the century where its repertoire was more developed but in the other hand, string instruments, piano players... are having the same situation than clarinet. Mr. Irizo talks about the current situation in some conservatories:

Nowadays, we are having at some [advanced] conservatories the subjects *Workshop of contemporary music* and *Ensemble of contemporary music* where you do chamber music focused in contemporary music style. Some teachers do not really teach contemporary classical music during these courses but others yes. I have been in charge of this last subject in my conservatoire for two years and many students (especially string players) are discovering a new world.

Mr. Irizo thinks that nowadays, the dissemination of contemporary classical music is in the hands of graduated students who will perform and go to listen to this music. All the big change in environment of contemporary classical music is happening because the hands of young musicians. Currently, many of the final theoretical works of students are about contemporary classical music. That means that the education, beliefs and interests are changing. Under the belief of Mr. Irizo, even when some of these students do not like contemporary classical music, they will have the necessary knowledge, techniques and process about it.

When we do a balance about how contemporary classical music is developing in Andalusia in comparison with other places (places in Spain or abroad). Mr. Irizo thinks, under his consideration, it is getting stronger the development in Andalusia:

There were four professional music ensembles focused in contemporary classical music in Andalusia. Currently, three of them are still alive and giving concerts not only in Andalusia, also around other places in Spain.

The amounts of people who attend to concerts or festivals are kind of the same in Spain and in other countries. Mr. Irizo talks us based in his experience performing in Germany or Mexico, where the relation between population and audience should be higher but it is not:

Contemporary classical music is complex and it does not have too much dissemination. Some people go to listen to it for first because curiosity and they do not come back again but you can also find people who feel attracted to it. Anyway, most of the public are composers, musicians or music lovers. I found many people interested on it who comes from rock style.

6 DISCUSSION

In this chapter I analyze the life history approach in relation to the theoretical framework. They come from different areas of music education but we can observe many similarities between the concepts developed by Schafer and the pedagogical experiences lived by Mr. Irizo. The order of this chapter will try to be parallel to how the information was presented in the findings chapter.

6.1 Role of a teacher

The first point that I would like to discuss is the important role of the teacher in the student education. Mr. Irizo talks about the position of some teachers to his students during his studies years. They did not encourage them to have lessons with others teachers. In this case, we can see the teacher as a barrier that stops the motivation, interest or even development of the student. Perhaps the reason is just because the teachers think they already have all the information on their hands. As Schafer thinks, the educator has to be developing himself all the time and get involved in his teaching (1975). What it makes us think that there is not only one right answer and to encourage

the student to know more teachers (probably many of them with different ways of pedagogy and backgrounds) and others music styles, it could be beneficial for him.

6.1.1 Building motivation

During the first chapter of *The composer in the classroom*, Schafer show to the students to have an open mentality to listen to others styles of music and not to prejudge them (1965, p. 6-10). Again, we come back to the important role of the teacher has in the motivation and interest of the student in the material that they are doing. It is quite clear the change in the student interest through the participation of the teacher. For example, in his first book (1965), we can observe how Schafer get the attention and participation of the class through open questions and get to change the opinion or prejudge that students could have about some kind of music, as contemporary classical music, or how their of listening of some musical parameters. In the way of how Schafer described it, this book is totally practical and experimental (1975, p. 13), we can perfectly observe how it grows the interest of the class for music and its surrounding areas. In the particular case of Mr. Irizo, the interest for contemporary classical music was more personal but his clarinet students or students in the course of *Ensemble of contemporary music* are getting involved or showing more interest through the experience with it. The same situation is described by Elgersma in her work (2012), where she describes she has a lack of knowledge in contemporary classical music and because her own interest or curiosity, she started to learn contemporary classical music. At the end, as she described (2012, p. 23), this interested was also moved to her students and audiences.

6.1.2 Teacher formation

As we saw during the literature review chapter, one of the main problems to disseminate and teach contemporary classical music is the academic formation of teachers (Urrutia & Díaz, 2011). If they do not have the knowledge to deal with contemporary classical music and the interest to discover it and develop their current knowledge, the easiest way to deal with it is ignore (in the best of the cases) or

despise contemporary classical music. This last statement is based in my personal experience. Although Mr. Irizo also thinks that when the teacher has more knowledge under control, more they can offer to the student. Schafer envisions a teacher as a life-long learner who must remain “sensitive, vulnerable, and open to change” (Schafer, 1986, p. 241). He also has the strong opinion that only professional teacher who studied in music universities, conservatories or music academies should have the right to teach music (1975, p. 44). Anyway, under Mr. Irizo’s opinion, the current responsibility to disseminate and educate contemporary classical music is now in graduated students who have had more specific academic formation in contemporary classical music and in addition, they probably feel more interested to deepen in this music area.

6.2 Benefits of contemporary classical music

Another point to discuss during this chapter is the idea that contemporary classical music offers some benefits. Under Mr. Irizo’s experience, learning contemporary classical music gave to him and gives to his students, technical clarinet benefits to deal with problems in the classical clarinet technique. For example, he proposes to use contemporary classical techniques (as fluttertongue, vibrato...) in a classical piece to fix or exceed the difficulty on it. Mabry also point out the development performing contemporary classical music is easily moved to the repertoire of other periods (2003, p. 348). These cases are more focused in the benefits of contemporary classical music in conservatories or music academies. At schools, Schmitt (1998) thinks that contemporary classical music offers to the student a new perspective to see the music. In the same way, Schafer (1975) or Paynter (1997, 2002) think that uses contemporary classical music in the class and to perform and compose in this style, it will develop the creativity of the students. For this purpose, they use standard instruments like the voice, objects, or percussion instruments. So the students have tools to create and improvise. In addition, they could discover the new contemporary notation.

6.3 Contemporary classical music in a low levels of studies

The last point that I would like to discuss in this chapter it would be about learning contemporary music in a low study stages.

Firstly, as we saw in the introduction, the curriculum (in Spain) includes contemporary classical music in its contents and educational aims (RCSM “Victoria Eugenia”, 2018; RCPM “Manuel de Falla, 2018; RCSM “Manuel Castillo, 2018; CPM “Francisco Guerrero”, 2018). So actually, one of the teacher’s duties is to introduce the students on it. The curriculum includes in its lines the “obligation” of teaching the basics of contemporary classical music, as technique and notation marks, in lower study levels of education, and to performance contemporary classical pieces in a good level in more advanced stages as bachelor or master degree. Under my perspective and the personal experience of Elgersma (2012) and Mr. Irizo (during his study years), this part of the curriculum have not been covered for many years. Indeed, this statement is a general opinion created under our experiences and the reviewed literature. Anyway, hopefully, as the Mr. Irizo says, this situation is changing little by little.

One of the raise questions that I made in my interview was if it could be possible for music students to start learning contemporary classical music in their low level stages and if this could help to disseminate better contemporary classical music. Under Mr. Irizo’s opinion, yes, it is possible for the student and indeed, it could help to change the current perspective that contemporary classical music has in students’ mind. Indeed, he also thinks that we have to be careful how we educate the student on it because it is a different style and especially in children can confuse them. Anyway, children are especially moved by interest and curiosity in new things, as sonorities. In this topic, Schafer talks about the open mind of children and the possibility to work with them in the creation of a composition in elementary school (1992). Same idea is found in Orduz (2011, p. 6). She thinks if contemporary classical music will take part in the earlier training of students, they will be more comprehensive and involved with the style later in their life.

7 CONCLUSIONS

The primary aim of this project was to know the current role of contemporary classical music in conservatories and music academies of Andalusia (Spain). After going through this research, I think the position of contemporary classical music is changing in a positive way. Every year there are more graduated students with more academic formation in contemporary classical music and this is due to the interest and motivation of some teachers. Indeed, we cannot control what the teacher show during his lesson (for example, the instrumental lessons are individual) but I think the mentality of music teachers are changing and they know that not to teach contemporary classical music it would be a lack in the student formation. In addition, in the findings chapter as result of interview an active teacher, we can observe music institutions more involved with this music, finding new courses or subjects focused in contemporary classical music that it makes to discover this area to undergraduate students.

The first research question it made reference to the current interest of students for learning contemporary classical music. As we saw in the discussion chapter, sometimes the interest for contemporary classical music appears alone in the student but quite often it is related with the role of the teacher. He has the tools to motivate the student to explore contemporary classical music.

This interest for contemporary classical music is also related with the second research question. Indeed, if the student starts to get involved with contemporary classical music in earlier stages of his studies, probably he will show more interest for this music or he will accept it easier, just because he would be more used to. This inclusion of contemporary classical music in low stage of studies is already in the curriculum but many teachers ignore it. The discussion chapter also shows that it should be a problem to introduce this music to children.

The third research question is also related with the previous research question. Learning contemporary classical music gives benefits to the students and if they start to learn it in earlier stages, it would be better for their formation. The benefits are not only in the playing skills of the students as Mr. Irizo explained. In addition, under the perspective of Schafer (among others music educators), to teach contemporary classical music

makes developing the creativity and aural skills of the students in front of a new soundscape.

Afterward all these results, I have to highlight again the crucial role of a teacher. They, in particular the new ones, have the key to disseminate and use contemporary classical music in the current music education.

In this research project I found limitation of material about the topic of contemporary classical music in music education. There are not too many resources about it and many of them are focus at schools and not in conservatories and music academies. This makes me think that there are open different lines of work related with this topic about contemporary classical music in music education for the future. For example, a research project with participants to observe the development of students who knows contemporary classical music and who not.

Anyway, I am happy to see that the results of this research project shows that the role of contemporary classical music is raising and hopefully in the future it will be more present in the music education of the students.

8 REFERENCES

- Abudakar, N., Bakar, A. & Abdullah, M. Y. (2008). The life history approach: Fieldwork experience. *UKM Journal Article, Vol. 3, No. 1.*
- Atkinson, R. (1998). *The life-story interview*. Qualitative Research Methods Series 44. London: Sage.
- Bradley, I. (1972). Effect on Student Musical Preference of a Listening Program in Contemporary Art Music. *Journal of Research in Music Education, Vol. 20, No. 3, 344-353.*
- Bliss, A. (1934). Aspects of contemporary music. *The musical Times, Vol. 75, No. 1095, 401-405.*
- Bruner, J. (1996). *The culture of education*. Harvard University Press.
- Cage, J. (1968). *Silence*. Wesleyan University Press.
- Conservatorio profesional de música “Francisco Guerrero” de Sevilla (2018). Plan de estudios [Curriculum]. Retrieved from <https://conservatoriofranciscoguerrero.es/plan-de-estudios-y-programaciones>
- Danard, R. J. (2011). *Études in Performing Extended Techniques: Twelve Newly-Commissioned Canadian Works for Solo Clarinet*. (Doctoral dissertation). University of Cincinnati.
- Davies, J., Singh, C., Tebboth, M., Spear, D., Mensah, A. & Ansah, P. (2018). *Conducting life history interviews. A how-to guide*. University of Cape Town.
- Elgersma, K. (2012). Teaching the Music of Our Time: Contemporary Classical Piano Music for Students of All Ages. *American Music Teacher, Vol. 61, No.6, 23-29.*
- Eysenbach, G. & Till, J. E. (2001). Ethical issues in qualitative research on internet communities. *BMJ, Vol. 323, 1103-1105.*
- Fernández, A. (undated). *Los conservatorios de música en tiempos del rey Juan Carlos I* [The music conservatories in the time of the king Juan Carlos I]. Retrieved from

https://www.elcompositorhabla.com/es/biblioteca-articulos.zhtm?corp=elcompositorhabla&arg_id_padre=111

Hemsey de Gainza, V. (1995). Didáctica de la música contemporánea en el aula [Teaching approach in contemporary music in the classroom]. *Música y Educación*, Year VII, No. 24.

Hemsey de Gainza, V. (2004). La educación musical en el siglo XX [Music education in the twentieth century]. *Revista Musical Chilena*. Year LVIII, No. 201, 74-81.

Hemsey de Gainza, V. (2011). Educación musical siglo XXI: problemáticas contemporáneas [Music education in the twenty-first century: contemporary issues]. *Revista da ABEM*, Vol. 19, No. 25, 11-18.

Hewett, I. (2013). Did The Rite of Spring really spark a riot?. *BBC News - magazine: Classical music critic*, 29 May 2013. Retrieved from <https://www.bbc.com/news/magazine-22691267>

Mabry, S. (2003). Coaching contemporary music. *The official journal of the national association of teachers of singing*, Vol. 59, issue 4, 347-348.

Mark, M. L. (1978). *Contemporary Music Education*. New York: Schirmer Books.

Paddison, M. & Deliège, I. (2010). *Contemporary Music. Theoretical and Philosophical Perspectives*. England: Ashgate Publishing.

Paynter, J. (1972). *Hear and Now*. London: Universal Edition.

Paynter, J. (1997). The form of finality: a context for musical education. *B. J. Music Ed.* 14, 5-21.

Paynter, J. (2002). Music in the school curriculum: why bother? *B. J. Music Ed.* 19, No. 3, 215-226.

Polkinghorne, D. (1995). Narrative configuration in qualitative analysis. In J. A. Hatch & R. Wisniewski (Eds.), *Life history and narrative* (pp. 5–24). London: Falmer Press.

Real conservatorio profesional de música “Manuel de Falla” de Cádiz (2018). Programación de la asignatura: Clarinete [Curriculum of the subject: Clarinet]. Retrieved from <https://conservatoriomanueldefalla.es/programaciones/>

Real conservatorio superior de música “Manuel Castillo” de Sevilla (2018). Guías docentes [Curriculum]. Retrieved from <https://consev.es/horarios-asignaturas-y-guias-docentes/>

Real conservatorio superior de música “Victoria Eugenia” de Granada (2018). Guía de la asignatura. Técnica e interpretación del instrumento: Clarinete [Curriculum. Technique and performance of the instrument: Clarinet]. Retrieved from <http://www.conservatoriosuperiorgranada.com/guias-docentes-curso-2018-2019/>

Rutherford, S. (2014). Is Murray Schafer’s Creative Music Education Relevant in the 21st Century?. *Peer Review Corner*, 16-20.

Saenz, I. (2017). En defensa de la música contemporánea en el aula de educación primaria [In defense of contemporary music in elementary school classroom]. *Espacio Sonoro*, No. 43.

Saldaña, J. (2009). *The coding manual for qualitative research*. SAGE publications.

Schafer, R. M. (1965). *El compositor en el aula* [The composer in the classroom]. Canada: RICORDI.

Schafer, R. M. (1975). *The rhinoceros in the classroom*. Canada: Universal Edition.

Schafer, R. M. (1986). *The thinking ear: Complete writings on music education*. Canada: Arcana Editions.

Schafer, R. M. (1992). ...*When the words sing*. Universal edition.

Schmitt, T. (1998). La música contemporánea en la educación. Ideas sobre la aplicación de nuevos conceptos en la enseñanza [The contemporary music in education. Ideas on the application of new concepts in teaching]. *Eufonía – Didáctica de la Música*, No. 13, 69-75.

Stravinsky, I. (1942). *Poetics of music in the form of six lessons*. Buenos Aires: Emecé Editores.

Tagg, S. (1985). *Life story interviews and their interpretation*. London: Academic Press Inc.

Urrutia, A. & Díaz, M. (2013). Educación y música contemporánea: encuentros y desencuentros entre compositores y docentes [Education and contemporary music: encounters and missed encounters between composer and teachers]. *Revista da ABEM*, Vol. 21, No. 30, 11-24.

Villa Rojo, J. (1975). El clarinete y sus posibilidades. Estudio de nuevos procedimientos [*The clarinet and its possibilities. Studies of new procedures*]. Madrid: Alpuerto.

Zagorski, M. (2016). Melos-ethos international festival of contemporary music 2015. *Tempo - A Quarterly Review of Modern Music*, 70 (276), 91-92. Retrieved from <http://ezproxy.uniarts.fi/login?url=https://search-proquestcom.ezproxy.uniarts.fi/docview/1897717533?accountid=150397>

Zeni, J. (1998). A guide to ethical issues and action research. *Educational Action Research*, Vol. 6, No.1. 9-19.

APPENDIX

1. Questions guide for interview

1. Section: Personal context (to reconstruct and reflect on his own experiences)

-How was your beginning in music and with what age? General music education

-During your studies, did you have some contact with contemporary classical music?

-From where come your interest for it? And how did you start to deepen on it?

-Could you talk me about your development in the contemporary music scene?

-How would you describe contemporary classical music?

-Leaving aside your life as performer, did you have some studies for being clarinet teacher?

-Others aspects about his formation

2. Section: Pedagogical experiences (to relate with previous questions)

-Could you tell me about your job as teacher? (years as teacher; students' age; work places; etc.)

-Have you always included techniques from contemporary classical music in your lessons? When did it start to be usual?

-In your different work places, how is contemporary classical music handle? Why?

-Did you observe an improvement in the clarinet skills of your students after practicing contemporary techniques? In which way?

-Do you think that students are more involved with contemporary classical music nowadays?

-What is the best way to get their attention in this music?

-Do you know about other teachers who teach contemporary classical music in their lessons? Including pieces in this style, showing the contemporary techniques, etc.

-Why do you think is this choice?

-Under my life experience, students start to learn or have contact with contemporary classical music in a late stage of their careers. When do you think student could start to learn it? Would it be good for them? And for the music understanding?

-What do you think is the next step for getting more development and dissemination of contemporary classical music?

2. Consent form

RESEARCH TITLE: The role of contemporary classical music in academies from Andalusia. Experiences of a clarinet teacher and performer

RESEARCHER: José Carlos Domínguez Almela

I have been given information about this research and discussed the research project with José Carlos Domínguez who is conducting this research as part of his performance master degree and pedagogical studies, supervised by Alexis Kalio and Danielle Treacy in the department of classical music at the Sibelius Academy (Helsinki, Finland).

I have been advised of the potential risks of using my real name and the option of using a fake name in order to protect my identity. Even though, I give my authorization to use my real name.

I understand that the data collected from my participation will be used for this research work and I consent for it to be used in that manner.

I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent will not affect my relationship with the researcher or with the Sibelius Academy.

If I have any enquiries or complaints about the research, I can contact with José Carlos Domínguez (+34 650285263 / carlos.dominguez.almela@uniarts.fi) or his supervisors Alexis Kalio (alexis.kallio@uniarts.fi) and Danielle Treacy (danielle.treacy@uniarts.fi).

Name

.....

Signed

Date

..... /...../.....