MUSIC TEACHER MOTIVATION IN SPANISH PRIMARY EDUCATION: A STUDY BASED ON THE SELF-DETERMINATION THEORY

LA MOTIVACIÓN DEL PROFESORADO EN EDUCACIÓN ARTÍSTICO-MUSICAL EN EDUCACIÓN PRIMARIA: UN ESTUDIO DESDE LA TEORÍA DE LA AUTODETERMINACIÓN

por

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Tesis Doctoral para optar al Grado de Doctor en Humanidades y Ciencias Sociales con mención Internacional en la Escuela de Doctorado de la Universidad Pública de Navarra

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PAMPLONA
2018

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A Doctoral Thesis submitted in fulfilment of the requirements for the Degree of Doctor of Humanities and Social Sciences and the mention of the International Doctorate in the Doctoral School of the Public University of Navarre

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Pamplona
2018

Acknowledgements

A large number of people and institutions have provided invaluable assistance to me throughout the planning, execution, and completion of my doctoral studies, and I would like to take this opportunity to express my gratitude to each of them. Without their support and encouragement, the completion of this thesis would not have been possible.

Firstly, I would like to thank the Republic of Chile which, through the National Commission for Scientific and Technological Research (CONICYT), granted me a *Becas-Chile* Scholarship for Doctoral Studies Abroad as part of the commission's 2015 intake [Convention number 72160365]. This scholarship has provided me with the best possible conditions in which to conduct my studies, covering the costs of my stay in Pamplona, my journey from Chile to Spain and back again, university fees and associated costs, health insurance, and other inevitable day-to-day expenses.

I would also like to thank the Public University of Navarre for the wealth of personal and professional knowledge that I was able to gain there. I am grateful to the Humanities and Social Sciences Doctoral Programme where I carried out my studies, and to the Doctoral School for its support, in particular with regard to the funding made available to me to facilitate my participation in three international conferences and a short-term international research stay. Without this assistance, my doctoral training would not have been as beneficial as it undoubtedly was. My thanks also go to the library staff, whose assistance was unfailingly accommodating and cordial.

I would like to make a particular mention of my supervisors. Thank you, Olga and Miguel, for accepting and believing in my research project from the outset. There is no doubt in my mind that without your support, I could not have brought my studies to such a successful conclusion. I am profoundly grateful for your pedagogical, methodological, and professional guidance, which together have allowed me to grow as an interdisciplinary research professional in the field of education. I very much hope to continue working with you in the future and to establish collaboration networks once I have gained a position at an academic institution.

I would like to thank all of the teachers who have taken part in my research, as, without you, this project would not have been possible. I am grateful also to the school administrations that ensured that my research instruments reached the relevant teaching professionals and provided crucial management of materials in compliance with European data protection laws.

My thanks also go to the European Educational Research Association for the bursary granted to help fund my participation in the 2016 European Conference on Educational Research in Dublin. To receive this award was a true honour, and further motivation to pursue my research training.

Thank you to the organisers of the other academic events in which I have participated, and to the editors of journals who have accepted my manuscripts for review. Whether an article is ultimately accepted or not, constructive criticism is always a key part of honing one's research skills. I am therefore also grateful to the anonymous reviewers who have given up their time to provide valuable commentaries on my manuscripts.

It gives me tremendous pleasure to thank the Sibelius Academy (SibA) MuTri Doctoral School—part of the University of the Arts, Helsinki—where it was a true honour to participate as a visiting doctoral student. My stay was of great benefit to my doctoral training, and the level of knowledge that I gained there was far in excess of my expectations. My professional life can be divided into a clear "before" and "after" my time at SibA, a truly exemplary institution. Not only do I aspire to one day replicate the warm and caring working environment that you have succeeded in creating, but I would relish the opportunity to collaborate with you in the future.

My special thanks go to Heidi Westerlund. Her comments and opinions on improving the Holistic Architecture for Music Education have been invaluable, particularly in regard to the network of didactical interactions and their connection to social constructivism, the central focus of the research. Furthermore, the very name of the approach was derived from comments made by Heidi, and it is fair to say that her contributions lie at the very heart of the Holistic Architecture. I am also grateful for her guidance in the area of scientific writing and the

presentation of papers, as well as in regard to editing and management, all of which has been of great use to me during the final phase of my doctoral thesis. I offer my eternal friendship to Heidi, and I will be forever grateful to her both for giving me the opportunity to take part in SibA and for the excellent guidance she has given me on my journey to becoming a better researcher.

I would now like to mention some other SibA names. My thanks go to Alexis Kallio for her recurring role as moderator in research seminars; her guidance on editorial and ethical issues has been of great help to the completion of my thesis. Thanks also to Tuulikki Laes, as the literature that she has shared within the reading circle has helped me enormously with the critical interpretation of my research findings. On a personal level, I would like to thank Katja Thomson for managing the administrative issues relating to my visit, and for her warmth during the various activities in which we have participated together. I also thank Minja Koskela for her advice on how to make the most of seminars, and Analía Capponi for her incredible kindness and suggestions for dealing with the Finnish winter. Finally, I would like to thank the other participants of the various seminars and reading clubs, with whom I hope to maintain contact and, if possible, work alongside on future projects.

I would also like to thank the international experts who have acted as independent external reviewers for this doctoral thesis: Dr Guadalupe López-Íñiguez (SibA—UniArts, Finland) and Dr Mariana Montiel (Georgia State University, USA). Thank you for taking the time to review and make valuable contributions throughout my learning process. Your assessments have, without a doubt, been hugely beneficial to my knowledge of the relevant subjects. My thanks also go to the members of the Doctoral Thesis Tribunal for giving their personal time to travel to Pamplona for the *viva*. The same thanks are also extended to deputy external reviewers and reserve members of the Doctoral Thesis Tribunal.

I would also like to thank Proof-Reading-Service.com for the English language review and editing services provided to me during the writing of my doctoral thesis. Their support has ensured my peace of mind when submitting the document for review and assessment.

I would like to thank my family and friends for the love they have shown me during the course of my doctoral training. My special thanks go to my wife for accompanying me on this adventure; her support and companionship have been crucial to the success of my learning experience. We would both like to thank God and our families for their love, generosity, and trust in a variety of personal situations and in the administrative issues to do with the scholarship, residence in Spain, health insurance, and more. We also thank our friends who have participated either directly or indirectly in the doctoral thesis and helped with the various related administrative issues, including the revision of texts, methodological discussions, translations into Basque, and planning of research projects. Special thanks go to our friends around the world who have blessed us with their love and trust. Your friendships mean a great deal to us, and while distance has indeed presented a challenge, ultimately it has strengthened our bonds of affection.

Finally, I thank life for the good and bad experiences that have contributed to my growth, both personal and professional.

Fraternal greetings to anyone interested in reading this doctoral thesis, in particular those in the process of conducting their own postgraduate studies.

Rolando Angel-Alvarado

Navarre, Spain

2018

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Funding

This doctoral thesis was supported by the National Commission for the Scientific and Technological Research (CONICYT – Chile, for its Spanish acronym) through scholarship programme called "Doctorado en el Extranjero Becas Chile". The grant number is 72160365 (01.10.2015 – 29.09.2018).

The award of International Doctorate was supported by the Public University of Navarre through grants for doctoral mobility since those funding allowed the accomplishment of presentations in international conferences as well as to participate as a visiting doctoral student at the Sibelius Academy, UniArts (Finland) for a period of 90 days.

In addition to this, the European Educational Research Association also contributed to the obtaining of the international mention through the bursary granted in the framework of the European Conference Educational Research celebrated in Dublin, 2016.

Abstract

In this study, the aspiration is understanding music teachers' autonomous motivation in didactical situations, identifying both supportive and frustrating factors. Specifically, the didactical situation is defined as the educational period of time when the teacher interacts with students in a teaching/learning context. Therefore, other educational agents could also take part in the didactical activity; for instance, the school community might take part in interdisciplinary educational projects.

Self-Determination Theory (SDT) is used because it postulates that autonomous motivation implies a sense of will when making decisions during a task. Therefore, it is plausible that an individual with high autonomous motivation displays a self-determined behaviour. However, to achieve that end individuals require satisfying three basic psychological needs: autonomy, competence, and relatedness.

The research is structured according to the Holistic Architecture for Music Education, which is understood as an interdisciplinary research approach that allows conducting empirical studies in the field of music education from a perspective linked to mixed research methods. Therefore, it provides theoretical and practical knowledge within teaching/learning situations because didactical activities are theoretically grounded, empirically contrasted, and could be repeatable. This research approach considers the construction of a research hypothesis that should be tested through an objective portrait. That is, quantitative and qualitative data are triangulated to construct the objective portrait, which is vital for testing the research hypothesis. This holistic research utilises a national sample from Spain.

In light of the Holistic Architecture for Music Education and SDT, this doctoral thesis establishes the following main research question:

Which factors are affecting music teachers' autonomous motivation in didactical situations?

Therefore, the main research aim is *to identify factors that affect music teachers' autonomous motivation in didactical situations.* The specific research aims are presented next:

I. to establish through the WTMST Spanish version whether there are differences or not in the autonomous motivation between educators who teach music in schools and teachers who do not;
II. to determine through the BPNS-T whether there are differences or not in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not;
III. to demonstrate through a correlation between autonomous motivation and basic psychological needs whether music teachers are self-determined or not;
IV. to observe through the application of the Questionnaire for School Musical Activity in three Navarrese schools whether music educators are using controlled motivation for teaching or not; and
V. to establish through the observation of lessons, psychological scales, and teachers' interviews in three Navarrese schools whether the music teachers' autonomous motivation is affected or not by factors of social complexity.

Consequently, the research hypothesis of this doctoral thesis expresses that *music teachers' autonomous motivation is affected by external factors influencing teacher–student dyadic relationships*. Specifically, teacher–student dyadic relationships are understood as didactical interactions between one teacher and learners during a teaching/learning situation. The relationship is thus the interaction between a teacher and students using the learning content as a connecting link. Therefore, external factors make reference to other educational agents, such as school community members, education policy, and so on.

Finally, research results demonstrate that at least 11 factors affect music teachers' autonomous motivation within didactical situations, allowing us to conclude that contextual factors affect dyadic relationships, to the point that they influence teachers' beliefs. In view of the findings, this doctoral thesis will be able to suggest some practical guidelines for the improvement of the Spanish primary education system, specifically in the field of music education.

Resumen

En este estudio, la aspiración es comprender la motivación autónoma de los profesores de música en el marco de las situaciones didácticas, identificando tanto factores de apoyo como de frustración. Específicamente, la situación didáctica se define como el momento educativo en que la figura docente interactúa con los estudiantes en un contexto de enseñanza/aprendizaje. Por lo tanto, otros agentes educativos también podrían participar en la actividad didáctica, por ejemplo, la comunidad escolar en el marco de proyectos educativos interdisciplinarios.

Se emplea la Teoría de Autodeterminación porque postula que la motivación autónoma implica un sentido de voluntad para tomar decisiones durante una tarea, haciendo plausible que una persona con alta motivación autónoma perciba un comportamiento autodeterminado, aunque, para ello, la persona también requiere satisfacer tres necesidades psicológicas básicas: autonomía, competencia y afiliación.

La investigación se ha estructurado conforme la Arquitectura Holística para la Educación Musical, la que se entiende como un enfoque de investigación interdisciplinario que permite realizar estudios empíricos en el campo de la educación musical, desde una perspectiva centrada en los métodos de investigación mixta. Por lo tanto, proporciona conocimiento teórico y práctico dentro de las situaciones de enseñanza/aprendizaje, ya que las actividades didácticas se basan teóricamente, se contrastan empíricamente y pueden replicarse. Este enfoque de investigación implica proponer una hipótesis de investigación, que debe probarse mediante un retrato objetivo. Es decir, los datos cuantitativos y cualitativos se triangulan para construir el retrato objetivo, que es vital para probar la hipótesis. Este estudio utiliza una muestra nacional proveniente de España.

A la vista de la Arquitectura Holística para la Educación Musical y la Teoría de la Autodeterminación, la presente tesis doctoral establece la siguiente pregunta de investigación:

¿Cuáles factores afectan la motivación autónoma del profesorado de música en las situaciones didácticas?

Por consiguiente, el objetivo general de investigación es *identificar los factores que afectan la motivación autónoma del profesorado de música en las situaciones didácticas*. Los objetivos específicos son presentados a continuación:

I. Establecer a través de la versión española de la Escala de Motivación Laboral Docente si existen diferencias o no en la motivación autónoma entre los docentes que enseñan música en las escuelas y quienes no lo hacen.
II. Determinar mediante la Escala Docente de las Necesidades Psicológicas Básicas si existen diferencias en la satisfacción de las necesidades psicológicas básicas entre el profesorado que enseña música en las escuelas y quienes no lo hacen.
III. Demostrar a través de una correlación entre la motivación autónoma y las necesidades psicológicas básicas si el profesorado de música está autodeterminado o no.
IV. Observar mediante la aplicación de la Escala sobre la Actividad Musical Escolar en tres escuelas navarras si el profesorado de música utiliza la motivación controlada para enseñar o no.
V. Establecer a través de la observación de lecciones, escalas psicológicas y entrevistas docentes en tres escuelas navarras si la motivación autónoma del profesorado de música es afectada o no por factores de la complejidad social.

En consecuencia, la hipótesis de investigación de la presente tesis doctoral expresa que *la motivación autónoma del profesorado de música es afectada por factores externos que influyen en las relaciones diádicas docente-estudiante*. Específicamente, las relaciones diádicas se entienden como interacciones didácticas entre un docente y los estudiantes durante las situaciones de enseñanza/aprendizaje, usando contenidos de aprendizaje como puentes de conexión. Por lo tanto, los factores externos hacen referencia a otros agentes educativos, tales como miembros de la comunidad escolar, la política educativa, etc.

Los resultados del estudio demuestran que, al menos, 11 factores inciden en la motivación autónoma del profesorado de música, permitiendo concluir que los factores contextuales afectan en las relaciones diádicas, al punto que influyen en las creencias docentes. A raíz de los hallazgos, la tesis doctoral sugiere algunos lineamientos prácticos que contribuirán a la mejora del sistema educativo español.

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Introduction

In music education, teachers' beliefs are focused on the Western musical heritage (Wong, 2005), although there are pedagogical differences among educators. Some teachers prioritise the student's personal enjoyment and expression, while others advocate for a model centred on notation and standard indicators of success (Fautley, 2017; Holguín & Shifres, 2015; Wong, 2005). In this context, a teleological confrontation between social constructivism and academicism would exist in music education. It should not be understood as a theoretical conflict because both beliefs represent *practised teaching philosophies*. These teachers' beliefs may be passed on consciously or unconsciously (Farrell & Ives, 2015) as they entail personal values, emotional commitment, pedagogical goals, ideologies, and so on (Farrell & Bennis, 2013).

On the one hand, academicism (Manrique, Revilla, & Lamas, 2014; Torrado, Casas-Mas, & Pozo, 2005) gives primary importance to musicological contents through activities based on rhythmic accuracy and performative techniques, promoting the musical interpretation of cultural products that have already been accepted aesthetically by the dominant culture. In general, music education has been preserving the academicist approach to the point that popular music undergoes an academisation process at all educational levels because it is imparted by using classical stave notation (Shifres & Gonnet, 2015; Söderman & Sernhede, 2016).

On the other hand, social constructivism values musicological contents, but it also gives importance to ethnomusicology, respecting the cultural value of the musical heritage and customary education of each society (Casas-Mas, Pozo, & Montero, 2014). Social constructivist activities are based on socio-musical experiences in which rhythmic accuracy, listening skills, creative thinking, and performative techniques are encouraged. According to the socio-musical approach (Angel-Alvarado, 2018b), school activities based on social constructivism are not limited to events that happened in the classroom, but they also involve establishing a relationship with the rest of society, breaking down historical walls of factory model schools that have been preserved to date (Sleeter, 2015), as well as respecting musical knowledge that students have acquired and developed outside of and before school.

It is not desirable that the primary education system adopt the academicism as, even when students could reinforce technical competencies for musical interpretation, it is plausible that they learn music under competency standards applied in conservatoires and professional schools of music. That is, individual learning is often promoted (Carey, Harrison, & Dwyer, 2017) in ways that evidence the probability that learners perceive authoritarian teaching methods (Long, Creech, Gaunt, & Hallam, 2014; Perkins, Reid, Araújo, Clark, & Williamon, 2017). Given this situation, it is important that social constructivism prevails in music lessons for primary education from the socio-musical approach, as it allows for valuing musical diversity in the complex world, considering the natural inclusion of differentiated instruction and assessment.

Therefore, the teleological confrontation between academicism and social constructivism is not necessarily centred on musical content because the curricular incorporation of musicology and ethnomusicology depends, to a large extent, on the cultural conditions of each context. The turning point between both currents is the mode for accomplishing the teaching tasks as, on the one hand, academicism tries transferring musical knowledge through teaching strategies focused on individual learning where student–repertoire dualism is reinforced, while, on the other hand, social constructivism attempts to provide musical knowledge by using educational strategies centred on social interactions, making feasible the construction of learning communities.

In any case, it is necessary to recognise the practical existence of both pedagogical models in order to carry out an analysis about music teachers' motivation because motivation is influenced by personal beliefs and contextual factors (Parker, Jimmieson, & Amiot, 2010). In this doctoral thesis, these models are considered in the framework of the Holistic Architecture for Music Education (HAME; Angel-Alvarado, Wilhelmi, & Belletich, 2018), which is understood as an interdisciplinary research approach that allows conducting empirical studies in the field of music education from a perspective linked to mixed research methods. Specifically, HAME possesses a four-phase structural design: preliminary studies, prospective analysis, fieldwork, and retrospective analysis. The following chapters provide information on each phase of the research approach, with the exception of Chapter

I and Chapter VI, because those sections will present general information for understanding this doctoral thesis, both in terms of theoretical currents and findings.

Chapter I reveals the approach to the problem from a social perspective, because music teachers often feel socially forgotten, to the point that they perceive a professional state of inertia. Subsequently, Self-Determination Theory (SDT) is explained in the theoretical framework with the intention of understanding music teachers' autonomous motivation in the following chapters. Lastly, HAME is presented because it has been used for conducting this study, due to its usefulness in analysing music teachers' psychological situations from a perspective oriented toward complex thinking.

Chapter II presents the Spanish education context from different dimensions. Firstly, the epistemological dimension demonstrates that SDT is applicable in the primary education system in Spain because two measurement scales show consistency with SDT and the aims of this thesis. Secondly, the institutional dimension reports the state of the Spanish music education system from a macrosocial perspective, which is centred mainly on normative and epistemic levels after displaying evidence about the curricular and didactical situation in the Spanish education system. Lastly, the didactical dimension discusses empirical situations in some Navarrese schools after observing music lessons. These three dimensions not only allow for establishing research questions and aims but also contribute to the grounded construction of the research hypothesis and operational hypotheses, which are presented in the following chapter.

Chapter III entails the theoretical construction of a research hypothesis, which will be empirically tested during the retrospective analysis through a contrast process that is defined in holistic terms, as statistical data interact with qualitative information, allowing an analysis of music teachers' psychological situation from a broader perspective. The research hypothesis gives rise to five operational hypotheses that are grounded in preliminary studies. Those operational hypotheses will be tested in the fieldwork through quantitative and qualitative studies. In other words, the proposed research hypothesis will be tested in Chapter

V because of the empirical results presented in Chapter IV and will be triangulated in terms established by HAME.

Chapter IV will present the third, fieldwork phase of HAME. According to HAME, the fieldwork must consider mixed research methods for analysing the same phenomenon from different viewpoints. In this framework, a quantitative study is carried out firstly to correlate music teachers' autonomous motivation with basic psychological needs satisfied by the social context, demonstrating the importance of contextual factors in the music teachers' psychological situations statistically. Subsequently, a qualitative study also analyses the existent relationship between autonomous motivation and basic psychological needs, but it is focused on the personal beliefs of music educators, which are triggered by the social context. Both studies are independent and separately presented in this chapter, specifying their samples, data collection procedures, and research results. The triangulation of obtained data will be conducted in the next chapter, devoted to retrospective analysis.

Chapter V will report results obtained in the retrospective analysis. According to HAME, retrospective analysis is the phase in which data collected during the fieldwork are triangulated with the intention of carrying out the construction of an objective portrait, which is based on four basic didactic positions: basic subject didactic, ethno-didactic, challenge didactic, and philosophical anthropological didactic. In this chapter, the network of didactical interactions is firstly analysed in each basic didactic position through the triangulation of statistical and qualitative data that were collected during the fieldwork. Secondly, the prior analysis will be focused explicitly on music teachers' autonomous motivation, identifying internal and external factors of the teacher–student dyadic relationship that influence the psychological situation of educators. Finally, the research hypothesis presented in Chapter III will be tested through the objective portrait, which is built from identified factors on the teacher–student dyadic relationship. That is, the acceptance or rejection of the research hypothesis is validated through the objective portrait.

Chapter VI will present conclusions and implications in order to promote the continuation of this research. In this line, it discusses initial conclusions that emerged from preliminary studies. Subsequently, the

discussion will be focused on conclusions developed from the objective portrait. Lastly, practical, theoretical, and methodological implications will be presented.

It is important to emphasise that HAME is useful for analysing phenomena of music education from a perspective centred on social complexity. At the moment, HAME is being used for studying didactical situations in Spain in terms of didactical structures and teaching strategies. In this way, HAME has shown a versatility for analysing different didactical phenomena in music education from distinct viewpoints according to the network of didactical interactions. Therefore, its application in studies contextualised on levels of preschool, secondary, and higher education is feasible and required, either in Spain or in other countries.

CHAPTER I

APPROACH TO THE PROBLEM

AND

THEORETICAL FRAMEWORK

Chapter I

Approach to the Problem and Theoretical Framework

Abstract

This chapter firstly reveals the approach to the problem from a social perspective, because music teachers often feel socially forgotten, to the point that they perceive a professional state of inertia. Subsequently, Self-Determination Theory is explained in the theoretical framework with the intention of understanding music teachers' autonomous motivation in the following chapters. Lastly, Holistic Architecture for Music Education is presented because it has been used for conducting this study, due to its usefulness in analysing music teachers' psychological situations from a perspective oriented toward complex thinking.

Resumen

Este capítulo, en primer lugar, expone el planteamiento del problema desde una perspectiva social debido a que el profesorado de música se siente olvidado socialmente, al punto que percibe un estado profesional de inercia. En segundo lugar, se explica la Teoría de la Autodeterminación en el marco teórico con el afán de comprender la motivación autónoma del profesorado de música a lo largo de la tesis doctoral. Por último, la Arquitectura Holística para la Educación Musical es presentada porque dicho enfoque de investigación ha sido utilizado para llevar a cabo este estudio, puesto que permite analizar las situaciones psicológicas del profesorado de música desde una perspectiva ligada al pensamiento complejo.

Approach to the Problem

"There are school subjects that distract". This was the governmental argumentation for justifying the elimination of music education from the compulsory curriculum in Spain. Certainly, there are other technical reasons—linked to educational standardisation—defined in education policy, but unfortunately such a statement was broadcast through mass media by the Minister of Education, Culture, and Sport, Mr. José Ignacio Wert (Aunión, 2013; Gámiz, 2016; Sánchez, 2015). After that, teachers' unions started to highlight some negative effects about work conditions (Sánchez, 2015), such as staff reductions, salary freezes, less funding for music education, and so on. All of these negative events are linked to extrinsic factors and are being appraised by social organisations. However, intrinsic factors, or, more precisely, educator's feelings toward conducting didactical tasks in the classroom, are not being evaluated in social terms. Serving as an example, a music teacher commented during an interview conducted in this study:

> *We are so forgotten, that's why I've accepted (participating in this study). … I think is important that we reflect on, change or improve because we're in inertia. … I've felt more supported, endorsed, accompanied because it's like "hey, we are interested in what you are doing", and I've said "cool" (laughs). (Teacher 3, personal interview[1]).*

In this study, we will analyse the motivation of music educators from a perspective focused on intrinsic factors in order to establish the teachers' psychological situation during didactical tasks and propose some suggestions for the education system's improvement. It is important to consider that intrinsic factors are linked to non-observable aspects of music teachers' occupational health, such as degrees of autonomy, competence, and relatedness that educators perceive in their workplaces. Such internal factors are understood in the framework of basic psychological needs (Deci & Ryan, 2000), where their positive interactions with autonomous motivation – understood as a sense of will

[1] 23 min 23 s. Nos tienen muy abandonados a los de música. Por eso he aceptado (participar en el estudio). Es importante que reflexionemos, cambiemos o mejoremos, me parece que nos hemos movido poco por inercia … Me he sentido respaldada, apoyada, acompañada en decir "oye, nos interesa lo que estás haciendo" y he dicho "venga" (ríe).

when making decisions during a task – imply a certain degree of self-determination (Parker et al., 2010).

Consequently, motivation is analysed through the Self-Determination Theory, using the Holistic Architecture for Music Education (HAME), which incorporates mixed research methods. On the one hand, statistical information is relevant for measuring teacher motivation and comparing results obtained by music teachers with outcomes indicated by educators who do not teach music in schools. On the other hand, qualitative data makes it possible to explore specific phenomena observed during statistical analysis, providing determinant information for designing practical improvements to the education system. In this way, HAME is understood as a holistic research approach because it makes feasible the triangulation of quantitative and qualitative data to construct an objective portrait that explains, in theoretical and practical terms, didactical phenomena observed within an educational process of continuum construction.

Theoretical Framework

1. Self-Determination Theory

> Self Determination Theory (SDT) is a broad theory of human personality and motivation concerned with how the individual interacts with and depends on the social environment. SDT defines intrinsic and several types of extrinsic motivation and outlines how these motivations influence situational responses in different domains, as well as social and cognitive development and personality (Legault, 2017, p. 1).

From an overall perspective, SDT postulates that autonomous motivation implies a sense of will when making decisions during a task, while controlled motivation is linked to feelings of pressure and submission in carrying out an activity. Nonetheless, SDT emphasises that an individual could simultaneously display both motivational types (Parker et al., 2010), so self-determined behaviour may be promoted or discouraged by multiple factors. In this regard, people with greater autonomous motivation would exhibit self-determined behaviour because they could regulate their conduct according to the pleasure that the activity gives them.

SDT is a macro theory as it is used in a wide variety of cultural contexts the world over, systematically providing information concerning motivation and healthy psychological and behavioural functioning (Vansteenkiste, Niemiec, & Soenens, 2010). As a macro theory, SDT considers three motivational categories for establishing self-determined behaviour:

- *Amotivation* is defined as lack of motivation for performing an activity, either autonomous or controlled (Ryan & Deci, 2000a; Gagné et al., 2014). It depicts the lowest level of motivation (Legault, Green-Demers, & Pelletier, 2006).
- *Extrinsic Motivation* means functional behaviour which provokes a continuum of internalisation (Ryan, Kuhl, & Deci, 1997). Greater internalisation of extrinsic motivation would lead to greater self-determined behaviour. Extrinsic motivation comprises three regulations (Gagné et al., 2014):

    - *External Regulation* implies seeking reward and avoiding punishments.
    - *Introjected Regulation* is understood as behavioural regulation through feelings such as pride, guilt, sense of shame, and so on.
    - *Identified Regulation* involves doing an activity although it does not provide a personal benefit. In other words, the subject feels above all else identified with the worth or meaning of the activity.
- *Intrinsic Motivation* is the commitment based on pleasure or satisfaction in conducting an activity, so it is affected by extrinsic motivation (Salanova, Hontangas, & Peiró, 2007).

The self-determination continuum (Gagné & Deci, 2005) begins with amotivation as the absence of intentional regulation while intrinsic motivation is inherently observed as autonomous motivation. However, extrinsic motivation encompasses a continuum process through three regulations. Specifically, external and introjected regulations are linked to controlled motivation whereas identified regulation is related to autonomous motivation. In this regard, intrinsic motivation and identified regulation could statistically report similar or identical values even, since autonomous motivation depends on the full internalisation of those factors (Riley, 2016; Ryan & Deci, 2017).

This study focuses on autonomous motivation, that is, intrinsic motivation and identified regulation are observed and analysed because intrinsic factors make reference to educators' feelings toward conducting didactical tasks in the classroom. According to Torres (2017), intrinsic factors are important for knowledge transfer between individuals, either through troubleshooting or social experiences. The rest of the regulations are also considered in this research but from a mini-theory of SDT which is centred on the satisfaction or frustration of basic psychological needs.

The *Basic Psychological Needs Theory* is the SDT's mini-theory that will be used. It focuses on the relationships that exist between environmental conditions and the mental health of the individual (Gunnell, Crocker, Wilson, Mack, & Zumbo, 2013) because the satisfaction of basic psychological needs has an impact on autonomous motivation (Deci & Ryan, 2000).

1.1. Basic Psychological Needs Theory

According to another mini-theory of SDT, the *Organismic Integration Theory*, the adaptation process within a dynamic social structure involves an interest in social insertion, a commitment to corporate activities, and the development of interpersonal actions in relative unity (Deci & Ryan, 2000). This adaptation process should be systematically encouraged by the environment in order to promote self-determined behaviour in members belonging to a community. In this regard, SDT postulates the *Basic Psychological Needs Theory*, which is made up of three basic or innate psychological needs (Deci et al., 2001; Vansteenkiste et al., 2010). These three basic psychological needs must be satisfied in order to encourage self-determined behaviour (Gagné, 2009).

The first need is *Autonomy*, which involves the desire for choice and feeling of willpower during a specific activity (Uysal, Lee, & Knee, 2010). Secondly, the need for *Competence* is understood as the desire for optimal interaction within the workplace in order to achieve desired results (Baard, Deci, & Ryan, 2004; Taylor & Ntoumanis, 2007). Finally, the third basic psychological need is *Relatedness*, which involves being attuned to the social environment through attention and interpersonal knowledge (Van den Broeck, Vansteenkiste, De Witte, Soenens, & Lens, 2010).

In shop or on production floors, needs for competence and relatedness are recognisable because the former is linked to technical abilities while the latter is associated with social skills (Deci et al., 2001). However, the satisfaction of both needs is complex in the education system because teacher activities are based on social interaction, either with students or other members of the school community. Many educational studies have focused on the needs for competence and relatedness in the teacher-student dyadic relationship. Nevertheless, the present research is proposing another viewpoint since it is only interested in the teacher's motivation. The sense of relatedness of educators is promoted by the school community, whereas a teacher's didactical knowledge is associated with the need for competence because it is applied in the classroom or in front of students.

These basic psychological needs are observable in any workplace by means of the key component techniques of need-support (Silva, Marques, & Teixeira, 2014) because they have defined interpersonal conditions for satisfaction of those needs. *Autonomy support* (Reeve, 2009; Yu-Lan & Reeve, 2011) is about the avoidance of control linked to authoritarian methods, respect-based environments for carrying out human activity, and choice capacity based on the strengthening of self-recognition. The support for competence is the *Structure*, which takes into account the guided training, skill-related challenges, the structure of work tasks, and constructive feedback (Haerens et al., 2013). Finally, the support for relatedness is *Involvement*, which includes empathy, affection, dependability, and resource assistance (Silva et al., 2014).

It should be emphasised that all basic psychological needs have the same importance because they are interrelated (Dysvik, Kuvaas, & Gagné, 2013; González-Cutre, Sicilia, Sierra, Ferriz, & Hagger, 2016; Niemiec & Ryan, 2009; Ryan & Deci, 2000b; Sheldon, Elliot, Kim, & Kasser, 2001). However, SDT claims that the need for autonomy is particularly essential because it promotes self-determined behaviour and is negatively related to controlled motivation and authoritarian leadership (Van den Broeck et al., 2010). In contrast, needs for competence and relatedness can be satisfied in contexts where controlled behaviour is promoted (Deci & Ryan, 2000).

In light of this, SDT establishes the hypothesis that people show optimal engagement and psychological well-being only when feelings of competence and relatedness arise from autonomous behaviours (Ryan, 1993). More specifically, Gagné and Deci (2005) claim that satisfaction of the needs for competence and relatedness will lead to internalisation of a behaviour by its value and regulation, although this internalisation does not guarantee self-determination. As a consequence, the satisfaction of the need for autonomy is decisive in establishing whether the behaviour is self-determined or not (Sataloff & Davidson, 2012) because it indicates the degree of identification, assimilation, or integration of this behaviour.

Considering that the satisfaction of the need for autonomy plays a determinant role, it is imperative to clarify during preliminary analysis if the said need is understood as a predictor or explanatory variable (Utts & Heckard, 2015). In conformity with the previous information

referring to the importance of all basic psychological needs, we postulate that the need for autonomy is understood as an explanatory variable.

1.2. Content domain specificity in the assessment of the basic psychological needs satisfaction of teachers

Because self-determined behaviour depends on the satisfaction of the three basic psychological needs, the key component techniques of need-support have become alternatives for promoting self-determination in the education system (Ryan & Deci, 2000a). In particular, SDT studies focused on teachers mainly refer to motivation (Abós, Sevil, Martín-Albo, Julián, & García-González, 2018; Butler & Shibaz, 2014; Parker, Martin, Colmar, & Leim, 2012; Spittle, Jackson, & Casey, 2009; Wilkesmann & Schmid, 2014) and the impact of basic psychological needs on mental health (Abós, Sevil, Julián, Martín-Albo, & García-González, 2017; Desrumaux et al., 2015; Fernet, Guay, Senécal, & Austin, 2012; Nie, Chua, Yeung, Ryan, & Chan, 2015). Regarding studies carried out in the teaching context, educators play a supportive role in educational activities because these studies are centred mainly on student motivation (Côté-Lecandare, Joussemet, & Dufour, 2016; Fernández-Río, Méndez-Giménez, & Cecchini, 2014; Guay, Valois, Falardeau, & Lessard, 2016; Jang, Reeve, & Halusic, 2016; León & Liew, 2017; Oga-Baldwin, Nakata, Parker, & Ryan, 2017). Nonetheless, some researchers have demonstrated that between music teachers and students, the Pygmalion effect is fulfilled (Arévalo, 2009; Arriaga, 2006; Hallam, Creech, & McQueen, 2017; Madariaga & Arriaga, 2011).

Few studies, however, have focused on basic psychological needs within the scope of teaching tasks in the classroom. Korthagen and Evelein (2016) reported that satisfaction of the need for competence strengthens the structure in the classroom as it is associated with teacher's leadership behaviour. These authors also found that satisfaction of the need for relatedness creates a collaborative relationship between teachers and students. Along the same lines, Klassen, Perry, and Frenzel (2012) have stated that teachers' satisfaction of the need for relatedness leads to higher levels of engagement and positive emotions with students than colleagues. Regarding the need for autonomy, three studies have reported that its

satisfaction reduces the effects of control, thus improving students' perception of freedom (Korthagen & Evelein, 2016; Marshik, Ashton, & Algina, 2017; Pelletier, Séguin-Lévesque, & Legault, 2002). Therefore, the need for autonomy is once again considered to be a decisive variable for the satisfaction of all basic psychological needs.

In this study, unlike previously informed research, teachers' satisfaction of the need for competence is focused on teacher-student dyadic relationships because the didactic structure makes educational interactions observable. In this regard, teachers' satisfaction of the need for relatedness would mainly concern the affective bond and involvement that exists between teachers and their peer group. Specifically, we postulate that collaborative relationships within teacher-student dyadic relationships mainly depend on the didactical structures in the classroom, in other words, support for competence. This dilemma will be proven during preliminary studies.

The preliminary studies correspond to the first phase of HAME, which is understood as a holistic research approach that makes possible the use of mixed research methods for analysing music education's empirical phenomena. On the one hand, quantitative data are relevant for measuring teacher motivation, comparing results obtained by music teachers with outcomes reported by educators who do not teach music at school. On the other hand, qualitative information makes it possible to delve into specific phenomena observed during statistical analysis. In this way, HAME provides new theoretical and practical knowledge in the field of music education.

2. Holistic Architecture for Music Education

Design-Based Research (DBR) is understood as an interdisciplinary educational research approach that uses mixed research methods (Brown, 1992; The Design-Based Research Collective, 2003) for reaching a greater comprehension of a phenomenon. Therefore, it could be understood from a broad perspective as providing more credibility to findings (Hesse-Biber, 2010). DBR provides theoretical and practical knowledge in the education field as a structural design organises the understanding of real-world didactical situations (Mckenney & Reeves, 2012; Zheng, 2015) from a pragmatic viewpoint (Anderson & Shattuck, 2012; Barab & Squire, 2004). In this regard, it does not only propose to

generate changes in context but also encourages researchers to achieve greater methodological rigour in order to establish epistemological frameworks that are strong and coherent (Barab & Squire, 2004; Goff & Getenet, 2017).

In the music education field, DBR could be understood as a relevant research approach as some researchers think that DBR is suitable for analysing educational practices focused on the use of technologies, creativity, and implementation of new teaching strategies (Cooper, 2017; Ojala, 2017). However, these studies have also shown the technical weakness of DBR because they collected only qualitative data. Such studies did not use mixed research methods, which are essential for distinguishing DBR from other research designs.

Considering this technical weakness, HAME has been empirically posited as a structural design for carrying out interdisciplinary educational studies using mixed research methods (Angel-Alvarado et al., 2018). The interdisciplinary foundation is the *musical Bildung* (Georgii-Hemming & Lilledahl, 2014; Nielsen, 2007), which is represented as a hermeneutic circle in which Musicology and Pedagogy iteratively interact (Angel-Alvarado & Álamos, 2018; Schneuwly & Vollmer, 2017). Specifically, the German concept of *Bildung* is highly complex, but, in general terms, it is understood from two perspectives simultaneously (Wagner, Strohmeier, & Schober, 2016): 1) as *process* that is focused on personal development aspirations and; 2) as *product* that comprises the desirable characteristics of a citizen.

The musical *Bildung* is defined through "Learning" by using four basic didactic positions, but that is not to say that *Bildung* and Learning are synonymous. Specifically, "Learning" is understood as the acquisition of knowledge, while *Bildung* entails the process and product of the formation of an individual as a person and citizen, so it comprises complex matters such as emotional stability, ethical maturity, cognitive development, and so forth (Schneuwly & Vollmer, 2017). The following four basic didactic positions represent the second level in the *musical Bildung* (Georgii-Hemming & Lilliedahl, 2014; Nielsen, 2007):

- *Basic subject didactics* – the didactical situation is understood according to the official curriculum and syllabus for music education;
- *Ethno-didactics* – the daily musical experiences and local musical knowledge are considered within the didactical situation. It entails a micro-cultural perspective;
- *Challenge didactics* – the musical knowledge possesses moral and ethical baggage in order to promote critical and civic thinking within the didactical situation. It implies a macro-cultural perspective; and
- *Philosophical anthropological didactics* – the didactical situation advocates to articulate emotion and logic. It is intimately linked to the *Bildung* of each individual.

These basic didactic positions are observed in real-world didactical situations through three elements of understanding in music education (doing, learning, and understanding) and key assessment questions (identify, quantify, and help) postulated by Fautley (2010). From a micro-social standpoint, a didactical situation in the classroom is represented through a didactic triangle where there is an iterative interaction between the student, teacher, and learning content (Carey et al., 2017; Lilliedahl, 2015; Torrado & Pozo, 2008). Such a triangle implies observing and measuring both the student's understanding of learning content and the didactical actions carried out by the teacher, such as planning, instruction, and assessment (Fautley, 2010).

From a macro-social perspective, the school community is incorporated into the organisational structure in the classroom, configuring a network of didactical interactions that is based on social constructivism. Finally, HAME incorporates the observation of four anthropological elements inherent to music education that are understood as the foundation of the macro-social perspective. These elements are facilities and educational resources, curriculum, meta-economy, and globalisation culture.

Considering all of the above, the following four-phase structural design has been constructed based on the model of Didactical Engineering (Angel-Alvarado, Wilhelmi, & Belletich, 2017; Artigue, 2015). These four phases are:

- Preliminary studies – the first phase implies delving into epistemological, institutional, and didactical dimensions of phenomena (Angel-Alvarado, 2018a). The research questions and aims are presented at the end of the chapter;
- Prospective analysis (*a priori*) – the second phase formulates research hypotheses that are based on preliminary studies. The hypothesis is essential in the structural design because it arises from theoretical knowledge, being empirically proven in the last phase of the structural design. The hypothesis is thus a bridge between the state of music education and new knowledge provided through HAME;
- Fieldwork – the third phase entails delimitation of the sample, data-collecting techniques, instruments, procedures, and so on. The data collection should aim at observation of the network of didactical interactions. The obtained qualitative data should be presented as summaries, expressing the most important information. Regarding obtained quantitative data, they are not required to be presented in this chapter; and
- Retrospective analysis (*a posteriori*) – the fourth phase involves analysing data collected during the fieldwork. From the perspective of four basic didactic positions, an objective portrait should be constructed in order to contrast empirical results with research hypotheses. The research outcomes should provide new theoretical and practical knowledge.

The four-phase structural design possesses an internal validity that is holistically described through the contrast process between retrospective analysis and the research hypothesis formulated on the prospective analysis. HAME is considered a holistic research approach because, on the one hand, it considers qualitative and quantitative data (Lichtman, 2013), and on the other hand, it assumes findings as the picture of a specific moment within a didactic process that is systematic and permanent (Ofir, Schwandt, Duggan, & McLean, 2016).

This study has taken HAME as a research approach. Therefore, the following chapters will be named according to HAME's structural design.

CHAPTER II

PRELIMINARY STUDIES

Chapter II

Preliminary Studies

Abstract

This chapter presents the Spanish education context from different dimensions. Firstly, the epistemological dimension demonstrates that Self-Determination Theory (SDT) is applicable in the primary education system in Spain because two measurement scales show consistency with SDT and the aims of this thesis. Secondly, the institutional dimension reports the state of the Spanish music education system from a macrosocial perspective, which is centred mainly on normative and epistemic levels after displaying evidence about the curricular and didactical situation in the Spanish education system. Lastly, the didactical dimension discusses empirical situations in some Navarrese schools after observing music lessons. These three dimensions not only allow for establishing research questions and aims but also contribute to the grounded construction of the research hypothesis and operational hypotheses, which are presented in the following chapter.

Resumen

Este capítulo presenta el contexto educativo español desde diferentes dimensiones. Primero, la dimensión epistemológica demuestra que la Teoría de la Autodeterminación es aplicable en el sistema de educación primaria en España porque dos escalas de medida muestran consistencia con la Teoría de la Autodeterminación y los objetivos del presente estudio. Segundo, la dimensión institucional reporta el estado del sistema español para la educación musical desde una perspectiva macrosocial, centrada principalmente en los niveles normativos y epistémicos tras presentar evidencia sobre la realidad curricular y didáctica del sistema educativo español. Por último, la dimensión didáctica informa la situación en algunas escuelas navarras tras realizar observaciones de clases. Estas tres dimensiones no solo permiten establecer preguntas y objetivos de investigación, sino también contribuyen en la construcción fundada de hipótesis de investigación e hipótesis operacionales, las que se presentan en el siguiente capítulo.

Introduction

Holistic Architecture for Music Education (HAME) is described as an interdisciplinary research approach because it discloses how different educational agents are interrelated and tries to establish the relevance that each agent holds in the classroom's organisational structure. Educational agents are presented in the network of didactical interactions, taking as a reference agent to the student. In the music classroom, the learner interacts with a teacher, classmates, learning contents, and anthropological elements inherent to music education, such as the facilities and educational resources, curriculum, meta-economic factors, and the globalisation culture.

In this doctoral thesis, the focal point that is addressed is music teachers' motivation. Therefore, HAME's structural design should make possible critical observation and analysis of music teachers' motivation in the network of didactical interactions. In this way, it is assumed that educational agents have an impact on music teachers' motivation, and it is imperative to verify such an assumption through preliminary studies in three dimensions.

Firstly, the epistemological dimension allows choosing a theory and testing its measurement possibilities. In this study, the *Self-Determination Theory* (SDT) has been selected, both in the areas of self-determination and basic psychological needs. Different statistical measures are tested in the Spanish educational context with the intention of proving whether SDT is an appropriate theory for analysing music teachers' motivation in Spain. Secondly, the institutional dimension investigates the normative and epistemic situation of music education in the selected context. In this research, the Spanish education policy is reviewed as well as the professional situation of music teachers in terms of qualifications, initial teacher training, and work fellowship. Thirdly, the didactical dimension is determinant because it implies conducting an empirical micro-study in order to understand the network of didactical interactions through data collected in the real world.

From these dimensions, research questions and aims are constructed. Moreover, preliminary studies will be determinant for constructing research hypotheses in the following chapter, which is the prospective analysis.

Epistemological Dimension

Two psychological scales are validated in the epistemological dimension by using SPSS Statistics (with AMOS) because both scales would prove some research hypotheses presented in the theoretical framework. These scales are analysed through a pilot sample (n = 382) that is made up of educators of different subjects, taking as a common criterion that all teachers are working in the Spanish primary education system. These criteria are relevant as the main study expects to analyse the motivations of both music teachers and educators who do not teach music at school in the context of primary education. According to the updated official statistics from Spain (Appendix 1), the sample size has statistical representativeness for testing the scales' validity because almost 384 educators have responded to both applications. The sample size was calculated according to three quantitative conditions (Hair, Wolfinbarger, Money, Samouel, & Page, 2015): a confidence level of 95% ($\alpha = .05$[2]), margin of error of 5%, and proportion equivalent to 50%. That said, the first scale is focused on motivational categories of the SDT while the second scale is centred on the basic psychological needs (Deci et al., 2001; Vansteenkiste et al. 2010).

1. Motivational Scale

The *Work Tasks Motivation Scale for Teachers* (WTMST; Fernet, Senécal, Guay, Marsh, & Dowson, 2008) establishes three items in each variable: amotivation, intrinsic motivation, and extrinsic motivation in accordance with its three regulations. All of these fifteen items are rated on a 7-point Likert scale ranging from 1 (does not correspond at all) to 7 (absolutely correspond). Six work tasks were independently validated: class preparation, teaching, evaluation of students, classroom management, administrative tasks, and complementary tasks. The WTMST was translated into the Spanish language by Ruíz (2015), but that version reported no outcomes about factor loadings, or convergent or discriminant validities in any specific work tasks. However, those statistical data were present in the original version. Therefore, the Spanish version of the WTMST was applied to the pilot sample in this study, using Google Forms (Appendix 2a) because all items were already translated into the Spanish language. Nonetheless, the data

[2] Significance level (type I error)

analysis has considered as a statistical reference framework the version of the WTMST published by Fernet et al. (2008). The scale validity's results only concern teaching tasks.

Only factor loadings of external regulation's items were lower than ±.30, so such variable has been eliminated from the scale because it did not show a practical significance (Hair, Black, Babin, & Anderson, 2014). The rest of items indicated factor loadings higher than ±.30, that is, they possess a practical significance (Table 1). Regarding the introjected regulation, it has been eliminated of the model because its coefficient of determination is considerably higher than 1 (R^2 = 2.65), that is, it is not normal. The introjected regulation's items could be considered as errors of measurement and, therefore, the variable would not be reliable.

The internal consistency is measured in each variable through Cronbach's Alpha (Taber, 2017), which is contrasted later with the Composite Reliability. Both coefficients show similar values because error covariances are not considered (Peterson & Kim, 2013). The convergent validity was statistically demonstrated through the Composite Reliability and *Average Variance Extracted*[3] (AVE) because convergence exists between items of each variable.

The discriminant validity was also statistically demonstrated through AVE and *Maximum Shared Variance*[4] (MSV) because most of the items are not interrelated with other variables. An exception was observed between intrinsic motivation and identified regulation, but this finding is not a problem because in the theoretical framework, it was found that both variables could statistically indicate similar or identical values since autonomous motivation depends on good internalisation of these variables (Riley, 2016; Ryan & Deci, 2017).

Finally, this WTMST Spanish version has been configured with nine items, establishing three items in each variable: intrinsic motivation, identified regulation, and amotivation. According to the self-determination continuum (Gagné & Deci, 2005), the scale is only suitable for examining autonomous motivation in teaching tasks. Its application in studies linked to controlled motivation is not

[3] Average Variance Extracted is the assimilation of error variance in convergent validity (AVE > .05).
[4] Maximum Shared Variance is the assimilation of error variance in discriminant validity (MSV < AVE).

recommended because introjected and external regulations were statistically excluded.

Table 1. *Factor loadings and percentage of variance in the Spanish version of the WTMST.*

Item		Factor Loadings		
		IM	ID	AM
IM1	Because I find this task interesting to do Porque me parece interesante	.81		
IM2	Because it is pleasant to carry out this task Porque es agradable y placentera	.62		
IM3	Because I like doing this task Porque me gusta	.76		
ID1	Because it is important for me to carry out this task Porque es importante para mí		.80	
ID2	Because I find this task important for the academic success of my students Porque creo que es importante para el éxito académico de mis alumnos		.43	
ID3	Because this task allows me to attain work objectives that I consider important Porque me permite alcanzar objetivos que considero importantes		.56	
AMO1	I don't know, sometimes I don't see its purpose No lo sé, a veces no veo el propósito			.63
AMO2	I used to know why I was doing this task, but I don't see the reason anymore Solía saber por qué, pero ya no veo las razones			.68
AMO3	I don't know, I don't always see the relevance of carrying out this task No lo sé, no veo siempre la importancia			.78
	Cronbach Alpha	.74	.62	.73
	Convergent Validity using Composite Reliability	.78	.63	.74
	Discriminant Validity using **AVE** and MSV			
	– FACTOR 1: IM	**.74**	.98	.40
	– FACTOR 2: ID		**.62**	.24
	– FACTOR 3: AM			**.70**

WTMST has been translated into the Spanish language by Ruíz (2015).
Extraction Method: Maximum Likelihood. Rotation Method: Promax with Kaiser Normalisation.
Acronyms: IM = Intrinsic Motivation; ID = Identified Regulation; AM = Amotivation
Source: Own elaboration.

1.1. Multiple Indicators Multiple Causes models of the effects of language, teacher qualification, and type of school

Spain is made up of 17 *autonomous communities* and the Spanish language is spoken across the country. However, six autonomous communities also speak a local language, which is learnt at schools. Specifically, the Catalonia and Balearic Islanders speak Catalan, Galicia uses Galician, the Valencian Community speaks Valencian, and the Basque language is used both in Basque Country and Navarre. Although the WTMST is being used only in the Spanish language, it should consider the participation of teachers belonging to different autonomous communities because of a multicultural approach. The Spanish version of the WTMST should display statistical robustness in the presence of linguistic diversity. In addition to this, the scale should also be statistically strong for facing issues referring to types of schools (public and state-funded private) and teacher qualifications (generalist and specialist).

Multiple Indicators Multiple Causes (MIMIC) models (Table 2) were conducted on the *Confirmatory Factor Analysis* (CFA). The goodness of fit based on didactical situations obtained acceptable values (Herrero, 2010; Healey, 2015; Marmolejo-Ramos & Cousineau, 2017). The *Normed Fit Index* (NFI), *Tucker-Lewis Index* (TLI), and *Comparative Fit Index* (CFI) indicated values equal to or higher than .90, while the *Root Mean Square Error of Approximation* (RMSEA) illustrated lower values than .08.

In particular, Model 2 and Model 4 indicated excellent values because most of the obtained scores in NFI, TLI or CFI were equal to or above .95, while RMSEA's values were equal to or below .06. That said, contextual criteria could be analysed in the Spanish primary education system using this scale and considering the following effects:

Spoken-language differences. All motivational categories indicated significant differences ($p < .05$) between the teacher groups in teaching tasks. The Spanish-language speakers displayed higher levels of amotivation and identified regulation ($R^{2\ AM} = .89$; $R^{2\ ID} = .84$) than primary school teachers who also speak a local language ($R^{2\ AM} = .40$; $R^{2\ ID} = .79$). However, local language speakers showed a higher level of

intrinsic motivation ($R^{2\ IM}$ = .64) than group that only speak the Spanish language ($R^{2\ IM}$ = .59).

School-type differences. All motivational categories indicated significant differences (p < .05) in teaching tasks between school groups. Public schools displayed higher levels of identified regulation and intrinsic motivation ($R^{2\ ID}$ = .89; $R^{2\ IM}$ = .64) than state-funded private schools ($R^{2\ ID}$ = .50; $R^{2\ IM}$ = .43). However, the latter ($R^{2\ AM}$ = .62) demonstrated a higher level of amotivation than public schools ($R^{2\ AM}$ = .58).

Teacher-qualification differences. Generalist teachers indicated higher levels in all motivational categories ($R^{2\ ID}$ = .97; $R^{2\ AM}$ = .79; $R^{2\ IM}$ = .73) than specialist educators ($R^{2\ ID}$ = .52; $R^{2\ AM}$ = .24; $R^{2\ IM}$ = .36). All observed differences between the educator groups in teaching tasks are significant (p < .05).

Table 2. *Fit indices for the MIMIC models in the WTMST Spanish version.*

	χ^2	Df	NFI	TLI	CFI	RMSEA
Model 1-Total sample CFA model						
a. 3-factor model	54.4	24	.95	.97	.96	.06
Model 2 – CFA spoken language; invariance of the 3-factors						
a. No invariance	84	48	.93	.95	.97	.04
b. Factor Loadings (FL)	90.1	54	.93	.96	.97	.04
c. FL + Factor Variances (FV)	93	60	.93	.97	.97	.04
d. FL + FV + Factor Covariances (FC)	161.6	69	.90	.92	.92	.06
Model 3 – CFA types of school; invariance of the 3-factors						
a. No invariance	75.6	48	.94	.96	.98	.04
b. FL	96.4	54	.92	.95	.96	.05
c. FL + FV	109.5	60	.91	.95	.96	.05
d. FL + FV + FC	191.7	69	.85	.90	.90	.07
Model 4 – CFA teacher qualification; invariance of the 3-factors						
a. No invariance	79.7	48	.94	.96	.97	.04
b. FL	105.5	54	.92	.94	.96	.05
c. FL + FV	116.7	60	.91	.94	.95	.05
d. FL + FV + FC	125.3	65	.90	.94	.95	.05

From the model 2 to model 4, the letter a indicates observed results during the comparative analyses and those differences were reduced progressively across letters b, c and d. The letter d reports no distinctions.
Source: Own elaboration.

The WTMST Spanish version presented herein enables measuring teachers' autonomous motivation in the Spanish primary education system, considering several contextual criteria. In this doctoral thesis, we will delve into teacher qualifications with the intention of comparing the autonomous motivation of educators who teach music in schools and teachers who do not conduct that activity.

2. Basic Psychological Needs Scale

The *Basic Psychological Needs Scale for Teachers* (BPNS-T) has been created in the present study in order to collect data about the three basic psychological needs of an educator in didactical situations, which is defined as the specific educational period of time when the teacher interacts with the student in a determined context. The BPNS-T is focused on the educator's perception of the satisfaction of the three basic psychological needs. The need for autonomy concerns the educational freedom that the teacher possesses in defining the syllabus and didactical activities in the classroom. The need for competence focuses on the learning environment promoted by the educator in the classroom. Lastly, the need for relatedness concerns the emotional connection and confidence that exists between teachers and their peer groups.

The key component techniques of need-support were the basis for constructing each item into the scale (Haertel, 2013; Silva et al., 2014). The initial version of the BPNS-T, which was composed of 15 items (Angel-Alvarado, Belletich, & Wilhelmi, 2017), was applied to the pilot sample using Google Forms (Appendix 2b). Based on statistical analyses, the BPNS-T has been structured finally into seven items, where variables of autonomy and relatedness constitute two items, while competence is configured by three items. Each item has been rated on a 5-point Likert scale ranging from 1 (does not correspond at all) to 5 (absolutely correspond). The BPNS-T validation results are presented next.

Although all factor loadings displayed a practical significance (Hair et al., 2014), the structural matrix (Table 3) illustrates only factor loadings equal to or above ± .70 because they provide significant and acceptable levels of explanation for each variable (Furr, 2011).

The internal consistency is measured in each variable through Cronbach's Alpha (Taber, 2017), which is contrasted with the Composite Reliability. Both coefficients show similar values because error covariances are not considered (Peterson & Kim, 2013). The convergent validity was statistically demonstrated through the Composite Reliability and AVE because convergence exists between items of each variable. The discriminant validity was also statistically demonstrated through AVE and MSV due to each item being interrelated only with one variable.

Table 3. *Factor loadings and percentage of variance in the BPNS-T.*

		Factor Loadings		
Item		AU	CP	RT
AU1	I feel at liberty to teach in the way I consider most appropriate Me siento libre de enseñar de la manera que considere más apropiada	.83		
AU2	I can make decisions about my syllabus Puedo tomar decisiones sobre mi programa de asignatura	.84		
CP1	Students say that I am a good teacher Los estudiantes dicen que soy bueno enseñando		.70	
CP2	I get on well with my students Me llevo bien con mis estudiantes		.73	
CP3	My students value and appreciate me Mis estudiantes me valoran y aprecian		.90	
RT1	When I share with people in my working environment, I trust them Cuando comparto con gente de mi entorno laboral, confío en ellos			.89
RT2	I like people I work with Me gusta la gente con la que trabajo			.76
	Cronbach Alpha	.82	.80	.81
	Convergent Validity using Composite Reliability	.82	.82	.81
	Discriminant Validity using **AVE** and MSV			
	– FACTOR 1: AU	**.69**	.21	.22
	– FACTOR 2: CP		**.61**	.16
	– FACTOR 3: RT			**.69**

Extraction Method: Maximum Likelihood.
Rotation Method: Promax with Kaiser Normalisation.
Acronyms: AU = Autonomy; CP = Competence; RT = Relatedness
Source: Own elaboration.

Lastly, the need for autonomy was the variable which indicated the closest determination coefficient to 1 (R^2 = .64). It is important to

highlight that needs for competence (R^2 = .34) and relatedness (R^2 = .40) also provided significant information ($p < .05$) for explaining basic psychological needs' satisfaction (Falk & Miller, 1992). The need for autonomy is therefore considered as an explanatory variable (Utts & Heckard, 2015) because it depends on other variables for promoting the satisfaction of basic psychological needs. This finding has confirmed the research hypothesis established in the theoretical framework.

2.1. MIMIC models of the effects of language, teacher qualification, and type of school

In the CFA, the Model 1a (Table 4) indicates acceptable goodness of fit in measures of comparison (NFI, TLI and CFI), but it does not show the same trend in the parsimony measures (RMSEA). Nonetheless, the BPNS-T was constructed with the intention of providing data referring to the satisfaction of basic psychological needs of educators in didactical situations. In this regard, it is imperative to observe the performance of the scale under contextual criteria, such as spoken language (Spanish or local), types of school (public or state-funded private), and teacher qualifications (generalist or specialist).

In particular, Model 2 indicates excellent goodness of fit in measures of comparison (NFI, TLI, and CFI) because those values are equal to or above .95. The parsimony measures or RMSEA are also excellent as they illustrate values equal to or below .06. That said, all contextual criteria could be analysed in the Spanish primary education system using this scale and considering the following effects:

Spoken-language differences. All basic psychological needs indicate significant differences ($p < .05$) between the teacher groups in didactical situations. The local-language speakers show higher satisfaction levels with regard to autonomy and relatedness ($R^{2\,AU}$ = .74; $R^{2\,RT}$ = .41) than primary-school teachers who only speak the Spanish language ($R^{2\,AU}$ = .46; $R^{2\,RT}$ = .36). However, the Spanish-language speakers display higher satisfaction levels with regard to competence ($R^{2\,CP}$ = .35) than local-language speakers ($R^{2\,CP}$ = .33).

School-type differences. Basic psychological needs indicate significant differences ($p < .05$) between public and state-funded private schools in didactical situations. Both institutional conglomerates displayed the same satisfaction levels with regard to autonomy ($R^{2\,AU}$ = .64).

Regarding the need for competence, public schools show a higher satisfaction level ($R^{2\ CP}$ = .30) than another conglomerate ($R^{2\ CP}$ = .21). However, the state-funded private schools display a higher satisfaction level with regard to relatedness ($R^{2\ RT}$ = .74) than public schools ($R^{2\ RT}$ = .33).

Teacher-qualification differences. Generalist teachers indicate higher satisfaction levels for all basic psychological needs ($R^{2\ AU}$ = .70; $R^{2\ RT}$ = .49; $R^{2\ CP}$ = .35) than specialist educators ($R^{2\ AU}$ = .47; $R^{2\ RT}$ = .23; $R^{2\ CP}$ = .30). All observed differences between the educator groups in didactical situations are significant ($p < .05$). In this doctoral thesis, we will explore teacher qualifications with the intention of comparing the satisfaction of basic psychological needs of music educators in schools and teachers who do not teach music.

Table 4. *Fit indices for the MIMIC models in the BPNS-T.*

	χ^2	Df	NFI	TLI	CFI	RMSEA
Model 1-Total sample CFA model						
a. 3-factor model	46.7	11	.95	.94	.97	.09
b. 6-factor model	183.9	89	.93	.95	.96	.05
Model 2 – CFA spoken language; invariance of the 3-factors						
a. No invariance	54.8	22	.95	.94	.97	.06
b. Factor Loadings (FL)	57.6	26	.95	.95	.97	.06
c. FL + Factor Variances (FV)	60.9	33	.95	.97	.97	.05
d. FL + FV + Factor Covariances (FC)	67.8	39	.94	.97	.97	.04
Model 3 – CFA types of school; invariance of the 3-factors						
e. No invariance	59.3	22	.94	.93	.96	.07
f. FL	67.6	26	.94	.93	.96	.07
g. FL + FV	71.5	33	.93	.95	.96	.06
h. FL + FV + FC	77.3	39	.93	.96	.96	.05
Model 4 – CFA teacher qualification; invariance of the 3-factors						
a. No invariance	65.9	22	.94	.92	.96	.07
b. FL	70.9	26	.94	.93	.96	.07
c. FL + FV	86.6	33	.92	.94	.95	.07
d. FL + FV + FC	105.7	39	.91	.93	.94	.07

From the model 2 to model 4, the letter a indicates observed results during the comparative analyses and those differences were reduced progressively. The letter d reports no distinctions.
Source: Own elaboration.

The BPNS-T has been validated as an adequate scale for measuring the basic psychological needs of educators in didactical situations. It has demonstrated acceptable performance in many statistical procedures. For instance, the research hypothesis that the need for autonomy is the explanatory variable of the three basic psychological needs has been proven. The application of BPNS-T in the Spanish studies circumscribed by the primary education system is recommendable because it has been validated through considering contextual criteria such as linguistic diversity, types of schools, and teacher qualifications. To be exact, statistical reliability has been demonstrated in its construction, application, and data collection.

2.2. Construct validation based on external validity criteria

The three validated variables of the WTMST Spanish version were added to the present study because the external validity contributes to establishing a degree of robustness to the construct validity (Brewer & Grano, 2014). According to the previously presented WTMST validation, motivational categories included are intrinsic motivation, identified regulation, and amotivation. This model obtained satisfactory fit indices (Table 4, Model 1b).

In the field of basic psychological needs satisfaction (Table 5), the need for autonomy indicated once again the closest coefficient of determination to 1, whereas needs for competence and relatedness were substantially fulfilled. In this way, the need for autonomy is understood as an explanatory variable. Regarding motivational categories, identified regulation has indicated the closest coefficient of determination to 1, whereas intrinsic motivation and amotivation have reported the same values. It is necessary to consider that high scores in amotivation items would increase the sense of amotivation. In this specific case, the coefficient of determination of amotivation indicates a high likelihood that teachers perceive a low sense of amotivation.

Most of the basic psychological needs indicated moderate positive correlations with intrinsic motivation and identified regulation (Table 5). The exception was the need for relatedness since it obtained weak positive correlations with those motivational categories. Specifically, the need for competence indicated the greatest significant correlations with motivational categories, which is coherent because the need for

competence is associated with the teacher's didactical knowledge that is applied in the classroom, or in front of students. In addition, this study is circumscribed by didactical situations – the specific period of time when teachers educationally interact with students.

Table 5. *Coefficients of determination (R^2) and correlations of Pearson between basic psychological needs and external criteria.*

Basic psychological needs	R^2	CP	RT	IM	ID	AM
Autonomy	.65*	.40*	.51*	.46**	.44**	-.28**
Competence (CP)	.33*	-	.38*	.53**	.49**	-.39**
Relatedness (RT)	.40*	-	-	.27**	.27**	-.16**
Intrinsic Motivation (IM)	.61*	-	-	-	.99	-.63
Identified Regulation (ID)	.81*	-	-	-	-	-.49
Amotivation (AM)	.61*	-	-	-	-	-

*p < .05; **p < .01
Source: Own elaboration.

Amotivation particularly indicated weak negative correlations with all basic psychological needs, which was expected, considering it is positioned directly opposite autonomous motivation, according to the self-determination continuum (Gagné & Deci, 2005). As a result, amotivation does not provide relevant information about the degree of satisfaction of each basic psychological need. Therefore, amotivation is not considered in the main study because the satisfaction of basic psychological needs as well as the promotion of autonomous motivation depend on good internalisation of intrinsic motivation and identified regulation (Riley, 2016).

These statistical outcomes demonstrate that all basic psychological needs have the same importance, and they are interrelated (Dysvik, Kuvaas, & Gagné, 2013; González-Cutre, Sicilia, Sierra, Ferriz, & Hagger, 2016; Niemiec & Ryan, 2009; Ryan & Deci, 2000b; Sheldon, Elliot, Kim, & Kasser, 2001). In this way, results corroborate the SDT's hypothesis because feelings of competence and relatedness arise from autonomous behaviours (Ryan, 1993). The satisfaction of the needs for competence and relatedness lead to internalised behaviours, but these internalisations do not ensure self-determination if the need for autonomy is not satisfied (Sataloff & Davidson, 2012).

External validity criteria have demonstrated then that each basic psychological need has unique and meaningful influences on intrinsic motivation (Phillippe & Vallerand, 2008; Ryan & Deci, 2006) and identified regulation (Ryan & Deci, 2017). Specifically, the thorough internalisation of identified regulation by the teacher has a positive effect on satisfaction of basic psychological needs (Orsini et al., 2016), which could affect both the promotion of interpersonal growth of students and internalisation of external indicators of social value, such as achieving high scores in examinations (Cheon, Reeve, Lee, & Lee, 2018). Consequently, the BPNS-T makes a multidimensional analysis of basic psychological needs, demonstrating a good consistency with SDT's motivational categories (Dysvik, Kuvaas, & Gagné, 2013).

The epistemological dimension has disclosed that both psychological scales are useful for carrying out the main study because SDT's hypotheses have been proven. Therefore, the SDT is appropriate for analysing teachers' motivation in the Spanish primary education system through these scales. In light of this, it is convenient to enter the institutional dimension because educational policies and curricula for music education would have impacts on practical activities conducted by educators, whether they teach music or not.

Institutional Dimension

In the neo-liberal model, social inequities are replicated because elites hold on to their privileged positions while the deprived population's social disadvantages become worse (Rinne, Järvinen, Tikkanen, & Aro, 2015). Social inequities are especially deepened during recessions because the public system is threatened by commodification (Davies, 2014; Schipper, 2014). For instance, the Spanish neo-liberal situation illustrates a dismantling of the public sector (Banyuls & Recio, 2015; Olmedo, 2013) that is observable in the compulsory education system. The enrolment in state-funded private schools implies, on the one hand, a reduction of public expenditures on education and, on the other, a conveyance of part of those educational expenses to families (Rogero-García & Andrés-Candela, 2014).

Neoliberalism also has an impact on music education. The lack of facilities and resources for music education is damaging the essential policies of equity and quality in education because social inequalities arise before didactic of music interacts with students in the classroom (Angel-Alvarado & Lira-Cerda, 2017). In addition, cultural factors also influence the replication of social inequities because primary and secondary schools are educating music students through repertoires pertaining only to their own social environments (Söderman & Sernhede, 2016). That is, students keep their social roles, perpetuating social segregation (Beach & Sernhede, 2013). Therefore, the music education cannot guarantee opportunities for equality and social justice because social segregation is promoted (Angel-Alvarado, 2018b).

In Spain, neo-liberalism is negatively affecting music education through the standardisation of education (Aróstegui, 2016). It demands that schools focus mainly on improving their outcomes in standardised assessments (Collet-Sabé, 2017), considerably reinforcing controlled motivation at schools to the point that educators could lose their passion for teaching (Juntunen, 2017). The Spanish education policy –the Organic Law for the Improvement of Education Quality (LOMCE, which is the acronym in Spanish) – is the exact representation of the neo-liberal model because Arts Education has been removed from the compulsory curriculum of primary education, in order to provide more relevance to assessable subjects through standardised tests (Head of State, 2013). The LOMCE's complexity is explained next.

1. The Organic Law for the Improvement of Education Quality

From 1990 to 2013, Visual Arts and Music Education were parts of a macro-subject entitled Arts Education, which was historically understood as a compulsory subject for primary education (Head of State, 1990; 2006). However, the LOMCE has changed such a paradigm, so Arts Education is currently considered an elective subject for primary education (Head of State, 2013).

LOMCE proposes that *autonomous communities* decide whether Arts Education should be incorporated into the primary education curriculum or not, depending on its logistical resources such as equipment, facilities, teaching staff, and so on (Ministerio de Educación, Cultura y Deporte [MECD], 2014). In other words, each Autonomous Community's Educational Administration can freely configure its own education policy by considering their local necessities and conditions.

This regulation is a threat to Arts Education because autonomous communities could include it as an interdisciplinary subject, or have students choose between Visual Arts and Music Education, or even offer no arts-based subjects (Gámiz, 2016). The LOMCE suggests that local education policies should consider Arts Education from an interdisciplinary viewpoint, within the elective subjects' framework that also includes subjects such as Second Foreign Language and Religion/Social & Civic Values (Head of State, 2013). The Spanish education policy suggests that the formative decision should be transferred to parents and guardians.

An analysis of local education policies (Belletich, Wilhelmi, & Angel-Alvarado, 2016a) has demonstrated that 14 of the 17 autonomous communities have unintentionally constituted a basic agreement. They understand, from a practical perspective, Arts Education as a mandatory interdisciplinary subject. These autonomous communities have administratively embraced Arts Education enacted by LOMCE, but additionally, their local education policies have included a regulation which demands that all students include Arts Education in their primary education. The autonomous communities are:

- Andalusia (Consejería de Educación, Cultura y Deporte, 2015);
- Aragon (Departmento de Educación, Cultura y Deporte, 2016);

- Balearic Islands (Conselleria d'Educació i Universitat, 2014);
- Basque Country (Departmento de Educación, 2016);
- Canary Islands (Consejería de Educación, Universidades y Sostenibilidad, 2014);
- Cantabria (Consejería de Educación, Cultura y Deporte, 2014);
- Castile and Leon (Consejería de Educación, 2016);
- Castile – La Mancha (Consejería de Educación, Cultura y Deportes, 2015);
- Catalonia (Departament d'Ensenyament, 2015);
- Extremadura (Consejería de Educación y Empleo, 2014);
- Galicia (Consellería de Cultura, Educación e Ordenación Universitaria, 2014);
- La Rioja (Consejería de Educación, Formación y Empleo, 2014);
- The Principality of Asturias (Gobierno del Principado de Asturias, 2014); and
- The Region of Murcia (Consejería de Educación y Universidades, 2014).

Three autonomous communities have enacted local education policies different from the basic unintentional agreement. These autonomous communities are:

- The Community of Madrid (Consejería de Educación e Investigación, 2014);
- The Valencian Community (Conselleria d' Educació, Investigació, Cultura i Esport, 2017) and
- The Chartered Community of Navarre (Departamento de Educación, 2014a).

Specifically, the Community of Madrid is the unique Autonomous Community that thoroughly fulfils the curriculum established by the Spanish education policy. Madrid has configured Arts Education as an interdisciplinary elective subject in the same academic framework as Second Foreign Language and Religion/Social & Civic Values (Consejería de Educación e Investigación, 2014). Therefore, the formative decision has been transferred to parents and guardians.

The Valencian Community also establishes Arts Education as a mandatory interdisciplinary subject during primary education (Conselleria d' Educació, Investigació, Cultura i Esport, 2017).

However, it cannot be incorporated into the same group as Andalusia, Canary Islands, and other 12 autonomous communities because Valencian schools must prioritise Music Education in the framework of Arts Education (Conselleria d' Educació, Investigació, Cultura i Esport, 2014).

Finally, the Chartered Community of Navarre is a particular case. Its local education policy has been tailored to ensuring student musical learning in a legal framework that thoroughly fits in with the LOMCE. Navarrese schools must offer Second Foreign Language and Arts Education as elective subjects, but students can choose only one (Departamento de Educación, 2014a). Nevertheless, Navarre has ordered that students who enrol in the Second Foreign Language during the school year shall attend Music Education during the same academic period (Departamento de Educación, 2014b; 2015). The third framework of subjects is applied in Navarre with the intention of offering Music Education at schools. The LOMCE has stipulated that the third framework should provide a certain degree of curricular freedom to address issues of local interest in autonomous communities.

These results show that almost all autonomous communities are endeavouring to establish Arts Education as a mandatory subject because there is an unintentional agreement to include Arts Education in the core curriculum for primary education (Belletich, Wilhelmi, & Angel-Alvarado, 2016b). However, outcomes enable the observation of the institutional dimension from an overall perspective. It is imperative therefore to look at competencies that teachers require for successfully conducting their classes.

2. Epistemic Norms in the Teaching of Music Education

In Spain, educators who teach music in primary education levels are not necessarily music teachers or musicians; some of them are primary school teachers who possess a qualification for teaching music (Rebolledo, 2015). This situation is possible because there is an official system for the recognition of theoretical knowledge and practical skills (MECD, 2007; 2011) that is known as professional qualifications (Alonso, Fernández, & Nyssen, 2009; Apilluelo, 2014; European Commission, 2009; Ministry of Education, 2011; Moreno, 2015). In this regard, students pursuing a bachelor's degree in music or education

need to obtain official certification for working in primary education levels as a music teacher.

Undergraduates should obtain their professional qualifications at universities because only those institutions can provide official certifications. Trainee teachers should acquire and develop musical, pedagogical, and essential competencies during their initial teacher training (Carrillo & Vilar, 2014; Carrillo, 2015; Giráldez & Palacios, 2016). If not, educator experience would be developed mainly through trial-and-error practice, lessening music-education quality (Touriñán & Longueira, 2009).

Professional qualifications of educators who teach music at primary schools should be compatible with the curriculum for music education officially presented through LOMCE, since all autonomous communities have embraced such a curriculum. The curriculum for music education established three central elements through learning content, assessment criteria, and assessable learning standards (MECD, 2014). The first central element is *Listening*, which is focused on sound exploration, sound landscape, music appreciation and analysis, and the value of musical heritage. Secondly, *Musical Interpretation* comprises musical expression through vocal and instrumental playing, individual and collective performances, improvisation, introduction to composition, and creative application of sound resources linked to *Information and Communication Technology* (ICT). Lastly, *Music, Movement and Dance* implies physical expression as well as embodied creative development.

Belletich, Angel-Alvarado, and Wilhelmi (2017) analysed 17 public universities in Spain, demonstrating important inconsistencies between the national curriculum for music education and the programmes of study conducted by universitites in the framework of bachelor's degree in primary education. *Musical Interpretation* is mainly related to vocal and instrumental playing, but in many universities, there is no intention to include ICT in creative music labs. Regarding *Listening*, two universities promote only directed listening activities, while three institutions do not conduct any sessions for enhancing that central element. Finally, *Music, Movement, and Dance* is not valued in higher education centres as only one university offers activities linked to

embodied creative development, and four programmes of study have no sessions for improving such a central element.

In the framework of pedagogical competencies, Belletich et al. (2017) reported that didactical activities in the classroom are reinforced by universities, but other pedagogical tasks, such as planning and assessment, are scarcely considered in programmes of study. Lastly, observed universities do not promote essential competencies (MECD, 2013, 2014) linked to the use of ICT, lifelong learning, and entrepreneurship (Belletich et al., 2017). Therefore, the Spanish universities would replicate the music education model that has been historically constructed. Music teacher education is therefore based on the academicist approach (Manrique et al., 2014; Torrado et al., 2005) that gives primary importance to musicological contents through activities based on rhythmic accuracy and performative techniques, promoting the musical interpretation of cultural products that have already been accepted aesthetically by the dominant culture. That is, activities linked to critical and creative thinking are not encouraged necessarily. In general, music education has been preserving the academicist approach to the point that popular music undergoes an academisation process at all educational levels because it is imparted by using classical stave notation (Dyndahl, Karlsen, Nielsen, & Skårberg, 2017; Shifres & Gonnet, 2015; Söderman & Sernhede, 2016).

It is not desirable that the primary education system adopt the academicism as, even when students could reinforce technical competencies for musical interpretation, it is plausible that they learn music under competency standards applied in conservatoires and professional schools of music. That is, individual learning is often promoted (Carey et al., 2017) in ways that evidence the probability that learners perceive authoritarian teaching methods (Long et al., 2014; Perkins et al., 2017). Given this situation, it is important that social constructivism prevails in music lessons for primary education, so universities should take on the socio-musical approach (Angel-Alvarado, 2018b) in the framework of initial teacher training, as it allows for valuing musical diversity in the complex world.

Specifically, social constructivism values musicological contents, but it also gives importance to ethnomusicology, respecting the cultural value of the musical heritage and customary education of each society (Casas-

Mas et al., 2014). Social constructivist activities are based on socio-musical experiences in which rhythmic accuracy, listening skills, creative thinking, and performative techniques are encouraged. According to the socio-musical approach, school activities based on social constructivism are not limited to events that happened in the classroom, but they also involve establishing a relationship with the rest of society, breaking down historical walls of factory model schools that have been preserved to date (Sleeter, 2015), as well as respecting musical knowledge that students have acquired and developed outside of and before school.

The teleological confrontation between academicism and social constructivism is not necessarily centred on musical content because the curricular incorporation of musicology and ethnomusicology depends, to a large extent, on the cultural conditions of each context. The turning point between both currents is the mode for accomplishing the teaching tasks as, on the one hand, academicism tries transferring musical knowledge through teaching strategies focused on individual learning where student–repertoire dualism is reinforced, while, on the other hand, social constructivism attempts to provide musical knowledge by using educational strategies centred on social interactions, making feasible the construction of learning communities.

It is necessary to appraise whether the epistemic framework promoted by universities is being replicated in the primary education system. In this regard, an empirical study is conducted in order to analyse musical, pedagogical, and essential competencies that educators are promoting in didactical situations. This study is focused on a didactical dimension, which would allow establishing whether the music education system reproduces the academicist approach or not.

According to music educators in the Spanish music education system (Carrillo, 2015; Carrillo & Vilar, 2014), the most important competencies for teaching are ethical behaviour, teacher performance in the classroom, and adaptation of didactical situations to the context. However, social relationships between teachers in the workplace and musical creativity are competencies less valued by music educators.

Teachers' behaviour in schools is directly interconnected with the need for relatedness. Therefore, the sense of teacher' satisfaction of the need

for relatedness should be analysed in the main study because music teachers have undervalued the importance of professional harmony with each other. It is a weak point in the Spanish music education system.

Musical creativity may also be seen as a didactical weakness in Spanish music education because its absence would negatively affect all central elements. It is necessary then, once again, to carry out an analysis focusing on the didactical dimension in order to understand if that weakness is replicated at primary schools.

HAME comprises an analysis of the didactical dimension within the framework of preliminary studies. In this specific research, the network of didactical interactions was analysed from an empirical perspective because the educational application of central elements had to be evaluated by using observation guidelines, interviews with educators, and a student questionnaire. These data collection procedures enable us to establish whether there is consistency between teachers and students or not.

Didactical Dimension

According to Angel-Alvarado et al. (2018), teachers establish different kinds of organisational structures in the music classroom which have an impact on students. Therefore, the collaborative relationship within the teacher-student dyadic relationship depends mostly on the didactical structure in the classroom, that is, the support for competence. It is imperative to consider that educators and learners think about didactical structures from different viewpoints. The teacher's understanding of organisational structures could promote a pedagogical reflection centred on the teacher's impact on students in terms of their identities, motivations, self-regulation, and so forth. Likewise, didactical structures could be useful in the design and execution of improvement plans conducted by school administrations.

Considering organisational structures, an empirical study was carried out in two Navarrese schools. Its outcomes were officially communicated at the 26th Conference organised by the European Association for Music in Schools (Angel-Alvarado, 2018c).

1. The teaching of Musical Competencies: Educational Situations in Navarrese schools

Participating music educators promoted all central elements through their didactical activities. However, those central elements were not imparted evenly because the music teaching focused primarily on reinforcing theoretical and practical learning of *Musical Interpretation*. Competencies related to embodied expression have assumed a purely functional role in ensuring the acquisition of performative competencies. Hence, *Music, Movement, and Dance* rarely play a determinant role in didactical situations. As a result, teachers prefer competencies related to vocal and instrumental expression, using the other central elements as learning bridges to promote a good internalisation of *Musical Interpretation*.

The consistency between music education' symbolic representation of teachers and students is not always observed. In the first school, learners were conscious that the educator had focused all musical activities on *Musical Interpretation* with the intention of promoting the learning of music theory. In the second school, students were unaware that the educator aimed to improve instrumental playing and music theory.

Learners thought that music lessons were merely designed for entertaining them.

Creative activities were not carried out in observed lessons or emphasised in obtained responses during interviews. Regarding ethnomusicology, it is not common for local musical expressions to be included in didactical situations unless a specific festival coincides with the school calendar. In the context of popular music broadcasted through mass media, teachers have incorporated popular songs with the intention of proposing didactical repertoires that appeal to students.

As a result, participant teachers addressed their didactical situations from a viewpoint focused on musicological contents for teaching. The academicist approach (Manrique et al., 2014; Torrado et al., 2005) was seen in this study because the primary schools were teaching the same contents that have been historically taught by Western institutions. Although facilities and educational resources are different from the equipment of prior decades, the teaching is still focused on traditional contents. In conclusion, the academicist approach is deeply rooted in music education, at least in these didactical environments.

These outcomes comprise a new piece of theoretical knowledge in the observed context which requires exploration in greater depth, as the current information does not allow for establishing generalisations. It is imperative to highlight that there are didactical situations where the academicist approach is not promoted because didactical structures are based on social constructivism, which encourages the strengthening of student relationships through creative, critical, and dialogical activities (Angel-Alvarado et al., 2018).

The didactical dimension has clarified issues exposed in the institutional dimension. Therefore, it is appropriate to carry on with the second phase of HAME, with the intention of constructing research hypotheses for the main study which will be contrasted during the retrospective analysis. Nonetheless, the research question and aims should be defined before starting the prospective analysis, considering all information that has arisen in these preliminary studies. The research questions and aims are presented next.

Research Question

In conformity with the epistemological dimension, only intrinsic motivation and identified regulation are considered in this study. Therefore, the main research question is:

Which factors are affecting music teachers' autonomous motivation in didactical situations?

Institutional and didactical dimensions should be considered to answer the main research question. Therefore, it is necessary to formulate some specific research questions in order to observe motivational phenomena from different viewpoints. The specific research questions are presented next:

I. Are there differences in autonomous motivation between educators who teach music in schools and teachers who do not?
II. Are there differences in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not?
III. Are music teachers experiencing self-determination in didactical situations?
IV. Are music educators using controlled motivation for teaching?
V. Is the music teachers' autonomous motivation affected by factors of social complexity?

Research Aims

All research aims have been formulated based on preliminary studies.

The main research aim is:

To identify factors that affect music teachers' autonomous motivation in didactical situations.

The specific research aims are presented next:

I. to establish through the WTMST Spanish version whether there are differences or not in the autonomous motivation between educators who teach music in schools and teachers who do not;
II. to determine through the BPNS-T whether there are differences or not in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not;
III. to demonstrate through a correlation between autonomous motivation and basic psychological needs whether music teachers are self-determined or not;
IV. to observe through the application of the Questionnaire for School Musical Activity in three Navarrese schools whether music educators are using controlled motivation for teaching or not; and
V. to establish through the observation of lessons, psychological scales, and teachers' interviews in three Navarrese schools whether the music teachers' autonomous motivation is affected or not by factors of social complexity.

The prospective analysis, which is the second phase of HAME, is conducted in the following chapter with the intention of carrying out the construction of research hypotheses for the main study. Those hypotheses will be contrasted empirically in the framework of the last HAME phase, the retrospective analysis.

CHAPTER III

PROSPECTIVE ANALYSIS

Chapter III

Prospective Analysis

Abstract

Based on preliminary studies of the prior chapter, the prospective analysis entails the theoretical construction of a research hypothesis, which will be empirically tested during the retrospective analysis through a contrast process that is defined in holistic terms, as statistical data interact with qualitative information, allowing an analysis of music teachers' psychological situation from a broader perspective. The research hypothesis gives rise to five operational hypotheses that are grounded in preliminary studies. Those operational hypotheses will be tested in the fieldwork through quantitative and qualitative studies. In other words, the proposed research hypothesis will be tested in Chapter V because of the empirical results presented in Chapter IV and will be triangulated in terms established by the Holistic Architecture for Music Education.

Resumen

En base a los estudios preliminares del capítulo anterior, el análisis prospectivo plantea la construcción teórica de una hipótesis de investigación que se debe probar empíricamente durante el análisis retrospectivo, a través de un proceso de contraste que se define en términos holísticos ya que datos estadísticos y cualitativos interactúan, permitiendo analizar la situación psicológica del profesorado desde una perspectiva más amplia. La hipótesis de investigación da lugar a cinco hipótesis operacionales que se fundan en los estudios preliminares, las que serán probadas en el trabajo de campo mediante estudios cuantitativos y cualitativos. En otras palabras, la hipótesis de investigación propuesta se probará en el capítulo V debido a que los resultados empíricos presentados en el capítulo IV serán triangulados en los términos que establece la Arquitectura Holística para la Educación Musical.

Introduction

On the Holistic Architecture for Music Education (HAME), the prospective analysis defines hypotheses, which are understood as a bridge between theoretical and empirical states of phenomena. Hypotheses arise from the theory in order to be tested empirically. In empirical studies, conceptual and operational hypotheses are required. Conceptual or research hypotheses postulate specific ideas, while operational hypotheses are tested in the real world using statistics or mixed research methods (Salomon & Draine, 2010; Schondfeld & Chang, 2017). Operational hypotheses define measurement possibilities, allowing research hypotheses to be tested (Guthrie, 2010).

In this doctoral thesis, the research hypothesis expresses that:

Music teachers' autonomous motivation is affected by external factors influencing teacher-student dyadic relationships.

Three operational hypotheses based on motivational categories and basic psychological needs are tested through statistical measures (H1, H2, and H3). Likewise, two operational hypotheses based on management of didactical situations are tested through mixed research methods (H4 and H5). The operational hypotheses are:

H1. There are significant differences ($\alpha < .01$) in autonomous motivation between educators who teach music in schools and teachers who do not.
H2. There are significant differences ($\alpha < .01$) in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not.
H3. If all basic psychological needs show significant positive correlations with intrinsic motivation and identified regulation ($\alpha < .01$), then music teachers will have self-determined behaviours because self-determination depends on the satisfaction of the three basic psychological needs.
H4. If some students attend music lessons based on the academicist approach and others do not, then the ones who attend music lessons based on the academicist approach will reinforce mostly technical competencies for musical interpretation because their teachers focus on rhythmic accuracy and performative techniques.

H5. If some music teachers are supported by the school community and others are not, then educators who receive such support will possess self-determination because they have satisfied all basic psychological needs.

1. Research Hypothesis

Considering that HAME postulates that didactical situations are carried out within a network of didactical interactions, the research hypothesis in this doctoral thesis is:

Music teachers' autonomous motivation is affected by external factors influencing teacher-student dyadic relationships.

According to the network of didactical interactions (Angel-Alvarado et al., 2018), schools situate a student in an environment integrating educational agents, such as a teacher, classmates, the rest of the school community, learning contents, and anthropological elements inherent to music education. In this network, teacher-student dyadic relationships are understood as didactical interactions between one teacher and learners during a teaching/learning situation. The relationship is thus the interaction between a teacher and students using the learning content as a connecting link. Therefore, it is different from a didactical situation because this last concept is defined as the specific educational period of time when the teacher interacts with the student in a determined context, so other educational agents also affect the teacher-student dyadic relationship.

External factors refer to both the school community and anthropological elements inherent to music education. Therefore, the external factors would permit the construction of the network of didactical interactions empirically. According to the preliminary studies, music teachers undervalue the importance of professional harmony among educators (Carrillo & Vilar, 2014), which would have an impact on autonomous motivation because the satisfaction of the need for relatedness is essential for encouraging self-determination. The Spanish education policy also has implications for teachers' autonomous motivation as the new education system is mainly focused on the standardisation of education and limiting resources for music education (Aróstegui, 2016; Belletich et al., 2016; Juntunen, 2017).

The research hypothesis will be accepted or rejected through a contrast with the objective portrait, describing such a contrast process in holistic terms. Therefore, the research hypothesis will be tested during the retrospective analysis, which is the fourth phase of HAME. The objective portrait is constructed using all empirical data collected during the fieldwork.

2. Operational Hypotheses

In this doctoral thesis, operational hypotheses will be tested during the fieldwork, which is the third phase of HAME. Each one will be accepted or rejected through specific statistical procedures using quantitative or mixed research methods. Operational hypotheses are stated next:

The first operational hypothesis is H1. It is established in the doctoral thesis because, according to Table 2 (See Preliminary Studies, epistemological dimension), teacher qualification differences were observed between generalist educators and specialist teachers both in intrinsic motivation and identified regulation. All those observed differences were significant. In this regard, H1 postulates that: There are significant differences ($\alpha < .01$) in autonomous motivation between educators who teach music in schools and teachers who do not.

The second operational hypothesis is H2. It is established in this study because, according to Table 4 (See Preliminary Studies, epistemological dimension), teacher qualification differences were observed between generalist educators and specialist teachers with regard to the three basic psychological needs. All observed differences were significant. In this regard, H2 expresses that: There are significant differences ($\alpha < .01$) in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not.

The third operational hypothesis is H3. It is postulated in this doctoral thesis because, according to Table 5 (See Preliminary Studies, epistemological dimension), intrinsic motivation and identified regulation displayed positive correlations with basic psychological needs. All of Pearson's correlations were significant. According to Gagné (2009), self-determination depends on the satisfaction of all basic psychological needs. A high level of satisfaction in each basic psychological need would imply a high level of intrinsic motivation and

identified regulation. In this regard, H3 expresses that: If all basic psychological needs show significant positive correlations with intrinsic motivation and identified regulation ($\alpha < .01$), then music teachers will have self-determined behaviours because self-determination depends on the satisfaction of the three basic psychological needs.

The fourth operational hypothesis is H4. It is proposed in this study because, according to the didactical dimension (See Preliminary Studies), the academicism is still promoted in music lessons (Angel-Alvarado, 2018c), despite its limitations for encouraging musical learning from socio-musical approach (Angel-Alvarado, 2018b). In fact, it is deeply rooted in music education in general (Dyndahl et al., 2017; Söderman & Sernhede, 2016). In this regard, H4 postulates that: If some students attend music lessons based on the academicist approach and others do not, then the ones who attend music lessons based on the academicist approach will reinforce mostly technical competencies for musical interpretation because their teachers focus on rhythmic accuracy and performative techniques.

The fifth operational hypothesis is H5. It is established in this doctoral thesis because, according to the institutional dimension (See Preliminary Studies), the importance of fellowship at work between teachers in the workplace is undervalued by music educators (Carrillo, 2015; Carrillo & Vilar, 2014). In this study, social relationships are understood within the framework of the need for relatedness, that is, music teachers are undervaluing the satisfaction of the need for relatedness. Therefore, music educators would not satisfy all their basic psychological needs (Gagné, 2009). In this regard, H5 postulates that: If some music teachers are supported by the school community and others are not, then educators who receive such support will possess self-determination because they have satisfied all basic psychological needs.

These operational hypotheses will be accepted or rejected during the fieldwork, which is the third phase of HAME. Specifically, H1, H2, and H3 will be tested in the framework of a quantitative study, while H4 and H5 will be evaluated in a second study that is designed from a qualitative perspective.

CHAPTER IV

FIELDWORK

Chapter IV

Fieldwork

Abstract

According to the Holistic Architecture for Music Education, the fieldwork must consider mixed research methods for analysing the same phenomenon from different viewpoints. In this framework, a quantitative study is carried out firstly to correlate music teachers' autonomous motivation with basic psychological needs satisfied by the social context, demonstrating the importance of contextual factors in the music teachers' psychological situations statistically. Subsequently, a qualitative study also analyses the existent relationship between autonomous motivation and basic psychological needs, but it is focused on the personal beliefs of music educators, which are triggered by the social context. Both studies are independent and separately presented in this chapter, specifying their samples, data collection procedures, and research results. The triangulation of obtained data will be conducted in the next chapter, devoted to retrospective analysis.

Resumen

Según la Arquitectura Holística para la Educación Musical, el trabajo de campo debe considerar métodos de investigación mixta para analizar un mismo fenómeno desde diferentes puntos de vista. En este marco, un estudio cuantitativo se realiza en primer lugar para correlacionar la motivación autónoma del profesorado de música con las necesidades psicológicas básicas que satisface el contexto social, demostrando la importancia estadística de los factores contextuales en la situación psicológica del profesorado de música. Posteriormente, un estudio cualitativo también analiza la relación que existe entre la motivación autónoma y las necesidades psicológicas innatas, pero se focaliza en las creencias personales del profesorado de música, las que son gatilladas por el contexto social. Ambos estudios son independientes y se presentan por separado en este capítulo, especificando sus muestras, procedimientos de recolección de datos y resultados de investigación. La triangulación de los datos obtenidos se efectuará en el siguiente capítulo denominado Análisis Retrospectivo.

Introduction

Holistic Architecture for Music Education (HAME) is an interdisciplinary research approach that conducts empirical studies in the area of music education. It is useful for both researchers and educators because it provides theoretical and practical knowledge within teaching and learning situations since educational activities are theoretically grounded, empirically contrasted, and they could be repeatable. In this regard, HAME sticks to the idea that "the research and theoretical bases for music education must simultaneously be refined and radically broadened both in terms of their theoretical interest and practical relevance" (Mayday Group, 2009, p. xxxv).

The holistic concept possesses multiple meanings. The holistic research approach implies mixed research methods, so the same phenomenon is analysed from different viewpoints (Creswell, 2014; Lichtman, 2013). For instance, the quantitative design allows collecting macrosocial data while qualitative procedures delve into specific issues. In addition, the holistic research approach also understands results as representative of a specific moment within a continuum construction process (Ofir et al., 2016). In other words, outcomes depict a here-and-now of educational situations (Westerlund, 2003). Therefore, the context is valued in the holistic research approach because it is a "key component of the theory validation process empirical researchers undertake" (Barab, 2014, p. 153). The context is not a mere data container, but it is an integral component of the complex phenomenon in question. Given this theoretical framework, HAME is understood as an empirical research approach linked to socio-critical thinking.

In this chapter, music teachers' autonomous motivation in didactical situations is analysed, firstly from a quantitative approach and subsequently from a qualitative design. It is necessary to repeat that didactical situations are understood as the specific educational period of time when the teacher interacts with the student in the classroom in a determined context. Both studies are separately presented in this chapter, specifying their samples, measures and tools, data collection procedures, data analyses, and research results. The triangulation of obtained data will be conducted in the next chapter, which is entitled "retrospective analysis", with the intention of constructing the objective portrait demanded by HAME.

Quantitative Study

Personal beliefs of music teachers and contextual factors would affect strategies for motivating students (Hornstra, Mansfield, Van der Veen, Peetsma, & Volman, 2015) because such conditions have an impact on teacher emotions (Carrillo, Baguley, & Vilar, 2015; Hietanen, Ruokonen, Ruismäki, & Enbuska, 2016; Pitts, 2012). The previous literature has reported that music teachers enjoy conducting didactical activities in the classroom (Bakker, 2005; Torres, 2017). However, they enjoy those activities even when their pedagogical actions are founded on authoritarian methods (Gabnyté & Strakšiené, 2014). That is, educators perceive high autonomous motivation even when teaching strategies are based on controlled motivation (Hornstra et al., 2015; Sun & Leithwood, 2015). In light of this evidence, it is plausible that music teachers perceive high autonomous motivation in didactical situations.

It is crucial to analyse basic psychological needs as contextual factors have an impact on the music teacher's autonomous motivation. With regard to the need for autonomy, the analysis of music teachers is favourable because they have shown higher satisfaction' levels than other teacher groups (Sparks & Malkus, 2015). However, the analysis of the needs for competence and relatedness are not positive. On the one hand, the need for competence is thwarted because the initial teacher training does not impart all musical, pedagogical, and essential competencies required by the Spanish education policy (Belletich et al., 2017). On the other hand, the need for relatedness is frustrated because music teachers undervalue the importance of professional fellowship (Carrillo, 2015). In this context, music teachers could high autonomous motivation, but they would not have self-determination because it depends on the satisfaction of all basic psychological needs (Gagné, 2009).

In this study, the Spanish music teachers' psychological situation is analysed in quantitative terms, comparing autonomous motivation and basic psychological needs of educators who teach music in schools and teachers who do not. Subsequently, autonomous motivation is correlated with basic psychological needs, with the intention of establishing whether music teachers report self-determined behaviours or not.

1. Sample

In Spain, only six *autonomous communities*[5] have published full primary school lists through their official websites where they provide relevant institutional information such as postal address, telephone number, e-mail, and so on. In this study, all educators belonging to those educational contexts were invited with the intention of ensuring those teachers had the same participation chances. That is, random cluster sampling is done because a sampling unit encompasses an individual's group. The sample is understood then as probability sampling (Mertler, 2016), so different statistical techniques can be utilised for establishing the sample size.

According to the updated official statistics from Spain (Appendix 3), the sample size has statistical representativeness (Gomm, 2008) because more than 655 teachers, who work in primary education participated in this study. The sample size was calculated based on three quantitative conditions (Hair et al., 2015): a confidence level of 99% (α = .01[6]), a margin of error of 5%, and a proportion equivalent to 50%. The total sample (n = 730) has been divided into two clusters (Gil, 2011; McMillan & Schumacher, 2007). The first conglomerate is made up of educators who do not teach music in primary schools (n = 660), while the second group incorporates all music teachers (n = 70). The second cluster's proportion is approximately 10% of the total educator sample. Therefore, both groups overcome five times the full quantity of applied items (Lévy & Varela, 2006) on each scale.

2. Measures

Teacher motivation. The Spanish version of the WTMST was validated in Chapter II of this doctoral thesis (See Preliminary Studies, epistemological dimension). The measure consists of six items that are distributed in two subscales: intrinsic motivation (three items; e.g., because I like doing this task) and identified regulation (three items; e.g., because it is important for me to carry out this task). These six items are rated on a 7-point Likert scale ranging from 1 (does not correspond at all) to 7 (absolutely correspond). In the current study, the

[5] Aragon, Balearic Islands, Basque Country, Castile and Leon, Madrid, and Navarre.
[6] Significance level (type I error).

WTMST Spanish version indicated a Cronbach Alpha coefficient of .796, which is acceptable because it is greater than .70 (Davenport et al., 2015). The observed goodness of fit indices were also acceptable (NFI ≥ .95; TLI ≥ .95; CFI ≥ .95, and RMSEA ≤ .08)[7]. Regarding discriminant validity, intrinsic motivation and identified regulation were identical (MSV = .99). It is not a problem because autonomous motivation relies on good internalisation of identified regulation and intrinsic motivation (Riley, 2016; Ryan & Deci, 2017).

Teacher's basic psychological needs. The BPNS-T was created in this doctoral thesis and was validated in Chapter II (See Preliminary Studies, epistemological dimension). The measure consists of seven items that are distributed in three subscales: need for autonomy (two items; e.g., I can make decisions about my syllabus), need for competence (three items; e.g., students say that I am a good teacher), and need for relatedness (two items, e.g., I like people I work with). These seven items are rated on a 5-point Likert scale ranging from 1 (does not correspond at all) to 5 (absolutely correspond). In the current study, the BPNS-T indicated a Cronbach Alpha coefficient of .78, which is acceptable because it is greater than .70 (Davenport et al., 2015). The goodness of fit indices were also acceptable (NFI ≥ .95; TLI ≥ .95; CFI ≥ .95, and RMSEA ≤ .08). Regarding coefficients of determination, the need for autonomy was ratified as an explanatory variable (R^2 = .68) because coefficients of determination of needs for competence (R^2 = .36) and relatedness (R^2 = .32) were below .68. All of these coefficients of determination were significant (p < .01).

Construct validation based on external validity criteria. The Cronbach Alpha coefficient between the BPNS-T and the WTMST was .841 (α > .70), which is acceptable because it is greater than .70 (Davenport et al., 2015). After dividing the total sample between educators who teach music in schools and teachers who do not, the goodness of fit results have been acceptable in measures of comparison (NFI, TLI and CFI) as values were equal to or above .95. Regarding parsimony measures (RMSEA), data obtained were also acceptable because all of them are equal to or below .06. Therefore, it is suitable to carry on with the study

[7] Normed Fit Index (NFI), Tucker-Lewis Index (TLI), Comparative Fit Index (CFI), Root Mean Square Error of Approximation (RMSEA), and Maximum Shared Variance (MSV).

because the thorough internalisation of intrinsic motivation and identified regulation have a positive impact on autonomous motivation, according to the self-determination continuum (Howard, Gagné, & Bureau, 2017). Nevertheless, self-determined behaviour depends on the satisfaction of all basic psychological needs (Gagné, 2009). This means that all self-determined behaviours imply autonomous motivations, but not all autonomous motivations involve self-determined behaviours. Both concepts are not synonymous.

The *Self-Determination Theory* (SDT) establishes the hypothesis that self-determined behaviours depend on the satisfaction of the three basic psychological needs (Gagné, 2009), which means that intrinsic motivation and identified regulation are internalised only in environments where all basic psychological needs are supported (Deci & Ryan, 2000). In this study, the SDT's hypothesis is given with the intention of statistically testing it in a national sample (n = 730).

The Pearson correlation coefficient for significance is used for testing the hypotheses, so the null hypothesis implies no significant correlation and the alternative hypothesis states that a significant correlation exists (Schumacker & Tomek, 2013; Wilcox, 2012). The significance level is 1% ($\alpha = .01$), and the alternative hypothesis aims at a positive direction. The statistical hypotheses are stated next:

- Null hypothesis:

  Self-determined teachers do not show significant positive correlations between autonomous motivation and all basic psychological needs in didactical situations.

$$H_o: \rho = 0$$

- Alternative hypothesis:

  Self-determined teachers show significant positive correlations between autonomous motivation and all basic psychological needs in didactical situations.

$$H_A: \rho \neq 0$$

3. Data Collection Procedures

In November 2017, a formal invitation was submitted to the school e-mails belonging to the six autonomous communities due to the Spanish data protection regulation. Researchers requested school administrations share the access link, which was attached to the e-mail, with the teaching staff. Through Google Forms, educators read the conditions of participation, instructions, and the confidentiality agreement as part of the ethical protocol established for conducting the research activity (Appendix 4). Therefore, in conformity with the European ethical research rules (European Union, 2013), all participant teachers freely applied both the Spanish version of the WTMST and BPNS-T, as well as voluntarily gave some contact information. In December 2017, the online access was closed by researchers, ending the data collection. The feedback received from participants was favourable as they positively appraised the research matter.

4. Data Analysis Procedures

Using SPSS 18 (for Windows), groups of teachers who teach music in schools and groups who do not are contrasted regarding both motivational categories and basic psychological needs.

In accordance with Vilá and Bisquerra (2014), both groups are analysed through the Kolmogorov-Smirnov Test with the intention of establishing whether each sample shows a normal distribution. Subsequently, those clusters are compared through Levene's Test and one-way ANOVA because the former procedure allows verification of whether there is homogeneity of variance between both sampling units, while the one-way ANOVA is useful for observing whether there is mean equality. All these tests consider the established significance level ($\alpha = .01$) for determining if differences in alternative hypotheses are accepted or rejected. Lastly, considering the sample size of each teacher conglomerate, the better strategy would be to carry out a nonparametric alternative for comparing both clusters, such as the Mann Whitney U test (Rosenthal, 2012). The Mann-Whitney U Test is used for analysing statistical differences between two groups (McMillan & Schumacher, 2007). In this study, it allows the establishment of statistical differences in motivational categories as well as basic psychological needs,

considering the established significance level (α = .01). Through these procedures, two operational hypotheses (H1 and H2) are tested.

In addition, it is necessary to consider the effect size (Ledesma, Macbeth, & Cortada de Kohan, 2008; Loftus, 1996; Martín, Lafuente, & Faura, 2015) because sample sizes of teachers' groups are not incorporated in the said procedures. It is appropriate to indicate that effect sizes are useful for estimating the practical significance of obtained data. Effect sizes are measured through Cohen's value (*d*) and the effect-size correlation (*r*), both in motivational categories and basic psychological needs. Those values are calculated using the calculator[8] published by University of Colorado (Becker, 1999). Although the effect size's interpretation implies many factors, there are guidelines for behavioural and social sciences (Rodríguez, 2007):

- Small effect size (d = .02; *r* = .10);
- Medium effect size (d = .05; *r* = .30); and
- Large effect size (d = .08; *r* = .50).

Finally, the Pearson correlation coefficient (*r* of Pearson) specifies the direction and magnitude of the linear association between two numerical variables (Stangor, 2011). The direction's range can fluctuate between -1.00 to +1.00. Therefore, positive values indicate a positive linear relationship between variables, while negative values imply a negative or inverse linear relationship. The effect size is depicted by the absolute value of the Pearson correlation coefficient (Stangor, 2011). It is imperative to indicate that the statistical hypothesis is tested during this procedure, focusing on *p values*. Likewise, the Pearson correlation coefficient allows the testing of the third operational hypothesis (H3), considering the established significance level (α = .01).

5. Results and Discussion

5.1. Motivational categories

In the comparison between groups of teachers who teach music at school and those who do not, the following outcomes materialised (Table 6). On the Kolmogorov-Smirnov Test's organised output by groups, the non-music teachers' cluster rejected the normal distribution ($p < .01$) in both motivational categories. However, the music teachers'

[8] Effect Size Calculators: https://www.uccs.edu/lbecker/

group accepted a normal distribution in intrinsic motivation (p = .068) and identified regulation (p = .159) as their *p-values* were higher than the significance level (α = .01). Subsequently, both groups were compared through the Levene's Test and one-way ANOVA. Both motivational categories show homogeneity of variance as well as mean equality as *p-values* were greater than the significance level. In light of this, the WTMST Spanish version is understood as a parametric test in the music teachers' group. However, it is seen as a nonparametric test in the non-music educators' cluster because the distribution was not normal in each motivational category (Corder & Foreman, 2014; Ramsey & Schafer, 2013; Vilá & Bisquerra, 2014). Considering the sample size of each conglomerate, a better strategy would be to use a nonparametric alternative for comparing both clusters (Rosenthal, 2012).

Table 6. *Descriptive statistics of motivational categories, according to the output by teacher groups.*

	Distribution (%)			Range	Means	Var.	SD
	High level	Middle level	Low level				
Total sample (n=730)							
a. Intrinsic Motivation	55	30	15	18	18.2	7.41	2.72
b. Identified Regulation	44	33	23	18	17.5	9.53	3.08
Non-music teachers (n=660)							
a. Intrinsic Motivation	55	30	15	18	18.2	7.52	2.74
b. Identified Regulation	45	33	22	18	17.6	9.15	3.02
Music teachers (n=70)							
a. Intrinsic Motivation	49	35	16	13	17.8	6.45	2.53
b. Identified Regulation	40	31	29	14	17	13	3.60

Data collected through the WTMST' Spanish version.
7-point Likert' scale.
Source: Own elaboration.

The Mann-Whitney U Test is used for analysing differences between the two teachers' groups (McMillan & Schumacher, 2007) established in the framework of motivational categories, which are observed within an ordinal variable. Results indicated statistically nonsignificant differences between both conglomerates in intrinsic motivation (p = .11) and identified regulation (p = .27) because their *p-values* are higher than the significance level (α = .01). Therefore, statistically nonsignificant differences are observed in motivational categories

between teachers' groups. In answer to the first specific research question and complying with the first specific aim, statistically nonsignificant differences were seen in autonomous motivation between educators who teach music in schools and teachers who do not. Therefore, the first operational hypothesis (H1) is rejected.

It is appropriate to consider the effect size because statistically nonsignificant differences do not imply an absence of differences (Cumming, 2012). Observed differences between groups of music teachers and non-music teachers were small and negative in intrinsic motivation (d = -.15; r = -.07) as well as identified regulation (d = -.18; r = -.08). Therefore, results suggest there are small differences between both teacher clusters in motivational categories, with the music educators' group indicating lower intrinsic motivation and identified regulation. These results are consistent with the rejection of H1. In addition to this, outcomes also suggest that small existing differences would not be measured through the Spanish version of the WTMST.

Regarding practical significance (Grissom & Kim, 2014; Stufflebeam & Coryn, 2014), results indicate that there are small negative differences in autonomous motivation between educators who teach music in schools and teachers who do not, with the former showing lower autonomous motivation. Those small differences were not measured through the WTMST Spanish version. Despite small negative differences between both teachers' groups, it is plausible to accept that music teachers perceive high autonomous motivation because they have indicated high levels of intrinsic motivation and identified regulation. These results are consistent with prior studies (Hornstra et al., 2015; Sun & Leithwood, 2015).

5.2. Basic psychological needs

In the comparison between groups of educators who teach music in schools and those who do not, the following outcomes materialised (Table 7). On the Kolmogorov-Smirnov Test's organised output by groups, the non-music teachers' cluster rejected the normal distribution ($p < .01$) in all basic psychological needs. However, the music teachers' group accepted a normal distribution only in the need for competence ($p = .042$) because its *p-value* was higher than the significance level ($\alpha = .01$). Subsequently, both groups were compared through the Levene's Test and one-way ANOVA. All basic psychological needs show

homogeneity of variance as well as mean equality due to *p-values* being greater than the significance level (α = .01). In light of this, the BPNS-T is understood as a parametric test in the music teachers' group. However, it is seen as a nonparametric test in the non-music educators' cluster because the distribution is not normal in all basic psychological needs (Corder & Foreman, 2014; Ramsey & Schafer, 2013; Vilá & Bisquerra, 2014). Taking the sample size of each group into consideration, a better strategy once again would be to carry out the Mann Whitney U test for comparing both sample units (Rosenthal, 2012).

Table 7. *Descriptive statistics of the satisfaction of basic psychological needs, according to the output by teacher groups.*

	Distribution (%)			Range	Means	Var.	SD
	High level	Middle level	Low level				
Total sample (n=730)							
a. Autonomy	70	25	5	8	8.1	3.2	1.8
b. Competence	62	35	3	11	13	3	1.7
c. Relatedness	78	19	3	8	8.2	2.3	1.5
Non-music teachers (n=660)							
a. Autonomy	69	26	5	8	8	3.2	1.8
b. Competence	62	35	3	11	13	2.9	1.7
c. Relatedness	78	18	4	8	8.3	2.4	1.5
Music teachers (n=70)							
a. Autonomy	77	19	4	6	8.2	2.8	1.7
b. Competence	63	31	6	7	12.8	3.1	1.8
c. Relatedness	73	26	1	6	8	1.5	1.2

Data collected through BPNS-T.
5-point Likert' scale.
Source: Own elaboration.

Results indicated statistically nonsignificant differences between both groups in needs for autonomy (p = .47), competence (p = .57), and relatedness (p = .04) because their *p-values* are higher than the significance level (α = .01). Therefore, statistical outcomes demonstrate that all basic psychological needs show statistically nonsignificant differences between music teachers and educators who do not teach music at school. However, it is appropriate to evaluate the need for

relatedness frequently because its value could be considered as a significant difference in a scale that is less demanding. In answer to the second specific research question and complying with the second specific aim, there are statistically nonsignificant differences in the satisfaction of basic psychological needs between educators who teach music in schools and teachers who do not. Hence, the second operational hypothesis (H2) is rejected.

The effect size is measured once again. Observed differences between music teachers and non-music teachers' groups were small in needs for autonomy (d = .11; r = .05), competence (d = -.11; r = -.05) and relatedness (d = -.22; r = -.11). Therefore, results suggest there are small differences between both clusters of teachers in the perceived satisfaction of basic psychological needs. These results are consistent with the rejection of H2. In addition to this, outcomes also suggest that small existing differences would not be measured through the BPNS-T.

Regarding practical significance (Grissom & Kim, 2014; Stufflebeam & Coryn, 2014), results indicate that there are small differences in the satisfaction of the need for autonomy, with the music teachers' group reporting a higher satisfaction level than the non-music educators' cluster. These outcomes are coherent with Sparks and Malkus (2015), who reported that the satisfaction of the need for autonomy in the classroom is higher in music teachers than in other educator conglomerates.

Regarding the satisfaction of the needs for competence and relatedness, results also indicate small differences, although those values were negative. The music teachers' group reported lower satisfaction levels than the non-music teachers' cluster in terms of both needs. With regard to the need for competence, results make it plausible to say that initial teacher training is not imparting all musical, pedagogical, and essential competencies required by the Spanish education policy (Belletich et al., 2017) because music educators have difficulties in interacting with primary students. Likewise, the finding linked to the need for relatedness makes it reasonable to state that music educators have difficulties in interacting with their peers because music teachers undervalue the importance of professional attunement (Carrillo, 2015). In fact, it is plausible to indicate that music teachers do not notice emotional harmony and confidence with their colleagues. In light of

these outcomes, music educators have problems in interacting with the school community, so teacher autonomy may be understood in certain degree as a job isolation.

5.3. Correlations between motivational categories and basic psychological needs

Music educators' intrinsic motivation shows a significant weak positive correlation with needs for autonomy and relatedness. Music teachers feel pleasure in undertaking didactical activities because they can act autonomously in the classroom (Juntunen, 2017). Nonetheless, such pedagogical pleasure would depend on the perceived social status (Erss, Kalmus, & Autio, 2016; Zandén & Thorgersen, 2014) because contextual factors would have an impact on teachers' emotions (Ballantyne & Zhukov, 2017; Carrillo et al., 2015; Hanson, 2017; Hornstra et al., 2015; Sun & Leithwood, 2015). Regarding the need for competence, it displays a significant moderate positive correlation with music educators' intrinsic motivation. Hence, teacher-student dyadic relationships would also have an impact on the pleasure that teachers feel when carrying out didactical activities. Those interactions could affect even the desired personal and professional goals of teachers (Abril & Bannerman, 2015; Johnson & Matthews, 2017; Spruce & Bol, 2015), in addition to the students' autonomous motivation (Kupers, Van Dijk, Van Geert, & McPherson, 2015).

Table 8. *Coefficients of determination (r of Pearson) between motivational categories and basic psychological needs.*

	r of Pearson		
Basic psychological needs	Autonomy	Competence	Relatedness
Total sample (n=730): Motivational categories			
a. Intrinsic Motivation	.38*	.47*	.26*
b. Identified Regulation	.35*	.43*	.24*
Non-music teachers (n=660): Motivational categories			
a. Intrinsic Motivation	.38*	.46*	.26*
b. Identified Regulation	.36*	.42*	.25*
Music teachers (n=70): Motivational categories			
a. Intrinsic Motivation	.34*	.57*	.36*
b. Identified Regulation	.34*	.51*	.15

*p < .01
Data collected through the WTMST' Spanish version and BPNS-T.

Source: Own elaboration.

In terms of identified regulation, the non-music teachers' sample indicates significant positive correlations with all basic psychological needs. In the case of the music teachers' group, Pearson's correlation between the identified regulation and the need for autonomy is significant and weakly positive, while the correlation coefficient between the identified regulation and the need for competence is significant and moderately positive. These results would support the notion that music teachers' personal beliefs have an impact on pedagogical strategies for motivating students (Gabnyté & Strakšiené, 2014; Hornstra et al., 2015). In this way, the observation of didactical structures should be a determinant activity during the qualitative study, which is coherent with HAME's technical requirements (Angel-Alvarado et al., 2018).

However, the correlation between identified regulation and need for relatedness is rejected because its *p-value* is higher than the significance level ($\alpha = .01$). That is, such a *p-value* is not significant as the estimated coefficient is equal to zero. Therefore, identified regulation and the need for relatedness are statistically independent (Figueiredo et al., 2013). In light of this finding, it is probable that music educators have difficulties interacting with their peers in didactical terms (Carrillo, 2015), and it is likely that they have problems in undertaking interdisciplinary projects in their school contexts (Davidson & Dwyer, 2014; Giráldez & Palacios, 2016; Sindberg, 2014).

5.4. Testing the statistical hypothesis

In the self-determination continuum (Gagné & Deci, 2005; Howard et al., 2017), intrinsic motivation and identified regulation are considered within the framework of autonomous motivation. It is important to consider that greater autonomous motivation increases the chances of self-determination. However, self-determined behaviours obligatorily depend on the satisfaction of the three basic psychological needs (Gagné, 2009). In this study, SDT's hypothesis has been proven statistically because intrinsic motivation and identified regulation show significant positive correlations with the three basic psychological needs in the total sample (Table 8). Therefore, the alternative hypothesis is accepted when considering an error measurement of 1% ($p < .01$):

Self-determined teachers show significant positive correlations between autonomous motivation and all basic psychological needs in didactical situations.

The acceptance of the alternative hypothesis has implications in the music teachers' sample unit because identified regulation is not significantly correlated with the need for relatedness. Obtained outcomes demonstrate that the music educators' cluster has autonomous motivation (Parker et al., 2010), but it does not mean that this conglomerate is experiencing self-determination. Self-determined behaviour depends on the satisfaction of all basic psychological needs (Gagné, 2009). Therefore, intrinsic motivation is improved, and identified regulation is internalised only in environments where all basic psychological needs are supported (Deci & Ryan, 2000). In answer to the third specific research question and regarding the third specific aim, only needs for autonomy and competence show significant positive correlations ($p < .01$) with intrinsic motivation and identified regulation. Music teachers will not have self-determined behaviours because self-determination depends on the satisfaction of the three basic psychological needs. Thus, the third operational hypothesis (H3) is rejected.

In view of these results, it is reasonable to asseverate that job isolation is negatively affecting music teachers' self-determined behaviours because, although those educators have autonomous motivation, they are not experiencing self-determination. That is, music teachers perceive a sense of will when making decisions during a task because they can act autonomously in the classroom. However, music educators have difficulties in regulating their conduct based on the pleasure that the didactical activity gives them. Those difficulties make mainly reference social relationships with peers.

In practical terms, findings demonstrate that it is necessary to strengthen professional fellowship between music educators and their peers because music teachers' self-determination depends on undertaking interdisciplinary and collaborative educational projects. Therefore, findings confirm statistically the importance of contextual factors in the music teachers' psychological situations (Hornstra, 2015; Sun & Leithwood, 2015).

Qualitative Study

Music teachers enjoy conducting didactical activities, but such pleasure may be perceived even when authoritarian methods are applied to teaching (Gabnyté & Strakšiené, 2014). Therefore, music teachers' autonomous motivation would not ensure teaching based on self-determination because teachers' beliefs and contextual factors affect didactical structures promoted by music educators (Angel-Alvarado et al., 2018).

In music education, teachers' beliefs are focused on the Western musical heritage (Wong, 2005), although there are pedagogical differences among educators. Some teachers prioritise the student's personal enjoyment and expression, while others advocate for a model centred on notation and standard indicators of success (Fautley, 2017; Holguín & Shifres, 2015; Wong, 2005). In this context, a teleological confrontation between social constructivism and academicism would exist in music education. It should not be understood as a theoretical conflict because both beliefs are based on *practised teaching philosophies*. Teachers' beliefs may be manifested consciously or unconsciously (Farrell & Ives, 2015) because they encompass personal values, emotional commitment, pedagogical goals, ideologies, and so on (Farrell & Bennis, 2013).

Teachers' beliefs are affected by contextual factors. For instance, perceptions of students' abilities or classroom behaviours in teacher-student dyadic relationships affect teachers' beliefs (Hornstra et al., 2015). Therefore, teachers' beliefs are essential for promoting music educators' autonomous motivation. In this regard, workplaces should satisfy the three basic psychological needs because they are determinant for promoting self-determination (Gagné, 2009). School administrations should ensure in music education lessons the promotion of pedagogical autonomy, optimal structure for didactical tasks, and professional attunement among teachers in undertaking interdisciplinary and collaborative projects.

In this study, three Navarrese music teachers are analysed in qualitative terms from a perspective focused on autonomous motivation and basic psychological needs. In order to understand their motivational situations, personal beliefs are also observed through lesson observations, interviews with teachers, and student questionnaires.

1. Sample

In the Chartered Community of Navarre, three music teachers participated in this study of their own accord. Participation agreements were regulated in conformity with criteria established in a formal invitation which was sent to each primary school (Appendix 5). The teachers' group is understood as a nonprobability sample, so the construction of generalisations is not feasible from data collected through this sample (Ruíz, 2012). It is important to highlight that the sampling unit was selected according to three strategic criteria linked to convenience samples (Kline, 2005). Firstly, participant teachers were working in some Navarrese primary schools due to budgetary limitations of the study. Secondly, all educators participated of their own accord because it is not fair to evaluate music teachers' autonomous motivation with criteria linked to behaviour control. Lastly, data collection was conducted in November 2017.

All Navarrese primary schools are situated in urban areas. The student population was circumscribed to the middle class, the class size ranged between 20 and 25 students, and the overseas student proportion was closer to 40%. The three lessons were observed on similar autumn days. All participant schools have music classrooms, but only two teachers used those facilities during the observation time, and the other educator preferred to work in a standard classroom. Likewise, all schools have appropriate musical resources for conducting music lessons. There was a piano, sheet music stands, Orff instrument set, posters related to music theory (notation, organology, and so on), projector, and sound system. Moreover, students had their own recorder and exercise book. Finally, music education was a compulsory subject at all participant schools, including 45 minutes per week at the observed primary education level, i.e., the sixth level. According to the International Standard Classification of Education (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2012), the observed education level corresponds to the last year of level 1.

At the beginning of the lessons, the three music teachers (Table 9) informed their students about the subject's syllabus, learning aims for the session, and assessment criteria, and they also used the previous knowledge of the students as a departure point for carrying out the didactical activities. When lessons were close to the end, most of the

teachers accomplished the learning aims, informing students about their compliance.

Table 9. *Personal information from participant Navarrese teachers.*

	Teacher 1	Teacher 2	Teacher 3
Age	50 years old	39 years old	38 years old
Bachelor's degree	In Music	In Music	In Music Education
Master's degree	In Education	In Music Education	-
Teaching experience	25 years	16 years	13 years
Experience in current school	21 years	11 years	10 years

Source: Own elaboration.

2. Measures

Teacher motivation. The Spanish version of the WTMST was validated in Chapter II of this doctoral thesis (See Preliminary Studies, epistemological dimension). It applied using a hard copy (Appendix 6). The measure consists of six items that are distributed in two subscales: intrinsic motivation (three items; e.g., because I like doing this task) and identified regulation (three items; e.g., because it is important for me to carry out this task). These six items are rated on a 7-point Likert scale ranging from 1 (does not correspond at all) to 7 (absolutely correspond). In the current study, the Spanish version of the WTMST indicated a Cronbach Alpha coefficient of .767, which is acceptable because it is greater than .70 (Davenport et al., 2015).

Teacher's basic psychological needs. The BPNS-T was created in this doctoral thesis, being validated in Chapter II (See Preliminary Studies, epistemological dimension). It applied using a hard copy (Appendix 7). The measure consists of seven items that are distributed in three subscales: need for autonomy (two items; e.g., I can make decisions about my syllabus), need for competence (three items; e.g., students say that I am a good teacher), and need for relatedness (two items, e.g., I like people I work with). These seven items are rated on a 5-point Likert scale ranging from 1 (does not correspond at all) to 5 (absolutely correspond). In this study, the BPNS-T indicated a Cronbach Alpha coefficient lower than .70 (Davenport et al., 2015), which was accepted because, considering the sample size, the homogeneity of variance was expected.

Student's basic psychological needs. The *Questionnaire for School Musical Activity* (QSMA) postulated by Angel-Alvarado (2014; 2016) was applied using a hard copy (Appendix 8). In this study, the measure consists of 15 items that are distributed in five subscales: listening (three items; e.g., we listen to music from other countries), musical interpretation (three items; e.g., we play songs from our community), embodied expression (three items; e.g., we dance to music from other countries), creativity (three items; e.g., we improvise music), and teacher support of basic psychological needs (three items; e.g., the educator helps me to improve my musical skills). These 15 items are rated on a 5-point Likert scale ranging from 1 (never) to 5 (always). In the current study, the QSMA indicated a Cronbach Alpha coefficient of .825, which is acceptable because it is greater than .70 (Davenport et al., 2015).

3. Qualitative Tools

Lessons observation guidelines. The observation focuses on different relevant factors of music education, such as facilities and educational resources and amount of times that the lesson is interrupted. Likewise, it considers the three key assessment questions based on understanding in music education (Fautley, 2010), with the intention of establishing an authentic critical analysis. The guidelines are presented in Appendix 9, and summaries of the three observed lessons are exhibited in Appendix 10.

Semi-structured interview with the teacher. Each observed educator participated in an interview that established two sections. Firstly, the interview delved into the authenticity of the pedagogical reflection, serving as a moment when educators self-assessed their pedagogical performance, within the framework of the observed lesson. The second section encompassed the teachers' perception about the educational reality, both in local and general terms. It also inquires about the pedagogical profile of teachers. All criteria and indicators are presented in Appendix 11. The interviews are exhibited in Appendix 12.

4. Data Collection Procedures

Before beginning the observed lesson, each educator had to apply the Spanish version of the WTMST and the BPNS-T in a peaceful environment. Five minutes was the maximum application time.

Subsequently, teachers carried out their lessons as usual. Meanwhile, the researcher observed the didactical situation from the back of the classroom. The researcher never started a conversation with students during the data collection. At the end of the lesson, each teacher distributed the QSMA among their students. Educators and students read instructions together, repeating the same process on each item. It is important to indicate that principals and teachers authorised student participation in this study.

After the lesson, teachers participated in personal interviews in which they could self-assess their pedagogical performances in the observed sessions and discuss other factors that have an impact on their teaching activities. The time of the interviews fluctuated between 18 and 32 minutes, which corresponds to Teacher 2 and Teacher 1, respectively. The interviews were recorded with the authorisation of the same educators. Educators also authorised all data collected to be used and published for scientific purposes.

Some weeks after data collection, each primary school received a participation's certificate (Appendix 13). In June 2018, researchers sent to every primary school a results' report of doctoral thesis (Appendix 14). All these procedures met the ethical research requirements established by the European Union (2013).

5. Data Analysis Procedures

Observations of lessons are analysed in order to establish didactical structures in each classroom. Those didactical structures are triangulated with QSMA's results, which are presented through descriptive statistics. In this way, the fourth specific research question is answered, while the fourth operational hypothesis (H4) is tested. Therefore, the fourth specific research aim is accomplished.

Autonomous motivation is individually analysed in each participant teacher through the Spanish version of the WTMST. According to the obtained mean, subscales of intrinsic motivation and identified regulation are transformed into ordinal variables with the intention of carrying out qualitative interpretations (Mellinger & Hanson, 2017; Morse & Maddox, 2014). Considering the maximum score in each subscale is 21 points, the said transformation implies the following three levels:

- High – the obtained mean is equal to or more than 19 points;
- Middle – the obtained mean is equal to or more than 16 points but lower than 19 points; and
- Low – the obtained mean is equal to or below 15 points.

Lastly, the ordinal variables are triangulated with data collected through the observation of the lesson and a semi-structured interview.

Basic psychological needs are individually analysed in each participant teacher through the BPNS-T. According to the obtained mean, subscales of needs for autonomy, competence, and relatedness are transformed into ordinal variables with the intention of carrying out qualitative interpretations (Mellinger & Hanson, 2017; Morse & Maddox, 2014). Regarding subscales of needs for autonomy and relatedness, the maximum score is 10 points. Therefore, the transformation implies the following three levels:

- High –the obtained mean is equal to or more than 8 points;
- Middle – the obtained mean is equal to or more than 5 points but lower than 8 points and
- Low – the obtained mean is equal to or below 4 points.

Regarding the subscale of the need for competence, the maximum score is 15 points. Therefore, the transformation implies the following three levels:

- High – the obtained mean is equal to or more than 13 points;
- Middle –the obtained mean is equal to or more than 10 points but lower than 13 points; and
- Low – the obtained mean is equal to or below 9 points.

Basic psychological needs' ordinal variables are triangulated with data collected through observation of the lesson and a semi-structured interview.

Subsequently, prior procedures are intertwined with the intention of establishing autonomous motivation and the satisfaction/frustration of basic psychological needs in each participant teacher. These individual outcomes are compared in order to achieve the theoretical saturation of conceptual categories linked to autonomous motivation and basic psychological needs (Carrero, Soriano, & Trinidad, 2012). The

theoretical saturation leads to the writing of a theory which would arise from the inductive perspective (San Martín, 2014). The emergent theory is determinant for the doctoral thesis because it will answer the fifth specific research question through the test of the fifth operational hypothesis (H5). In this way, the fifth specific research aim will be accomplished.

6. Results and Discussion

In the national curriculum for music education, three central elements have been enacted through learning content, assessment criteria, and assessable learning standards (MECD, 2014). The first central element is *Listening*, which is focused on sound exploration, sound landscape, music appreciation and analysis, and the value of musical heritage. Secondly, *Musical Interpretation* comprises musical expression through vocal/instrumental playing, individual and collective performances, improvisation, introduction to composition, and creative application of sound resources linked to *Information and Communication Technology* (ICT). Lastly, *Music, Movement and Dance* imply physical expression as well as embodied creative development.

In the three observed Navarrese cases, *Musical Interpretation* was the cornerstone, using mainly the Western musical heritage as an educational resource for promoting the learning of music. It is important to highlight that popular music is utilised in didactical situations. For example, Teacher 1 was teaching the *Despacito* song through sheet music. Therefore, it is plausible that popular music is suffering an academisation process in primary education levels. In these contexts, all participant teachers have recognised that the Navarrese musical heritage is scarcely incorporated in their classrooms. For instance, Teacher 1 expressed that "we used to work the Navarrese culture at the end of the semester"[9], while Teacher 2 conveyed that "sometimes, we do carnival dances in [the] period of carnivals"[10], and lastly, Teacher 3 commented that "the time is limited …, it is impossible to do

[9] 26 min 01 s. De la cultura navarra, solemos hacer a final de curso.

[10] 12 min 37 s. A veces en carnavales hacemos las danzas de carnaval.

everything"[11]. Beyond these similarities, the three cases revealed several differences.

Teacher 1 and Teacher 2 displayed intentions to help all students simultaneously because they carried out formative assessments in a collective way. Moreover, these teachers conducted many didactical activities linked to warm ups, singing, playing instruments, listening to music, and so on. However, their pedagogies were mainly focused on musical competencies with an individualistic approach because competencies were centred on rhythmic accuracy and performance techniques. In this context, they provided academic support to their students through instructions founded on individual progress. Assessment tools were designed for one-on-one application. Given these situations, a didactic triangle between teacher, student, and learning content (Carey et al., 2017; Lilliedahl, 2015; Torrado & Pozo, 2008) was observed in both teachers' classrooms. In addition to this, the personal beliefs of both teachers are depicted by the answer of Teacher 1, who expressed that music education's mission is "to provide several abilities for enjoying music in all its aspects"[12]. Therefore, they advocate that musical practices be based on a person-music dualism (Jank, 2014), emphasising the academicist approach (Manrique et al., 2014; Torrado et al., 2005).

Regarding Teacher 3, the activity was based on "pop bands" performance and involved many student teams. The lesson's time was not enough for presenting the work of all teams. This lesson had greater student disruptions than the other observed cases, but it also showed a pedagogy centred on social competencies which are useful in other contexts, such as public presentation and constructive criticism. The pedagogy was based on collaborative learning and social constructivism, since creative thinking was determinant in the elaboration of staging, as well as formative and summative assessments took into consideration the teacher's and classmates' comments. Given this didactical situation, the network of didactical interactions proposed by HAME was observed in this context. In other words, teacher, student, classmates, learning content, and school community interact

[11] 16 min 07 s. Pero el tiempo no da pa' todo […], no se puede hacer todo en todo.
[12] 29 min 28 s. dotarles de una serie de habilidades para que puedan disfrutar de la música en todos sus aspectos

within the didactical situation. Finally, Teacher 3 considered that music education's mission is to "open, develop, and experiment [in] a world that nowadays is so square…. The music should be oriented toward holistic training"[13]. Therefore, personal beliefs of Teacher 3 are linked to social constructivism because both pedagogical reflection and didactical practices are based on the promotion and strengthening of social relationships through creative activities.

Finally, students' reports (Table 10) demonstrate that students of Teacher 3 (School 3) have satisfied all their basic psychological needs because they indicate high mean and low degrees of dispersion. Therefore, HAME's hypothesis is proven because didactical structures promoted by teachers have an impact on student minds, which is supported by West (2013). However, it is plausible that all pedagogical practices are based on controlled motivation because the need for autonomy is the least satisfied need in all cases. Moreover, the degrees of dispersion in needs for competence and relatedness are high in School 1 and School 2 (Teacher 1 and Teacher 2, respectively).

Table 10. *Descriptive statistics of the satisfaction of basic psychological needs, according to the output by schools.*

		School 1	School 2	School 3
Autonomy' satisfaction	Mean	1.21	1.90	1.61
	Range	3	3	4
	Variance	.43	1.15	.89
	Standard Deviation	.66	1.07	.94
Competence' satisfaction	Mean	3.83	3.50	4.08
	Range	4	4	3
	Variance	1.79	2.26	.60
	Standard Deviation	1.34	1.50	.78
Relatedness' satisfaction	Mean	3.33	3.70	3.92
	Range	4	4	3
	Variance	1.79	1.38	.60
	Standard Deviation	1.34	1.17	.78

Data collected through the QSMA.
5-point Likert' scale.
Source: Own elaboration.

Regarding motivational strategies for teaching, Teacher 1 and Teacher 2 would reinforce the link between controlled motivation and the

[13] 20 min 32 s. Abrir, desarrollar, experimentar un mundo que hoy está muy cuadrículado […]. La música tiene que orientarse a la formación integral.

academicist approach. Both educators have tailored their didactical activities to the acquisition of technical competencies for musical interpretation because their students have already learnt the Western classical stave notation (Fautley, 2017). For instance, these educators focus their activities on rhythmic accuracy and performance techniques. However, these didactical activities are currently subjected to scrutiny because they are mostly focused on technical performance, rather than on the ethical, aesthetic, and social experiences that musical activities provide (López-Íñiguez & Pozo, 2014a).

On the contrary, Teacher 3 promotes ethical and social experiences, but the students cause many disruptions, even when the teacher requests attention. It is possible these students do not possess self-regulation yet because it is directly related to the mental maturity of individuals (Baars, Wijnia, & Paas, 2017; Perry, Mazabel, Dantzer, & Winne, 2018). In this context, Teacher 3 encourages social constructivism, but the promotion of autonomous motivation is not discernible. It is even likely that such a learning community is experiencing a transition from a pedagogy focused on controlled motivation to another educational model centred on autonomous motivation. No social transformation is immediate.

The fourth operational hypothesis (H4) is accepted since if some students attend music lessons based on the academicist approach and others do not, then the ones who attend music lessons based on the academicist approach will reinforce mainly technical competencies for musical interpretation because their teachers focus on rhythmic accuracy and performance techniques. It is important to highlight that the academicist approach is directly related to controlled motivation, but at least in this study it is not possible to make generalisations. Therefore, it is imperative that future studies research this matter because there is a need to beware of the teaching style (Bartholomew et al., 2018; López-Íñiguez & Pozo, 2014b).

In answer to the fourth research question and complying with the fourth specific aim, it is possible to asseverate that music teachers are using controlled motivation for teaching, at least in primary education levels. The educational level is an important factor because the promotion of autonomous motivation requires students' self-regulation (Perry et al.,

2018), which is dependent on the mental maturity of individuals (Baars et al., 2017).

Although this research is not focused on musical practices and motivational aspects of students, this discussion is necessary as it permits exploring didactical situations, providing anecdotal evidence about the teleological confrontation between social constructivism and academicism. Lastly, this study could be useful for the construction of the objective portrait established by HAME, as well as undertaking new research projects in the future.

6.1. Motivational categories

With regard to motivational categories (Table 11), Teacher 1 and Teacher 3 show high levels of intrinsic motivation and identified regulation. Teacher 1 reported the highest level of intrinsic motivation, which means that such an educator would perceive more personal pleasure in carrying out didactical activities than others. Teacher 3 indicated the highest level of identified regulation, so this educator shows a greater internalisation of identified regulation than the other teachers. Therefore, Teacher 3 would have more awareness that teaching actions have an impact on student development, both in personal and academic terms. Finally, Teacher 2 displayed middle levels of intrinsic motivation and identified regulation, although those averages are in the border between middle and high levels. These outcomes indicate that music educators enjoy conducting didactical activities and are committed to the learning of their students.

Table 11. *Descriptive statistics of motivational categories, according to the output by participant teachers.*

		Teacher 1	**Teacher 2**	**Teacher 3**
Intrinsic motivation	Level	High	Middle	High
	Range	0	2	1
	Mean	21	18	20
Identified regulation	Level	High	Middle	High
	Range	2	2	1
	Mean	19	18	20

Data collected through the WTMST' Spanish version.
7-point Likert' scale.
Source: Own elaboration.

These results are intertwined with data collected during the observation of the lessons and interviews, with the following outcomes. In the case

of Teacher 1, working hours for music education have been reduced over time. When Teacher 1 "began to teach, two lessons per week were administratively scheduled, each one had a duration time of 50 minutes. Nowadays, only one lesson per week has been programmed, which has a duration time of 45 minutes"[14]. In this new reality, Teacher 1 has started "to teach the Values subject for completing the work timetable"[15]. Therefore, the highest level of intrinsic motivation in Teacher 1 would be explained through the job situation because music teaching would not be just an agreeable activity; it would also be understood to be an escape mechanism from other pedagogical responsibilities.

Regarding identified regulation, Teacher 1 expressed that, on the one hand, "the lesson time's reduction also has implications for students as they have less time for learning music"[16] and, on the other hand, "students' musical tastes would be considered in didactical activities"[17]. For this reason, Teacher 1 introduced into the observed lesson the world-famous song entitled *Despacito*. These personal beliefs reinforce identified regulation because Teacher 1 is aware that teaching actions have an impact on student minds. Finally, the extracurricular time has been increased with the intention of completing the work schedule of Teacher 1. Therefore, students would have more time for practising with the choir, recognising the educator has a particular fascination with singing. In this regard, the relationship between intrinsic motivation and identified regulation could be observed during the choral practice.

Teacher 2 advocates for valuing "the music notation …and classical composers"[18]. In addition, the recorder is considered as "essential in the music reading because it implies playing musical notes"[19]. In this pedagogical context, the educator would not perceive harmony with the school community because, on the one hand, the school administration

[14] 16 min 55 s. Yo empecé a trabajar con dos sesiones a la semana de 50 minutos y actualmente estoy con una sesión de 45 minutos.
[15] 18 min 18 s. Me has visto que estaba haciendo ahora una clase de Valores para completar el horario.
[16] 18 min 18 s. Yo he sentido reducido mi horario, mi horario para los niños.
[17] 2 min 57 s. Intento, en la medida de lo posible, acercarme a sus gustos musicales.
[18] 5 min 55 s. Que sepan leer las notas, […]. Me parece fundamental estudiar algunos compositores clásicos.
[19] 2 min 41 s. La flauta en el fondo es lenguaje musical porque estás leyendo notas.

has not provided enough funding for music education and, on the other hand, "colleagues and students understand music education as a trivial subject that is positioned in the curriculum in order to break down the school routine"[20]. That is, it is established in the curriculum as a time for fun and entertainment. In this context, the intrinsic motivation of Teacher 2 is declining because this educator would be uneasy in that school community.

Regarding identified regulation, Teacher 2 expressed that "students' musical tastes are considered in didactical activities to the extent possible, as learners can suggest repertoires"[21]. However, Teacher 2 emphasised that didactical activities are not necessarily tailored to skills or interests of students to the point that "differentiated assessment has never been applied"[22]. In cases when students have problems acquiring or developing a musical competence, "differentiated instruction has been carried out"[23], but, at the time of the assessment, all students are assessed under the same criteria and parameters. As a result, Teacher 2 is still not aware those pedagogical actions have an impact on student minds.

In the case of Teacher 3, intrinsic motivation indicated a high level because the "educator feels loved by the school community"[24]. Teacher 3 also perceives "school administration support to music education because it provides facilities and educational resources to the extent possible"[25]. Therefore, the educator feels comfortable in the workplace.

Regarding identified regulation, Teacher 3 has expressed "the importance of tailoring didactical activities to the students' sociocultural level and their interests, even when the educator does not enjoy songs that learners have incorporated into the didactical

[20] 11 min 34 s. Yo creo que ya está asentado, así pues, que la música es una asignatura – no sé cómo decirlo – una María que se dice aquí, una asignatura pa' pasarlo bien, estar a gusto, a relajarme del resto de asignaturas troncales.

[21] 14 min 18 s. me adapto a sus gustos, a sus sugerencias, a que ellos pongan cosas, a que les suene la música que trabajamos con los ejercicios de expresión corporal.

[22] 14 min 18 s. Pero a todos los evalúo igual.

[23] 14 min 18 s. el que necesitara refuerzo, si que le preparo una actividad adicional.

[24] 11 min 17 s. personalmente, a mí me quieren mucho.

[25] 11 min 17 s. La infraestructura mínima la hay […], sé que no puedo ser genio y pedir mucho más.

activity"[26]. Moreover, the educator emphasises that musical knowledge be important in the subject, but ethical and social competencies are also relevant because the mission of music education "should be oriented toward the holistic training"[27]. In this context, the observed lesson should be understood as a time for music-making (Elliott & Silverman, 2015) because students have had their own musical experiences. Therefore, Teacher 3 is more committed to student learning than the other observed educators, which is consistent with Table 11 because Teacher 3 has indicated the highest level of identified regulation.

In these three cases, external factors are affecting motivational categories linked to autonomous motivation. The intrinsic motivation of Teacher 2 and Teacher 3 is influenced by the school community, while the intrinsic motivation of Teacher 1 is affected by the Spanish education policy. Regarding identified regulation, the three cases make reference to the affective bond between teachers and students because identified regulation implies, above all else, personal identification with the worth or meaning of the teaching/learning activity (Gagné et al., 2014). The ongoing results demonstrate that the music teachers' autonomous motivation is high, but it is affected by multiple factors of social complexity. In light of this, it is imperative to include basic psychological needs to the analysis.

6.2. Basic psychological needs

The three teachers have shown high satisfaction levels in their needs for autonomy and relatedness (Table 12). All music educators perceive autonomy in defining the syllabus and didactical activities in the classroom, as well as notice emotional harmony and confidence with their peers. Regarding the need for competence, Teacher 1 and Teacher 3 showed high satisfaction levels, so both music educators feel professional confidence in carrying out didactical activities in the classroom. However, Teacher 2 reported a low satisfaction level regarding the need for competence because this educator provided no answer to item number 4 (Students say that I am a good teacher) and number 7 (My students value and appreciate me). During the interview,

[26] 1 min 20 s. Tu tienes que ver, un poco, lo que te pide el currículo. Luego, ves la trayectoria que tienen los chavales […], ves sus gustos personales. Yo no habría escogido las canciones que han elegido ellos.

[27] 20 min 32 s. La música tiene que orientarse a la formación integral.

Teacher 2 recognised that, on the one hand, "didactical activities are not necessarily adjusted to students' skills"[28] and, on the other hand, "learners would not take the music education seriously because they understand it as a school time for fun"[29]. These affirmations would be related to the non-answered items, which would be low points on the Likert scale.

Table 12. *Descriptive statistics of the satisfaction levels of basic psychological needs, according to the output by participant teachers.*

		Teacher 1	Teacher 2	Teacher 3
Autonomy' satisfaction	Level	High	High	High
	Range	0	0	0
	Mean	10	10	10
Competence' satisfaction	Level	High	Low	High
	Range	1	4	1
	Mean	14	4	14
Relatedness' satisfaction	Level	High	High	High
	Range	1	0	0
	Mean	9	10	10

Data collected through the BPNS-T.
Source: Own elaboration.

These results are intertwined with data collected during the observation of the lessons and interviews, with the following outcomes. In the need for autonomy, all participant teachers are satisfied because they have, to a certain extent, autonomy in carrying out their didactical activities. These results show that "autonomy does not mean only freedom but also capacity to act" (Juntunen, 2017, p.10).

In this regard, Teacher 1 and Teacher 2 autonomously decided to conduct many didactical activities during the observed lessons, and they are the ones who choose the repertoire. In addition, they implemented one-on-one assessments. Regarding Teacher 3, this educator prepared a progressive syllabus which ends up with the emulation of the TV show *The Voice*. In fact, "students have selected their own songs"[30] and

[28] 14 min 18 s. yo tengo el currículum que sigo y no me adapto a ellos.
[29] 11 min 34 s. Los chicos […] no la valoran (la clase de música). Vienen y se lo pasan bien.
[30] 20 min 32 s. los chicos han hecho lo que han querido. Yo los he dejado, yo no les he impuesto, ellos han elegido lo que han querido y no les he dicho que no, […], si los dejas, los niños se explayan, lo viven.

provided constructive feedback to their classmates because of Teacher 3 proposed such a didactical strategy. Therefore, these results imply that teacher satisfaction of the need for autonomy does not mean that didactical activities will promote self-determined behaviours in students. Strictly speaking, Teacher 1 and Teacher 2 have satisfied the need for autonomy, but they have implemented didactical activities based on controlled motivation since students cannot provide constructive criticism to their classmates or choose musical repertoires.

Considering that the Spanish education policy establishes a national curriculum for music education and, in such framework, each autonomous community enacts a local education policy that also considers a curriculum for music education, it is imperative to highlight that the three participant teachers have thought in the Spanish and Navarrese curricula as the same normative, that is, they did not establish differences. In this context, this study will refer to the mixture of both normative levels as the "official curriculum" hereafter. For instance, Teacher 3 conveyed that the "Navarrese curriculum does not represent changes to the national curriculum"[31]. In this scenario, each educator recognised that the official curriculum satisfies their needs for autonomy because they carried out their didactical activities and decided their learning contents autonomously. For example, Teacher 1 commented that "at the curricular level, there is wide liberty for seeking your things"[32].

However, all educators agreed that the weekly time for music education is a notorious problem as it is insufficient for thoroughly complying with the official curriculum. For instance, Teacher 2 expressed that "we can do 'so much' in music education and with 45 minutes is impossible"[33]. Therefore, the official curriculum's quality is negatively affected by the scarce time assigned for completing the music lesson because, according to Teacher 3, "the curriculum … encompasses many

[31] 10 min 58 s. (en el currículo navarro) tampoco hay muchos cambios a lo que había (currículo nacional)

[32] 16 min 55 s. a nivel curricular, tienes bastante libertad para buscarte tus cosas

[33] 8 min 41 s. en música se puede hacer tanto, tanto, tanto, tanto y con una hora pedagógica es imposible.

things in a scarce assigned time"[34]. In view of this situation, it is imperative to indicate that only Teacher 1 admitted "stress triggered by lack of time"[35]. This notorious problem frustrates the needs for competence and relatedness because the education system does not provide enough time resources, thus affecting the lesson's structure (Gámiz, 2016).

Regarding the key component of competence support, i.e., the structure, music teachers think that the assigned time for carrying out the subject is scarce as they have many problems complying with all central elements established by the official curriculum for music education (Departamento de Educación, 2014a; MECD, 2014). This situation would have a direct impact on the quality of didactical activities conducted in the classroom.

It is relevant also to point out that the three participant teachers indicated that student disruptions affected their lessons, but they mentioned different reasons. For instance, Teacher 2 blamed the "weather"[36], while Teacher 3 considered that "students felt nervous during the observation procedure"[37] and, lastly, Teacher 1 thought "Spanish idiosyncrasy is responsible for student disruptions"[38]. Specifically, Teacher 1 informs an exhaustion triggered by these disturbances. In general, these responses reveal, in addition to lack of self-criticism and empathy, that teachers would not know their students, to the point that Teacher 1 and Teacher 2 are not capable of giving their learners constructive guidance.

Therefore, although this study does not examine external and introjected regulations from extrinsic motivation, the three teachers' beliefs present difficulties for internalising autonomous motivation, according to the self-determination continuum (Gagné & Deci, 2005;

[34] 10 min 6s. currículo muy exigente […] abarca muchas cosas, para el poco tiempo que tenemos

[35] 16 min 55 s. lo que más me agobia […] es la reducción del tiempo que ha habido progresivamente.

[36] 8 min 09 s. no sé si porque ha nevado o por qué estaban muy revoltosos.

[37] 8 min 12 s. Los chavales estaban muy nerviosos y, entonces bueno, ha salido alterado

[38] 14 min 49 s. en España en general, siempre hablando y siempre gritando […] eso es lo que más me deprime a mí. Tienes que estar siempre "venga calla"

Howard et al., 2017). Only Teacher 3 could provide to students an adequate guide, while the other participant educators only applied strategies linked to controlled motivation because they have not yet internalised the regulations of extrinsic motivation (Belt & Belt, 2017; Deci & Ryan, 2016; Gorozidis & Papaioannou, 2014).

These differences between educators are determinant in the area of pedagogical profiles. In the didactical activity conducted by Teacher 3, students could choose their repertoires as well as give constructive advices to their classmates, having a favourable impact said comments in summative assessments. On the contrary, students of the other participant teachers have no chances for acquiring and developing those social competencies because summative assessments are carried out one-on-one and repertoires were selected only by educators, taking into account student tastes. As a result, the need for competence is less satisfied than other basic psychological needs because some teachers are more focused on musicological contents than on holistic student training (Angel-Alvarado et al., 2018). Specifically, the person-music dualism in music education (Jank, 2014), which does not consider the community's value, would hamper the satisfaction of the need for competence in teachers. Therefore, it would be imperative to incorporate social constructivism into musical practices in schools (Angel-Alvarado et al., 2018; Westerlund, 2003).

Regarding involvement, which is the key component of relatedness support, participant music teachers have expressed that the education system does not support them with the minimal time resources for carrying out their didactical activities. As a result, they perceive that the education system does not value their job activity. For instance, Teacher 3 said that "music teachers are so forgotten"[39].

It is important to consider that Teacher 1 and Teacher 3 have felt, in general, supported by the school community, which comprises principals, teaching staff, parents, and guardians. Their communities have provided as many resources as possible, respect music teaching, and appreciate student learning. For instance, Teacher 1 perceives the school administration's support in terms of work conditions[40]. It is

[39] 23 min 23 s. creo que nos tienen muy abandonados a los de la música.

[40] 19 min 44 s. con el tema del coro han estado siempre detrás (la Dirección del Centro). Han luchado […] para que me pusieran […] horas dentro de mi horario.

necessary to indicate that Teacher 2, who was considered as the exception, "is hopeful for establishing a good relationship with the new school administration, despite the previous negative experiences"[41].

Beyond these results, all educators recognised that music education is considered an irrelevant subject by some members of school communities. Lastly, considering that all teachers have stable jobs as they have worked at the same school for more than 10 years, results would suggest that participant music educators have satisfied the need for relatedness. However, such an assumption would be a mistake because the isolation of teachers is mainly provoked by the staff's mobility (Sindberg, 2014). In this study, no data about staff's mobility has been collected. Therefore, the satisfaction of the need for relatedness would be frustrated or inhibited due to the limited weekly time established through the official curriculum and negative opinions provided by some members of school communities who undervalue music education, assigning it an irrelevant role. For instance, Teacher 2 stated that "there is a mixture between music education and the educator as a person. That is, my peers support to me in personal terms, … but I see that music education is not a subject like the rest of the subjects at the school"[42]. On the other side, Teacher 3 feels "appreciated and supported"[43].

6.3. Interactions between motivational categories and basic psychological needs

Teacher 1 has been directly affected by the elimination of music education from the compulsory curriculum because this teacher has had to carry out other school activities in order to complete the work timetable. Therefore, the intrinsic motivation of Teacher 1 is inhibited

Luego, al nivel de clase, tengo lo que quiero, tengo una clase estupenda, la he tenido de siempre. […] vamos, que si me siento respaldado.

[41] 9 min 38 s. La Dirección que está actualmente, creo que sí. […] No puedo dar ningún ejemplo, pero lo noto en las conversaciones que hemos tenido […] la artística les da importancia. Pero, insisto, la única.

[42] 10 min 15 s. Es que se mezcla la asignatura con la persona, o sea, a mi de apoyarme, sí, en todo, […], pero yo igual veo que no es una asignatura como el resto de asignaturas del colegio.

[43] 11 min 17 s. si me valoran, además me piden ayuda […]. Entonces, me siento valorada y apoyada.

by the education system through the frustration of the basic psychological need for autonomy. Although Teacher 1 enjoys carrying out didactical activities, the education system is forcing this educator to carry out tasks not linked to music education.

Regarding identified regulation, Teacher 1 mentioned some problems empathising with students as well as a lack of self-criticism because of the beliefs that Spanish idiosyncrasy is responsible for student disruptions. Therefore, the identified regulation of Teacher 1 is inhibited by pedagogical incompetencies, which implies the frustration of the need for competence, because the educator is unable to provide constructive guidance to students for overcoming misbehaviours. In addition, identified regulation is also inhibited by the academicist approach, which affects needs for autonomy and competence, since Teacher 1 carries out didactical activities in the classroom without considering the opinion of students. However, educator thinks that musical tastes of students are taken into account because the popular music is included in didactical situations.

The workplace would inhibit the intrinsic motivation of Teacher 2. Specifically, the school community is frustrating the need for relatedness because the educator has not perceived institutional support from the school administration or peer groups. Several colleagues have insinuated through their actions that music education is a trivial or irrelevant subject in the curriculum. Intrinsic motivation also is inhibited by students, as Teacher 2 perceives that learners understand that music education is a time for fun, while Teacher 2 has always pretended to teach music from an academicist approach. This pedagogical profile thwarts the needs for autonomy and competence because Teacher 2 provides no chances for acquiring and developing social and transversal competencies in students. These frustrations are inhibiting intrinsic motivation because Teacher 2 does not accept that the academicist approach is an obstacle for achieving optimal didactical performance.

Regarding the identified regulation of Teacher 2, it is also inhibited by students because the academicist approach is not a good didactical option for promoting musical learning in students. Therefore, the frustration of the need for competence is lessening identified regulation. In this regard, Teacher 2 should reconsider didactical activities carried

out in the classroom. The frustration of the need for autonomy also inhibits identified regulation because Teacher 2 would not assume responsibility for the classroom disturbances. Lastly, identified regulation is also inhibited by the workplace, which means the need for relatedness is frustrated as Teacher 2 has long perceived that the school administration does not support music education.

In the case of Teacher 3, intrinsic motivation is supported because the educator feels loved by the school community; the satisfaction of the need for relatedness is favourably affecting intrinsic motivation. In addition, the intrinsic motivation of Teacher 3 is affected by needs for autonomy and competence, as the educator can autonomously carry out didactical activities, but the time resources granted for music education through the education policy limits the capacity of Teacher 3 to act. Intrinsic motivation is being inhibited by the lack of time for music education, so the frustration of the need for competence is having an effect on the satisfaction of the need for autonomy. As an example, Teacher 3 could not assess all students during the didactical activities, despite the educator having pedagogical intentions, because the assigned time for the subject was insufficient.

Regarding the identified regulation of Teacher 3, it is supported through the pedagogical interest in promoting social constructivism in didactical situations, thus encouraging the holistic development of students. Therefore, the satisfaction of the need for autonomy is favourably affecting the identified regulation of Teacher 3. The satisfaction of the need for autonomy is affecting the satisfaction of the need for competence as students live together in a learning environment where they can choose their own repertoires as well as provide constructive feedback to each other.

Teacher 3 has internalised identified regulation because the educator considered that student misbehaviours were provoked by anxiety or nervousness. In fact, Teacher 3 has said that disruptions could be pedagogically managed in another way, but the educator, at the same time, recognised "a certain degree of nervousness at the beginning of the observed lesson"[44]. In this context, Teacher 3 assumed the entire

[44] 8 min 12 s. encontrarlos a todos alocados, me hubiese gustado haberlos para'o antes. Quizás yo también estaba un poco nerviosa, hay que decirlo.

responsibility for those disturbances. Therefore, the satisfaction of the need for competence supports the internalisation of identified regulation because the educator is aware that students require an adequate guide for self-regulating their behaviours. Finally, the satisfaction of the need for relatedness also favourably affects the support of identified regulation, since Teacher 3 values institutional endeavours toward improving the situation of music education as much as possible, expressing a certain degree of awareness about the socioeconomic situation of the workplace.

6.4. Writing an emergent theory

In these three cases, intrinsic motivation and identified regulation are affected by multiple factors of social complexity. The autonomous motivation of music teachers in didactical activities does not depend only on the teacher-student dyadic relationship. Also, the interest that the school community expresses in supporting music education is important.

Only Teacher 3 shows self-determined behaviours because all basic psychological needs are satisfied, both in intrinsic motivation and identified regulation. Intrinsic motivation is supported in the dyadic relationship because Teacher 3 can carry out didactical activities autonomously, which implies the satisfaction of needs for autonomy and competence. Likewise, intrinsic motivation is supported by the school community as Teacher 3 feels loved by peers, so the need for relatedness is also satisfied. Regarding identified regulation, it is supported because Teacher 3 promotes social constructivism in didactical situations through creative activities, thus encouraging the holistic development of students. In this regard, the need for autonomy is satisfied, and the need for competence is also fulfilled as teacher-student dyadic relationships are framed within a collaborative learning environment. Lastly, the satisfaction of the need for relatedness also supports identified regulation because Teacher 3 values endeavours by the school community to enhance the conditions of music education.

Given these results, the fifth operational hypothesis (H5) is accepted because if some music teachers are supported by the school community and others are not, then educators who receive such support will possess self-determination because they have satisfied all basic psychological needs. In answer to the fifth specific research question and complying

with the fifth specific aim, it is reasonable to indicate that music teachers' autonomous motivation is affected by multiple factors of social complexity.

Contextual factors have an impact on teachers' beliefs. Therefore, music teachers' autonomous motivation is affected by personal beliefs of educators, which are triggered by the social context. In the teacher-student dyadic relationship, there are internal factors, such as teachers' perceptions of classroom disturbances. However, there are also external factors that may affect educators' beliefs in the realm of teacher-student dyadic relationships, for instance, the education policy and music education's formative value according to school communities.

CHAPTER V

RETROSPECTIVE ANALYSIS

Chapter V

Retrospective Analysis

Abstract

According to the Holistic Architecture for Music Education, retrospective analysis is the phase in which data collected during the fieldwork are triangulated with the intention of carrying out the construction of an objective portrait, which is based on four basic didactic positions: basic subject didactic, ethno-didactic, challenge didactic, and philosophical anthropological didactic. In this chapter, the network of didactical interactions is firstly analysed in each basic didactic position through the triangulation of statistical and qualitative data that were collected during the fieldwork. Secondly, the prior analysis will be focused explicitly on music teachers' autonomous motivation, identifying internal and external factors of the teacher–student dyadic relationship that influence the psychological situation of educators. Finally, the research hypothesis presented in Chapter III will be tested through the objective portrait, which is built from identified factors on the dyadic relationship. That is, the acceptance or rejection of the research hypothesis is validated through the objective portrait.

Resumen

Según la Arquitectura Holística para la Educación Musical, el análisis retrospectivo es la fase donde los datos recogidos durante el trabajo de campo se entrelazan con la intención de construir un retrato objetivo basado en cuatro posiciones didácticas básicas. En este capítulo, la red de interacciones didácticas se analiza en cada una de las posiciones didácticas básicas mediante la triangulación de los datos estadísticos y cualitativos recogidos en el trabajo de campo. Luego, dicho análisis se centra en la motivación autónoma del profesorado de música, identificando los factores internos y externos de la relación diádica docente-estudiante que afectan en la situación psicológica de los educadores. Finalmente, la hipótesis de investigación expuesta en el capítulo III se contrasta con el retrato objetivo. Así, la aceptación o rechazo de la hipótesis de investigación se valida a través del retrato objetivo.

Introduction

The retrospective analysis is the fourth phase of the Holistic Architecture for Music Education (HAME). In this phase, data collected during the fieldwork is intertwined with the intention of carrying out the construction of an objective portrait (Angel-Alvarado et al., 2018), which is based on the four basic didactic positions (Georgii-Hemming & Lilliedahl, 2014; Nielsen, 2007):

- *Basic subject didactics* – the didactical situation is understood according to the official curriculum and syllabus for music education.
- *Ethno-didactics* – the daily musical experiences and local musical knowledge are considered within the didactical situation. It entails a micro-cultural perspective.
- *Challenge didactics* – the musical knowledge possesses moral and ethical baggage in order to promote critical and civic thinking within the didactical situation. It implies a macro-cultural perspective.
- *Philosophical anthropological didactics* – the didactical situation advocates to articulate emotion and logic. It is intimately linked to the *Bildung* of the individual.

The objective portrait answers research questions and allows contrasting the expected activity with the effectively observed activity (Bencomo, Godino, & Wilhelmi, 2004; Godino, Rivas, Arteaga, Lasa, & Wilhelmi, 2014). Conceptual hypotheses are contrasted with the objective portrait in order to establish whether research hypotheses are accepted or rejected. Such a contrast process is described in holistic terms because qualitative and quantitative data are intertwined for establishing new theoretical and practical knowledge (Lichtman, 2013). In addition to this, the holistic description is understood as the here-and-now of a specific moment within a continuum construction process (Ofir et al., 2016; Westerlund, 2003). Therefore, the context is the objective portrait's foundation, which is analysed from a socio-critical approach.

In this doctoral thesis, the network of didactical interactions is firstly analysed in each basic didactic position. Secondly, the prior analysis will be focused on music teachers' autonomous motivation with the

intention of carrying out the construction of an objective portrait. Subsequently, the research hypothesis will be contrasted with the objective portrait. Therefore, the objective portrait will demonstrate whether the research hypothesis is accepted or rejected.

The Network of Didactical Interactions in Each Basic Didactic Position

1. Basic Subject didactics

Anthropological elements inherent to music education are the cornerstone of this position because didactical interactions between educational agents and the official curriculum are observed. Teachers consider that there are no practical differences between the national and regional curricula for music education. In this context, this doctoral thesis will hereafter refer to the mixture of these documents as the "official curriculum", taking the Spanish curriculum for music education (MECD, 2014) as a frame of reference. The official curriculum introduces learning contents that educators should teach in didactical situations. Therefore, learning contents are a bridge between the curriculum and educational agents such as teachers, students, and school communities (Angel-Alvarado, 2018b). Other anthropological elements also have a certain degree of importance because the Spanish education policy has removed music education from the compulsory curriculum (Head of State, 2013), so it has lessened educational resources, school time, funding for music education, and so on.

Regarding the school community, all participant primary schools in the qualitative study have music classrooms and educational resources for conducting music education optimally. Therefore, the official curriculum's application is feasible because, at least regarding infrastructure, the quality of music education would be ensured (Angel-Alvarado & Lira-Cerda, 2017). In general, music teachers are satisfied with educational resources, but they recognise that the limited time for music education is a problem.

School communities put into practice pedagogical models focused on globalisation culture in a social framework where the most important challenge is to improve quality indicators of the Europe 2020 (MECD, 2013). In other words, school educational projects have embraced educational standardisation. In this context, students have difficulties interacting with the school community's members in musical activities because teaching strategies are based on the academicist approach (Manrique et al., 2014; Torrado et al., 2005). Music educators give more importance to musicological contents for teaching than to musical

experiences for learning, through activities based on rhythmic accuracy and performance techniques. This situation is experienced from a perspective focused on the Western musical heritage (Wong, 2005), where the popular music experiments an academisation process because it is imparted by using the classical stave notation (Angel-Alvarado, 2018c; Angel-Alvarado et al., 2018; Dyndahl et al., 2017; Fautley, 2017; Shifres & Gonnet, 2015; Söderman & Sernhede, 2016).

Regarding students, the official curriculum has established three central elements (MECD, 2014): *Listening*, *Musical Interpretation*, and *Music, Movement, and Dance*. These central elements should be covered in equal terms during didactical activities, acting as a bridge between the curriculum and educational agents. However, music educators give more relevance to *Musical Interpretation*, so central elements are not imparted equally, and this is consistent with preliminary studies (Belletich et al., 2017). In particular, other central elements take functional roles in ensuring the acquisition of performative competencies and good internalisation of *Musical Interpretation*. It is important to highlight that, in general, learners are together in a school environment where the students' interactions are not promoted because most of the assessments are applied one-on-one (Sicherl, Kordeš, & Holcar, 2017), in conformity with the academicist approach. In this context, students have difficulties interacting with other members of the school community in musical settings. Therefore, learners would perceive controlled motivation since they, in general, cannot act autonomously.

In music educators, the Spanish education policy inhibits the need for autonomy in didactical activities through the reduction of school time for music education. In fact, music teachers perceive their capacities for deciding and acting autonomously are being reduced due to some educators being forced to teach other subjects in order to complete their work timetables. It is important to consider that the school administration regulates the curricular implementation. Therefore, the school community is crucial for satisfying or frustrating basic psychological needs. Educational environments have an impact on the worth and meaning that teachers assign to didactical activities (Abril & Bannerman, 2015; Johnson & Matthews, 2017; Spruce & Bol, 2015), which would affect didactical structures that music teachers promote to

their students in the classroom. Consistent with Sparks and Malkus (2015), music educators perceive a high degree of autonomy in carrying out their didactical activities. However, they are implementing teaching strategies linked to controlled motivation (Hornstra et al., 2015) because, in general, the academicist approach is promoted in music education for primary school levels (Angel-Alvarado, 2018c).

2. Ethno-didactics

Once again, anthropological elements inherent to music education are the cornerstone of this position because didactical interactions between educational agents and a hidden curriculum are observed. The curriculum is defined through the local musical heritage as well as daily musical experiences promoted by teachers in the classroom. Music educators tailor and contextualise learning contents established by the official curriculum to the educational situation of their schools. In this framework, other anthropological elements also have a certain degree of importance because there are differences between primary schools regarding educational resources and their didactical implementation, economic situation, organisational leadership, and so on.

In the school community, some school communities' members create symbolic representations about music education because the Spanish education policy regulates its implementation in the education system, from a perspective focused on educational standardisation. In this way, some educators would think music education is an irrelevant subject because it is not officially considered in the compulsory curriculum framework nor is it assessed through standardised tests. Music teachers perceive those negative opinions, although they emphasise that such disdain does not attack music educators as individuals.

In this context, the key component of the support for relatedness would affect the pedagogical confidence and performance of music teachers because, according to Hanson (2017), the contextual support and peers' confidence would foster autonomous motivation. Specifically, the need for relatedness is weakly correlated with music teachers' intrinsic motivation. That is, professional harmony and didactical fellowship between educators has an impact on teachers' feelings toward didactical activities in their workplaces (Ballantyne & Zhukov, 2017; Carrillo et al., 2015; Hanson, 2017). The need for relatedness also affects the need

for competence, and music teachers' feelings toward didactical activities has an impact on student motivation (Arévalo, 2009; Arriaga, 2006; Hallam et al., 2017; Kupers et al., 2015; Madariaga & Arriaga, 2011; Sun & Leithwood, 2015).

Regarding students, they are mainly practising popular music linked to the mainstream. The regional musical heritage is not imparted in didactical activities because music education's cornerstone is the academicist approach, with a perspective focused on the globalisation culture. This situation is particularly curious because in several autonomous communities, there are social movements that vie for the recognition of cultural elements. However, musical elements belonging to the region would not be formally included in music education's framework. It is crucial to carry out further studies in this matter as, in conformity with these results, cultural recognition would be focused only on linguistic matters.

Picking up the subject again, music educators are mainly teaching music theory, notation, vocal/instrumental playing, and so on, using especially repertories that learners can listen to through mass media. Therefore, music educators attempt to motivate their students through popular repertoires, which is not necessarily convenient in didactical terms because, on the one hand, schools reinforce social roles of students (Angel-Alvarado, 2018b; Beach & Sernhede, 2013; Söderman & Sernhede, 2016) and, on the other hand, some students understand music education only as a time for fun and entertainment in school.

In view of these outcomes, it is plausible that the academicist approach is understood as a pedagogical model oriented toward educational standardisation because it is different from approaches in prior decades and centuries. Nowadays, the music mainstream is suffering an academisation process (Dyndahl et al., 2017; Shifres & Gonnet, 2015; Söderman & Sernhede, 2016) because the globalisation culture is the focal point of the standardised education. In this regard, music education would embrace the globalisation to the detriment of regional musical heritage. It is important to highlight that the globalisation culture is not only expressed in the Spanish education policy and official curriculum but also implemented in school educational projects, affecting the daily life of the school community.

Regarding music educators, daily didactical experiences are linked to the perception of classroom disturbances, which has an impact on teacher motivation (Belt & Belt, 2017). Music teachers feel pleasure in didactical activities, but such feelings may be inhibited by students' disruptions, to the point that some educators convey a certain degree of stress due to those disturbances. In school communities, music educators have reported difficulties in interacting with other teachers in didactical terms, which is consistent with Carrillo's report (2015), as music educators undervalue the relevance of professional fellowship in undertaking collaborative didactical projects. Giráldez and Palacios (2016) have found that, in the Spanish education system, music teachers are demanding more training in didactics of music as well as in the management of interdisciplinary educational projects. In this regard, it is necessary for school administrations to invest in continuous training of music teachers in areas linked to music didactics for undertaking interdisciplinary school projects. These educational innovations would imply establishing collaborative and institutional agreements with universities and other specialised places.

3. Challenge Didactics

The cornerstone of this position is, once again, anthropological elements inherent to music education because didactical interactions between educational agents and a hidden curriculum are observed. The curriculum is defined through the possibilities for promoting critical and civic thinking in didactical activities. Therefore, didactical activities in which learning contents entail moral and ethical issues are the focal point. In this framework, other anthropological elements also have a certain degree of importance because all educational agents create symbolic representations of the school, education system, society, and so on.

Regarding the students' development in critical and civic thinking, didactical activities are being conducted according to two approaches (Fautley, 2017). On the one hand, most of the music teachers are using an academicist approach because didactical activities are centred on rhythmic accuracy and performance techniques. Therefore, the academicist approach understands aesthetical value based on the accuracy of musical performances, so it is currently being subjected to scrutiny (López-Íñiguez & Pozo, 2014a) as it does not encourage the

development of critical and civic thinking. On the other hand, some music educators are trying to promote ethical and social experiences in didactical activities, which are based on social constructivism. Therefore, they consider the aesthetical value based on socio-musical experiences (Angel-Alvarado, 2018b; Elliott & Silverman, 2015; Silverman, Davis, & Elliott, 2014; Swanwick, 2016), which are not limited to the school, but these educators also consider educational integration with other social groups, such as the family (López-Íñiguez, 2017; Valenzuela & Codina, 2014).

Education is transformative through the pedagogy (Henley, 2018), so the curriculum should be understood only as an epistemic normative (Belletich et al., 2017). In this critical framework, it is crucial to beware of teaching styles (Bartholomew et al., 2018; López-Íñiguez & Pozo, 2014b). On the one hand, the academicist approach reinforces controlled motivation because, despite teachers expressing that learners' musical tastes are considered, educators have recognised that differentiated assessments are not implemented. Therefore, these music educators would not have awareness yet about the impact that pedagogical actions have on students' minds. On the other hand, social constructivism would promote a transition from controlled motivation to autonomous motivation, respecting the mental maturity of students (Baars et al., 2017). For instance, these music teachers show ethical competencies because they have implemented differentiated assessments.

In this context, school administrations must invest in continuous training for music educators in areas linked to critical thinking and civic behaviours. These ethical elements would reinforce creative thinking because, according to higher-order thinking (Lipman, 1998; 2004), criticism is inseparable from creative and affective thinking. Criticism is depicted as a personal, original, and innovative idea. It is charged by the affection that individuals assign to something, based on sensorial, perceptive, and thoughtful information of her/his domain. According to Angel-Alvarado (2018c), creative thinking is weakly promoted in music education for primary schools in Spain and, in conformity with findings presented in this doctoral thesis, it is plausible to asseverate that critical and civic thinking are also weakly promoted in the music

education system for primary education levels. Therefore, music teachers require further training in those matters.

Regarding teachers' personal beliefs, music teachers linked to the academicist approach assume no responsibility for classroom disturbances (Belt & Belt, 2017) because they blame contextual factors, such as idiosyncrasy and the weather. Therefore, these educators likely think that classroom disturbances are practically unavoidable because they are not aware that such assumptions are pictured in their minds as collective imaginaries (Morín, 1991; 2005). In this context, these music educators would be unable to provide constructive guidance to their students for overcoming misbehaviours. On the contrary, music educators linked to social constructivism would assume the entire responsibility for classroom disturbances, supporting their students through constructive feedback.

In view of these results, it is best for school administrations to invest in continuous training for music educators in fields linked to classroom management because they need to improve their pedagogical strategies. Along the same lines, it is imperative that music teachers receive further training in ethics for professional education because they would otherwise not recognise their pedagogical incompetency (Dunning, 2011; Kruger & Dunning, 1999), overlooking implications of their malpractices in students' minds. That is, there is an ethical conflict because the ethics are founded in the affectionate preoccupation for consequences that personal actions have in others individual (Maturana, 2008). Nevertheless, music teachers are preferring authoritarian methods for stopping classroom disturbances, losing the opportunity for giving constructive guidance to their students in order to improve their behaviours.

Regarding the school community, music educators work alone most of the time in didactical terms (Davidson & Dwyer, 2014; Sindberg, 2014). Nonetheless, although music teachers have indicated high intrinsic motivation as well as high satisfaction levels in the need for autonomy, isolated teaching would affect the pleasure of didactical activities because such didactical pleasure depends on perceived social status and involvement in educational policy-making (Erss et al., 2016; Zandén & Thorgersen, 2014). Specifically, it is likely that music teachers' professional status would be decreased by negative comments

that school community members express about music education. Negative comments would arise because of educational standardisation.

Spanish education policy was enacted with the intention of promoting teachers' autonomy (MECD, 2013), overlooking the fact that extensive autonomy would have negative implications for the practical work of teachers as they need a concrete structure of work tasks (Hong & Youngs, 2016). In addition to this, curricular implementation has received social rejection since, on the one hand, it is endorsing the standardisation of education (Aróstegui, 2016; Collet-Sabé, 2017) and, on the other hand, the Spanish education policy is increasing employment insecurity. All these contextual factors would negatively affect music educators' passion for teaching (Juntunen, 2017) as well as student learning (Angel-Alvarado, 2018b).

4. Philosophical Anthropological Didactics

Music teachers and students interact within a school community, both in emotional and logical terms. Therefore, the school community is understood as the cornerstone of philosophical anthropological didactics because educational agents can establish an affective bond among themselves and with the learning contents of music education, as long as there is respect for the school code of behaviour. All institutions have values reflected in behavioural norms (Angel-Alvarado, 2018b; Dubet, 2010; Siljander & Kontio, 2017) which all members should respect and obey.

Anthropological elements inherent to music education are formally expressed in the school educational project. Each school possesses such an institutional document because it identifies its mission and vision, educational aims, facilities and resources, organisational structure, and pedagogical strategies (Bellei, 2015; Benito, Alegre, & González, 2014; Verger, 2013). In observed cases, the values crisis is evident because the globalisation culture is predominant in didactical situations through mainstream music. The regional musical heritage and overseas students' musical heritage are not included in the classroom. In this context, learners are forced to acquire and develop musical competencies from the dominant culture (Brown & Stevick, 2014; De Meyer et al., 2016). Therefore, this pedagogical situation promotes controlled motivation as students learn music through didactical

strategies linked to emotional pressure (Jang, Kim, & Reeve, 2016). In this framework, the educational standardisation requires that the teacher assume an instrumental role whereas students are gradually dehumanised (Portelli & Konecny, 2013)

In observed lessons, didactical activities are oriented largely toward logical knowledge because music notation and vocal/instrumental playing has more relevance in the classroom than activities for social integration. Nonetheless, there are cases where the emotional knowledge is promoted through collective musical practices in the classroom. These activities reinforce ethical competencies (Varela, 2003), such as having an awareness that one's own actions have consequences for others (Maturana, 2008). In light of this, social constructivism does not consider only theoretical and practical knowledge of music, but it also takes into account social relationships between students (Angel-Alvarado et al., 2018). Thus, students are capable of establishing an affective bond with their classmates, the teacher, and the rest of school community.

From the perspective of music educators, observed cases have demonstrated that music teachers perceive autonomous motivation in didactical situations. Music educators enjoy conducting didactical activities, and they are aware that teaching actions have an impact on students' development, both in personal and academic terms. Such awareness is seen more in teachers who are committed to social constructivism than in educators who are focused on the academicist approach. Therefore, it is likely that logical thinking has an impact on the affectivity of teachers, or vice versa, or both factors interact within didactical situations iteratively. In any case, those phenomena should be analysed in future studies with the intention of clarifying the interconnections between emotional and logical thinking.

To reiterate, music educators have high levels of intrinsic motivation and identified regulation, coinciding with the outcomes of Bakker (2005) and Torres (2017). In all cases, it is important to consider that a high level of autonomous motivation does not imply self-determined behaviours. Self-determination depends on the satisfaction of the three basic psychological needs (Gagné, 2009) but, according to data collected, the need for relatedness is not significantly correlated with identified regulation. As a result, music teachers are not self-determined

because they have difficulties interacting with other educators in didactical terms and work alone most of the time (Carrillo, 2015; Davidson & Dwyer, 2014; Sindberg, 2014). This situation will have implications for the undertaking of interdisciplinary projects at schools (Giráldez & Palacios, 2016).

Different contextual factors inhibit music teachers' autonomous motivation. Therefore, it is imperative to construct the objective portrait in order to test whether the research hypothesis is accepted or rejected.

Objective Portrait: Music Teachers' Autonomous Motivation

Philosophical anthropological didactics has stated that music educators have high autonomous motivation, but it is being inhibited by different factors which are both internal and external. Considering that the mixture of intrinsic motivation and identified regulation leads to establishing autonomous motivation, it is essential to construct objective portraits for intrinsic motivation and identified regulation before constructing the objective portrait of autonomous motivation. Prior analyses focused on basic didactic positions are considered in the construction of objective portraits for intrinsic motivation and identified regulation of music teachers. The objective portrait is inspired by the holistic concept because it considers the theoretical description of phenomena as the picture of a specific moment within a continuum construction process (Ofir et al., 2016).

Considering objective portraits of both motivational categories, the construction of the objective portrait of music teachers' autonomous motivation is carried out. It implies the identification of internal and external factors of the teacher-student dyadic relationship that affect music teachers' autonomous motivation. Therefore, the objective portrait complies with the main research aim of the doctoral thesis because factors that are affecting music teachers' autonomous motivation in didactical situations are identified. As a consequence, the main research question of the doctoral thesis is answered since it asks: *Which factors are affecting music teachers' autonomous motivation in didactical situations?*

The research hypothesis is tested through the objective portrait of music teachers' autonomous motivation: the expected activity is contrasted with the real-world observed activity (Bencomo et al., 2004; Godino et al., 2014). In this doctoral thesis, the research hypothesis postulates that *music teachers' autonomous motivation is affected by external factors influencing teacher-student dyadic relationships*. Therefore, the research hypothesis would be validated if dyadic relationships are affected by external factors. To be exact, external factors refer to the school community and anthropological elements inherent to music education, in terms defined by HAME (Angel-Alvarado et al., 2018).

1. Objective Portrait: Music Educators' Intrinsic Motivation

According to philosophical anthropological didactics, music educators would enjoy conducting didactical activities, so they show high intrinsic motivation. The rest of basic didactic positions reveal that there are internal and external factors that affect music teachers' intrinsic motivation in the realm of teacher-student dyadic relationships. Some of these factors would support intrinsic motivation, while others would thwart it.

Music teachers' autonomous motivation would be supported through the school educational project because its implementation provides *facilities and educational resources* for music teaching. These technical elements would have a direct impact on teacher-student dyadic relationships. In general, music educators feel a certain degree of satisfaction when minimal technical resources are used in good conditions. However, the improvement of work conditions does not raise intrinsic motivation, whereas the deterioration of labour situations thwarts intrinsic motivation immediately (Herzberg, Mausner, & Bloch, 1993). In light of this evidence, it is important to consider the school educational project's support with restraint, but it is vital to carry out specific studies on this matter.

Music teachers' intrinsic motivation is inhibited by at least four factors. These factors are:

- *The Spanish education policy*. The limited school time for music education would lessen music teachers' senses of autonomy. According to music educators, such time is scarce for thoroughly complying with the official curriculum for music education. This inhibition can be overcome through educational policy-making in democratic terms. Music teachers should participate in that debate.
- *The school community*. Some of their members understand that music education as an irrelevant subject. Those situations would thwart the need for relatedness of music teachers, having negative effects on confidence at work as well as perceived professional status. This inhibition can be overcome through the promotion of the humanistic approach in school educational projects (UNESCO, 2015).

- *The music educators' isolation*. The satisfaction of the need for relatedness is hindered when educators have difficulties interacting with other teachers in didactical terms. This inhibition may be overcome through school projects oriented toward the promotion of interdisciplinary educational projects and programmes of continuous teacher training.
- *Teacher's responsibility.* Some music educators assume no responsibility for classroom disturbances, to such an extent that disruptions could be considered as unavoidable. In such contexts, the need for competence is frustrated because music educators would not provide constructive guidance to their students. This inhibition can be overcome through projects for educational improvement in which continuous teacher training in areas of classroom management is promoted.

Based on these results, there are internal and external factors that are affecting music teachers' intrinsic motivation in teacher-student dyadic relationships. Internal factors are:

- facilities and educational resources; and
- teacher's responsibility.

External factors are:

- the Spanish education policy;
- the school community; and
- the music educators' isolation.

The Spanish education policy has an impact on school communities because educational agents create social imaginaries about music education. Social imaginaries are symbolic representations that communities set about social institutions (Adams, Blokker, Doyle, Krummel, & Smith, 2015; Castoriadis, 1987). Therefore, all school communities are affected by the Spanish education policy because the school educational project is based on official regulations enacted by the national education policy. In such a normative context, all participants regulate their behaviours according to the didactical structures (Angel-Alvarado et al., 2018), thus affecting their interpersonal relationships (Belletich & Wilhelmi, 2012).

2. Objective Portrait: Music Educators' Identified Regulation

Music teachers have high identified regulation. However, the philosophical anthropological didactics show that music educators are aware, to a certain extent, that teaching actions have an impact on students' development, both in personal and academic terms. The rest of the basic didactic positions show there are internal and external factors that affect music teachers' identified regulation in teacher-student dyadic relationships. Some of these factors would support identified regulation, while other would thwart it.

Music teachers' identified regulation is supported through the *official curriculum for music education* because it grants curricular autonomy to music educators. It is necessary to repeat that music teachers consider that there are no practical differences between the national and regional curricula for music education. In this context, this doctoral thesis will refer to the combination of these curricula as the "official curriculum", taking the Spanish curriculum for music education (MECD, 2014) as a frame of reference. To reiterate, music educators have wide autonomy in conducting didactical activities, implementing repertoires, using assessment tools, and so on. However, it is important to consider the support of the official curriculum with restraint since some teachers indicated that autonomy is fairly impractical in conditions where the time for music education is scarce. Music teachers have curricular autonomy, but it does not mean that they have time for acting autonomously in the classroom. In light of these results, this matter should be analysed in future studies.

On the contrary, music teachers' identified regulation is inhibited by at least five factors. These factors are:

- *The controlled motivation for teaching.* Music educators carry out authoritarian methods of teaching, so they reinforce controlled motivation in their didactical activities. Controlled motivation could be overcome through projects for educational improvement in which continuous teacher training is promoted in areas of collaborative learning and transformational leadership.
- *Classroom disturbances as work stressor*. Music teachers are stressed by classroom disruptions. Such situations frustrate the need for autonomy due to educators losing self-confidence in solving

classroom conflicts. These situations may be dealt with through projects for educational improvement in which continuous teacher training is promoted in areas of classroom management.

- *Teaching style*. Most music teachers teach music using the academicist approach, reducing educational chances for promoting critical thinking and civic behaviours in students. In the academicist approach, learners work alone most of the time because assessments are mainly conducted individually. This practice may be overcome through pedagogical reflection workshops on the *praxial* philosophy of music education (Elliott & Silverman, 2015) as such activities would promote the construction of environments for collaborative learning.
- *School educational project*. In the education system, there is a values crisis because pedagogical models promote the globalisation culture from a perspective focused on educational standardisation. In this context, music didactics is subjugated to curriculum rather than to pedagogy because music teachers give more importance to musicological contents for teaching than to musical experiences for learning. Moreover, the teaching style and authoritarian teaching methods are endorsed by the school educational project. This teaching style could be changed through the promotion of the humanistic approach in school educational projects (UNESCO, 2015).
- *Impact of teaching on students' minds*. Some music teachers may not realise that their decisions have an impact on students' minds. These teachers may not recognise either that learners have different skills and learning speeds, attributing academic success to musical talent rather than development process of a student (Pitts, 2012). Therefore, those educators would have difficulties providing constructive guidance to learners in order to improve their learning processes and motivation in music education. This drawback could be overcome through projects for educational improvement in which continuous teacher training is focused on encouraging effective teaching (Muijs & Reynolds, 2018; Stronge, 2018).

Based on these results, there are internal and external factors that affect music teachers' identified regulation in teacher-student dyadic relationships. Internal factors are:

- classroom disturbances as work stressor;
- teaching style;
- impact of teaching on students' minds; and
- the controlled motivation for teaching.

External factors are:

- official curriculum for music education; and
- school educational project.

Most of the internal factors imply pedagogical decisions, which are based on educational sciences or general beliefs. For instance, teachers try to motivate their students through popular music for reasons linked to the globalisation culture, which is established in the Spanish education policy. However, these educators do not prevent misbehaviours as they suppose that "the weather" would influence classroom environments. They regulate their behaviours according to personal beliefs. Therefore, pedagogical decisions can be consciously or unconsciously made. In fact, they can encompass both active and passive actions.

3. Objective Portrait: Music Educators' Autonomous Motivation

Based on objective portraits of intrinsic motivation and identified regulation, the objective portrait of music teachers' autonomous motivation is elaborated.

As music teachers have shown high intrinsic motivation and identified regulation, the high autonomous motivation of music educators should be accepted. This situation has two optimistic implications. Firstly, music educators enjoy conducting didactical activities and, secondly, music teachers are aware that teaching actions have an impact on students' development, both in personal and academic terms. Despite these results, music teachers' autonomous motivation may be affected by at least 11 factors in didactical situations. In particular, there are internal and external factors in the framework of teacher-student dyadic relationships. The six internal factors are presented alphabetically next:

- classroom disturbances as work stressor;
- facilities and educational resources;
- impact of teaching on students' minds

- teacher responsibility;
- teaching style; and
- the controlled motivation for teaching.

Likewise, the five external factors are also presented alphabetically next:

- official curriculum for music education;
- school educational project;
- the music teacher's isolation;
- the school community; and
- the Spanish education policy.

These factors are interrelated. For instance, the official curriculum for music education grants curricular autonomy to music educators, but according to teachers, such autonomy is fairly impractical in conditions where the time for music education is scarce. Thus, music educators possess curricular autonomy, but it does not mean that they have time for acting autonomously in the classroom. In this context, the given curricular autonomy through the official curriculum for music education is impeded by the Spanish education policy.

Such interrelation is vital for understanding the inhibition of music teachers' autonomous motivation in didactical situations (Figure 1) because the Spanish education policy and official curriculum for music education have an impact on the school educational project. Firstly, the lack of autonomy for acting affects the teaching style. Music teachers assimilate the academicist approach because the time is controlled by themselves and not by didactical circumstances. In this context, the controlled motivation for teaching makes sense because most of the observed group activities involved an interaction between a student and a musical activity. Such activities rarely tended toward musical socialisation. Therefore, music teachers do not often realise that didactical activities and teaching actions have an impact on students' minds.

In addition, controlled motivation for teaching hampers music educators' assumption of responsibility for classroom disturbances. Music teachers make an effort to conduct didactical activities in a limited timeframe, so all disruptions are understood as wasted time. Therefore, music educators get stressed because the scarce time causes

symbolic pressure in their minds due to the possibilities of noncompliance with the official curriculum for music education. In these contexts, teachers deal with classroom disturbances by using authoritarian methods. Finally, music teachers' autonomous motivation is inhibited by social imaginaries existent in school communities. These symbolic representations could be transferred among teachers, students, teacher-student dyadic relationships, and so on.

Regarding the facilities and educational resources, they are not included in Figure 1 because music teachers are satisfied with facilities and educational resources for music education. Lastly, music teachers' isolation is not included in the model because its incorporation would be complex. Therefore, this external factor will be analysed subsequently.

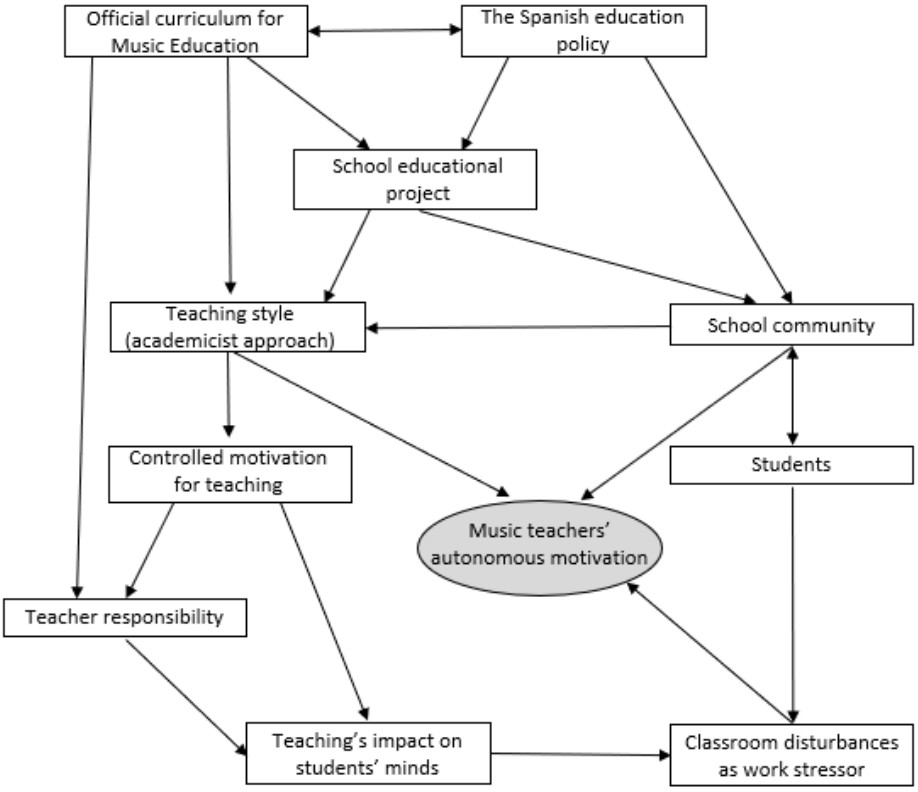

Figure 1. Inhibition of music teachers' autonomous motivation.
Source: Own elaboration.

The objective portrait complies with the main research aim of this study because 11 factors that affect music teachers' autonomous motivation in didactical situations were identified. In answer to the main research question of the doctoral thesis, the objective portrait indicates:

> Music teachers' autonomous motivation in didactical situations is affected by at least six internal factors and five external factors. These factors can be observed and classified in the network of didactical interactions proposed by HAME in terms of music teachers' autonomous motivation. Factors may be seen in this way (Figure 2):
>
> - Teacher: This educational agent encompasses the personal beliefs of an educator. Its factors are teaching style, teacher responsibility, the impact of teaching on students' minds, and controlled motivation for teaching.
> - Students: This educational agent comprises learners' behaviours during the music lesson. Its factor is classroom disturbances as work stressor.
> - The school community: This educational agent encompasses contextual factors within the primary school. Its factors are the school community and the music teacher's isolation.
> - Anthropological elements inherent to music education (AEIME): This educational agent comprises three contextual factors within the school community. Its factors are facilities and educational resources, school educational project, and the Spanish education policy.
> - Learning contents: This educational agent is a central contextual factor because it determines the teleological confrontation between academicism and social constructivism. The factor is the official curriculum for music education.

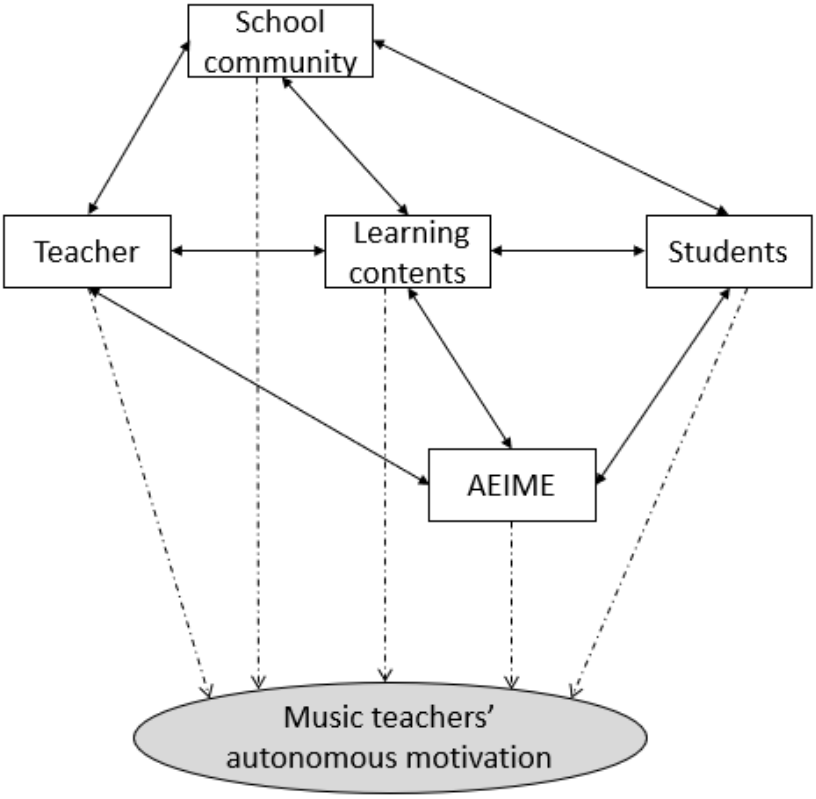

Figure 2. Network of didactical interactions: Music teachers' autonomous motivation. Source: Own elaboration.

These results demonstrate that music teachers' autonomous motivation is affected by at least five external factors influencing teacher-student dyadic relationships. In light of ongoing outcomes of the objective portrait, the research hypothesis would be accepted because:

Music teachers' autonomous motivation is affected by external factors influencing teacher-student dyadic relationships.

According to the objective portrait, five external factors affect music teachers' autonomous motivation. The factors are the Spanish education policy, official curriculum for music education, school educational project, school community, and the isolation of the music educator. These five factors inhibit music teachers' autonomous motivation in teacher-student dyadic relationships through social

imaginaries since music educators feel alone in school communities (Figure 3).

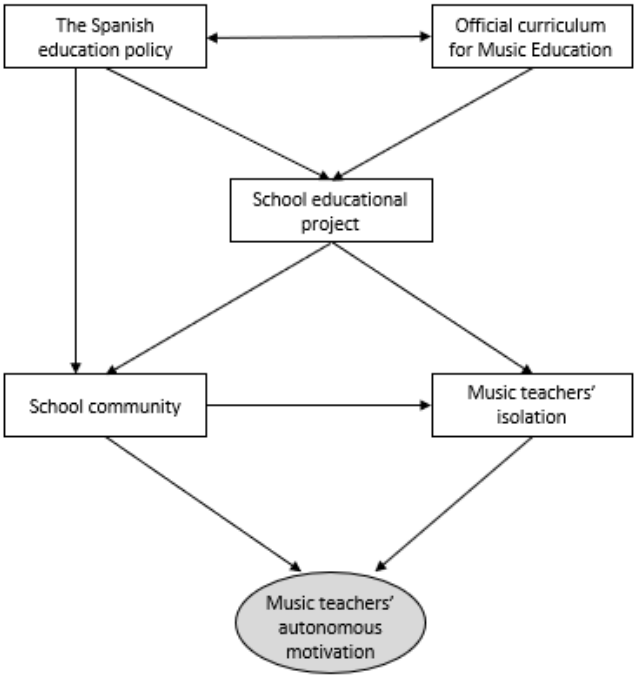

Figure 3. Inhibition of music teachers' autonomous motivation through external factors. Source: Own elaboration.

Specifically, school communities' educators create symbolic representations of music education because the Spanish education policy regulates its implementation in the education system. In this way, some educators would think of music education as an irrelevant subject because it is not officially considered in the compulsory curriculum, nor is it assessed through standardised tests. In addition, it is important to consider also that music teachers spend less time in the schools than other educators because the curricular time for music education is below that of compulsory subjects. In this context, the music teachers' isolation is reinforced as they perceive that many pedagogical tasks are not useful for improving their lessons because these tasks would be linked to educational standardisation. In a certain way, music teachers' isolation is encouraged by educational standardisation, since assessment tools for music education are different from strategies used

by standardised tests. Therefore, music teachers have difficulties interacting with other educators in didactical terms, at least in supportive matters for enhancing instruction and assessment in music education.

In light of the prior analysis, the contrast process between the research hypothesis and objective portrait is described in holistic terms because, according to the network of didactical interactions postulated by HAME, observed external factors are circumscribed by the Spanish education policy and school community. To be precise, the Spanish education policy is considered within anthropological elements inherent to music education, while the school community considers the attitude of all members, including music teachers.

Moreover, the research hypothesis is consistent with the objective portrait because the expected activity was founded on the discourse that music teachers undervalue the importance of professional harmony among educators (Carrillo & Vilar, 2014), which would have an impact on autonomous motivation because the satisfaction of the need for relatedness is essential for encouraging self-determination. The expected activity indicated that the Spanish education policy would also have implications for teachers' autonomous motivation as the new educational reality is mainly focused on the standardisation of education, limiting resources for music education (Aróstegui, 2016; Belletich et al., 2016; Juntunen, 2017).

The objective portrait has established that the music teachers' isolation would happen because educators have difficulties interacting with other educators in didactical terms. The Spanish education policy reinforces the music teachers' isolation because school communities create social imaginaries about the role of music education in the curriculum, within an educational model based on efficiency and standardisation. In this context, the need for relatedness is frustrated and, therefore, music teachers' autonomous motivation is inhibited.

In this doctoral thesis, the expected activity is consistent with the real-world observed activity. Hence, there is consistency between the research hypothesis and the objective portrait. As a result, the four-phase structural design of HAME is validated in holistic terms. It is important to indicate that presented results are representative at least of

educators who work in the Spanish education system in primary education. The replication of this study is feasible, as long as it is carried out in comparable contexts. However, the study's subject is circumscribed to the Spanish context, so odd variables should be monitored because they could change contextual conditions. Outcomes should be used as reference points in future studies in Spain. These results do not depict a permanent condition of teachers' autonomous motivation.

CHAPTER VI

CONCLUSIONS

Chapter VI

Conclusions

Abstract

Quantitative and qualitative studies were triangulated during the retrospective analysis, which allowed to identify 11 factors that affect music teachers' autonomous motivation in didactical situations. Considering that five of said factors are external, the objective portrait allowed to accept the research hypothesis that were constructed during the prospective analysis. Consequently, the internal validity of the Holistic Architecture for Music Education was accepted as the structural design is holistically described. Given these findings, conclusions and implications are presented in order to promote the continuation of this research. In this line, it discusses initial conclusions that emerged from preliminary studies. Subsequently, the discussion will be focused on conclusions developed from the objective portrait. Lastly, practical, theoretical, and methodological implications will be presented.

Resumen

Estudios cuantitativos y cualitativos se triangularon durante el análisis retrospectivo, permitiendo identificar 11 factores que afectan la motivación autónoma del profesorado de música en situaciones didácticas. Dado que cinco de aquellos factores son externos, el retrato objetivo permitió aceptar la hipótesis de investigación que se construyó durante el análisis prospectivo. En consecuencia, la validez interna de la Arquitectura Holística para la Educación Musical se aceptó ya que el diseño estructural se describe en términos holísticos. En base a estos hallazgos, conclusiones e implicaciones se exponen para promover la continuación del estudio. En esta línea, se discutirán primero las conclusiones que emergen de los estudios preliminares. Luego, la discusión se centrará en las conclusiones que surgen a partir del retrato objetivo. Finalmente, se informan las implicaciones prácticas, teóricas y metodológicas que surgen a partir de la tesis doctoral.

Conclusions

Music teachers' autonomous motivation has been analysed through the Holistic Architecture for Music Education (HAME), which is understood as an empirical research approach linked to design-based research because mixed research methods are essential for investigating the relevant phenomena. HAME's validity depends on the contrast process between a research hypothesis arising from a theoretical framework and an objective portrait, which was constructed from data collected in an actual context. In light of this contrast, a modified theoretical framework was configured that permits the continuation of the study indefinitely, either by the same research team or other researchers. The evolution of a theory does not mean the prior theoretical framework becomes obsolete when new knowledge appears. Both theoretical states could complement each other reciprocally.

Regarding the theoretical framework prior to the formulation of the research hypothesis, we can conclude that:

- Self-Determination Theory (SDT) is useful for examining in the Spanish primary education system, on the one hand, educators' autonomous motivation through the Spanish version of the *Work Task Motivation Scale for Teachers* and, on the other hand, the satisfaction of basic psychological needs of teachers through the *Basic Psychological Needs Scale for Teachers*. The correlation between factors of both scales explains the self-determination of educators in a consistent way with SDT's foundations.
- Almost all autonomous communities have made endeavours to establish music education as a mandatory subject because Spanish national education policy has removed Arts Education from the compulsory curriculum.
- Spanish universities promote an academicist approach in music courses imparted both in general and specialised programmes of study established in the framework of the bachelor's degree in primary education, due to the fact that prevailing teaching models are mainly focused on the memorisation of musicological contents, overlooking activities linked to critical and creative thinking.

- Music teachers have difficulties in establishing professional harmony with other educators at school.
- The academicist approach was observed in music lessons for primary education students in some Navarrese schools.

Mixed research methods were subsequently applied for carrying out empirical studies. From the holistic studies, we can conclude that self-determination is perceived by educators who do not teach music in primary schools. However, music teachers do not perceive self-determination in primary schools because they have difficulties in interacting with other educators in supportive matters for enhancing instruction and assessment in music education, to the point that music educators feel isolated at their workplaces.

Consequently, music educators perceive the autonomous motivation, but they are not experiencing self-determination. That is, music teachers perceive a sense of will when making decisions during a task because they can act autonomously in the classroom. However, they have difficulties in regulating their conduct based on the pleasure that the didactical activity gives them. These difficulties make reference, above all else, to a lack of social relationships with peers. Therefore, the job isolation could influence teacher autonomy. In this way, the importance of contextual factors in music teachers' psychological situations is demonstrated.

It is also revealing that most of the observed music lessons were based on academicism, which shows the application of authoritarian teaching methods linked to controlled motivation. In light of this finding, it is plausible to conclude that music educators also have difficulties in interacting with primary students in didactical terms. In this way, we can conclude that music teachers have problems in interacting with the school community.

Music teachers' self-determination is affected by educators' beliefs, which are triggered by the social context. There are internal factors in the teacher–student dyadic relationship, such as teachers' perceptions of classroom disturbances and the teaching style based on academicism. However, there are also external factors that affect educators' beliefs in the realm of teacher–student dyadic relationships, for instance, Spanish

education policy, music education's formative value according to school communities, and job isolation.

Based on internal factors, the academicist approach frustrates self-determination because music teachers endeavour to conduct didactical activities in a limited time frame that is established by Spanish education policy, understanding all disruptions as wasted time. Classroom disturbances are solved by using authoritarian methods, which makes sense in the academicist approach. Regarding external factors, music teachers' isolation frustrates or inhibits self-determination due to the limited weekly time established through Spanish education policy and negative opinions provided by some members of school communities who undervalue the curricular importance of music education. In conclusion, internal and external factors are interrelated, making it feasible to observe a value chain of the primary education system in the field of music education.

Isolated music educators then promote the academicist approach because contextual factors have an impact on their minds. In essence, those teachers prioritise the musical interpretation of cultural products accepted aesthetically by the dominant culture, rather than socio-musical experiences in which creative and critical thinking prevails, because the time is controlled by music educators and not by didactical circumstances. In contrast, self-determined music teachers promote social constructivism because they have intentions of encouraging the holistic development of students. For instance, a self-determined music teacher carries out in autonomous way didactical activities based on creativity, promotes collaborative learning environments, recognises attempts by the school community to enhance music educators' work conditions, and feels respected and loved by peers. Consequently, the relevance of personal beliefs in music teachers' self-determination is demonstrated. In light of this, it is plausible to affirm that contextual factors and personal beliefs affect didactical tasks in the classroom.

Lastly, the objective portrait has revealed new theoretical knowledge about music teachers' autonomous motivation. Based on the objective portrait, we can conclude that school communities point toward a determinant finding because music teachers' autonomous motivation in didactical activities is satisfied or thwarted by ideas that a school

community's members have about music education. In other words, contextual factors have an impact on teachers' minds. The concept of the school community is wide, as it includes principals, teachers, and parents or guardians. In this regard, it is critical that future empirical studies explore the school community with the intention of establishing a more defined picture of the relationship between educators and school communities. Another determinant factor is teachers' beliefs, because they are related to the school community and societies. In this study, teachers' personal beliefs were detected in the situations of classroom disturbances, but it is conceivable that they also affect other areas of music teaching. Future studies linked to occupational psychology should take personal beliefs into account.

All these findings are useful for suggesting some practical applications in participant schools. Firstly, the implementation of didactical strategies oriented toward the strengthening of teacher–student dyadic relationships is important, because the academicist approach acts as an emotional barrier between educators and students. Secondly, it is also essential that the school community's members have mutual respect for music education. That way, students would give more importance to musical activities in their daily routines, and music teachers would feel more respected in their workplaces. Lastly, it is essential that students play an active role in learning activities, either by giving their opinions, undertaking school projects, or proposing learning units.

Consequently, music teachers should be more focused on pedagogy than curriculum because it is time that music education is understood as a liberating or transformative activity for human beings as social beings, rather than a mainstream activity that is centred on the acquisition of musicological knowledge endorsed by the dominant culture. It is not acceptable that the curriculum leads to education when the individual and social transformation are encouraged by pedagogy. The curriculum should be understood as a set of learning content more than anything. Therefore, this discourse does not mean that the curriculum must be disregarded. We recognise that the curriculum is important for assigning an academic structure, thus satisfying the basic psychological need for competence. The objective is to find a balance between the pedagogy and the curriculum, tailoring the curriculum to pedagogy and not the other way around. That is, the teaching of

musicological and ethnomusicological knowledge should be adapted to the context, instead of tailoring the context to academic demands of musical content.

Although it is indisputable that music teachers require more training in classroom management as well as teaching ethics in order to improve their instructional and assessment competences, we also consider it essential that school administrations invest in continuous training of teaching staff in areas linked to didactics of music with the intention of undertaking interdisciplinary school projects. Certainly, the continuous training in music didactics for all educators not only has an impact on relationships at work between teachers and instructors but also has implications on the confidence between members of the social community. That is, the promotion of interdisciplinary school projects directly affects cultural and educational elements of schools, entailing the improvement of contextual factors and, therefore, teachers' beliefs.

Regarding theoretical implications, it is appropriate to highlight that, as far as we know, this doctoral thesis is the first research focused on music teachers' motivation that utilises the SDT as a theoretical framework in Spain. Specifically, the incorporation of Basic Psychological Needs Theory is important because, considering that SDT is understood as a macro theory, it can be triangulated with other SDT mini-theories (Ryan & Deci, 2017). Moreover, the replication of this thesis in other educational contexts is possible, as long as contextual conditions are controlled, as they make plausible the incorporation/elimination of internal and external factors of teacher–student dyadic relationships in didactical situations. For instance, music teacher isolation is a determinant factor for understanding teacher self-determination in the Spanish primary education system, but we conjecture this factor would not be relevant in an education system where social constructivism is a central value. It is important to consider that contextual differences could also exist in the Spanish education system, as this study is only circumscribed to primary education.

The deepening of this research line in the framework of the controlled motivation of music teachers is imperative in the Spanish primary education system. However, extrinsic motivation demands in-depth research because the variables are highly complex to control in

didactical situations, increasing the subjectivity in qualitative research. In addition to uncertainty, the ethical protocols for respecting the personal life of subjects also represent a challenge because teacher motivation is affected by extra-school factors. Therefore, although deepened investigation of music teachers' controlled motivation is necessary, it is recommended that seasoned research teams initially analyse extrinsic motivation in empirical terms. In addition to this, it is also imperative to analyse teacher–student dyadic relationships from the learners' perspective in order to delimit the full amount of factors that are affecting the dyadic relationships, from a theoretical viewpoint linked to complex thinking. Likewise, it is necessary to analyse the teleological confrontation between academicism and social constructivism from an international perspective.

Regarding methodological implications, it is reasonable to expect that HAME could be used in other fields of the social sciences, in addition to psychology, because educational agents can be observed from the areas of sociology and anthropology. Moreover, educational agents also can be seen from the humanities because the interaction between teachers and students is based on aesthetic experiences. The HAME structural design is appropriate for music education because it involves a hermeneutic circle between theoretical bases represented by curriculum theory and educational practice, providing theoretical and practical knowledge about music didactics. In this way, the sample size becomes irrelevant, as internal validity is demonstrated through the evolution of the theory, which starts from a purely theoretical state and is enriched progressively through empirical findings with the intention of configuring an updated theoretical framework.

In short, HAME is presented as a holistic research approach that allows analysing music didactics from a perspective centred on social complexity, taking mixed research methods into account. Therefore, the structural design of HAME should be understood as an overall research plan for analysing any music education system, from different fields considered in the humanities and the social sciences. In other words, HAME can be utilised in any study focused on music didactics, which also could include non-formal education, the higher education system, private lessons, digital learning, and other cases observed under a framework of social complexity.

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Appendices

Appendix 1. Updated Official Statistics from Spain

EDUCAbase: https://goo.gl/8QvThx

ENSEÑANZAS NO UNIVERSITARIAS / ESTADÍSTICA DEL PROFESORADO Y OTRO PERSONAL / CURSO 2016-2017. DATOS AVANCE

1. Profesorado en Enseñanzas de Régimen General (1) por titularidad del centro, comunidad autónoma/provincia y tipo de centro.

Unidades: Número de profesores

	Centros E. Primaria (3)
TODOS LOS CENTROS	
TOTAL	231.898

Notas:

1) No se incluye el profesorado que imparte Bachillerato en las Escuelas de Arte.

2) En Centros de E. Infantil se imparte exclusivamente E. Infantil.

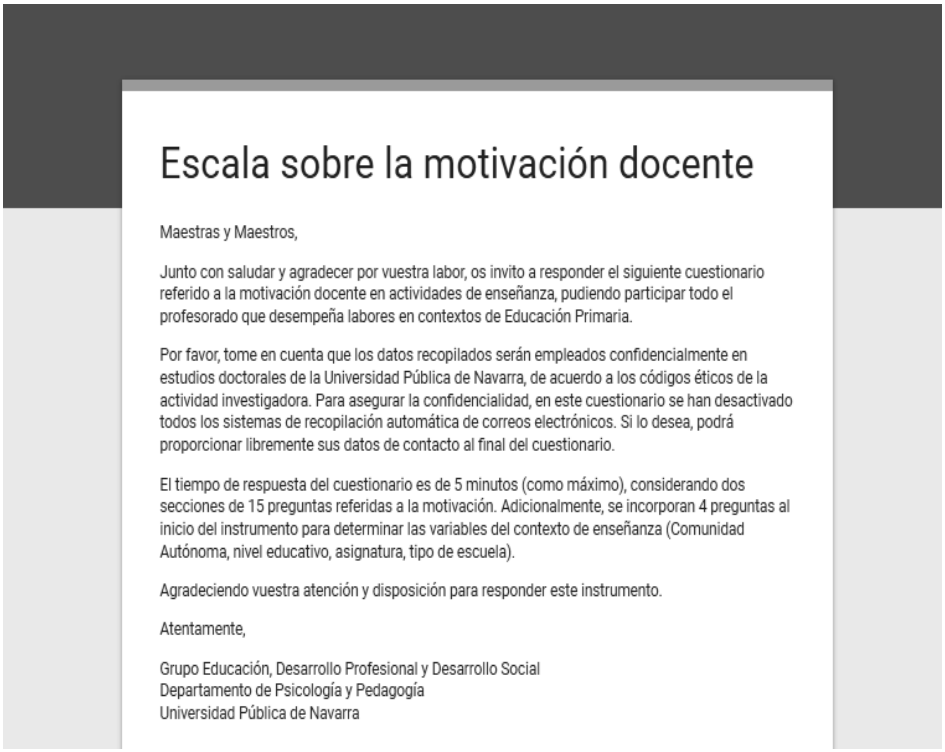
3) También pueden impartir E. Infantil los centros de E. Primaria, los de E. Primaria y E.S.O. y los de E. Primaria, E.S.O. y Bach./ F.P.

4) En centros de E.S.O. y/o Bachillerato y/o F.P. se imparten una o varias de las siguientes enseñanzas: E.S.O., Bachillerato y Ciclos Formativos de FP.

Fuente:

Subdirección General de Estadística y Estudios del Ministerio de Educación, Cultura y Deporte

Appendix 2. Psychological scales



Escala sobre la motivación docente

Maestras y Maestros,

Junto con saludar y agradecer por vuestra labor, os invito a responder el siguiente cuestionario referido a la motivación docente en actividades de enseñanza, pudiendo participar todo el profesorado que desempeña labores en contextos de Educación Primaria.

Por favor, tome en cuenta que los datos recopilados serán empleados confidencialmente en estudios doctorales de la Universidad Pública de Navarra, de acuerdo a los códigos éticos de la actividad investigadora. Para asegurar la confidencialidad, en este cuestionario se han desactivado todos los sistemas de recopilación automática de correos electrónicos. Si lo desea, podrá proporcionar libremente sus datos de contacto al final del cuestionario.

El tiempo de respuesta del cuestionario es de 5 minutos (como máximo), considerando dos secciones de 15 preguntas referidas a la motivación. Adicionalmente, se incorporan 4 preguntas al inicio del instrumento para determinar las variables del contexto de enseñanza (Comunidad Autónoma, nivel educativo, asignatura, tipo de escuela).

Agradeciendo vuestra atención y disposición para responder este instrumento.

Atentamente,

Grupo Educación, Desarrollo Profesional y Desarrollo Social
Departamento de Psicología y Pedagogía
Universidad Pública de Navarra

I. Indique la Comunidad Autónoma en que trabaja (orden alfabético) *

- ◯ Andalucía
- ◯ Aragón
- ◯ Canarias
- ◯ Cantabria
- ◯ Castilla-La Mancha
- ◯ Castilla y León
- ◯ Cataluña
- ◯ Comunidad de Madrid
- ◯ Comunitat Valenciana
- ◯ Extremadura
- ◯ Galicia
- ◯ Illes Balears
- ◯ La Rioja
- ◯ Navarra
- ◯ País Vasco
- ◯ Principado de Asturias
- ◯ Región de Murcia

II. ¿En cuál(es) nivel(es) educativo(s) desempeña sus funciones docentes? (Se puede marcar más de una alternativa) *

- ☐ 1º
- ☐ 2º
- ☐ 3º
- ☐ 4º
- ☐ 5º
- ☐ 6º

III. ¿Cuál(es) asignatura(s) imparte en Educación Primaria? (Se puede marcar más de una alternativa y si debéis indicar una que no aparece en el listado, mencionarla en "Otro") *

- [ ] Ciencias de la Naturaleza
- [ ] Ciencias Sociales
- [ ] Lengua Castellana y Literatura
- [ ] Matemáticas
- [ ] Primera Lengua Extranjera
- [ ] Educación Física
- [ ] Religión
- [ ] Valores sociales y cívicos
- [ ] Lengua autonómica
- [ ] Educación Plástica
- [ ] Educación Musical
- [ ] Segunda Lengua Extranjera
- [ ] Otro: _____

IV. Indique el tipo de centro educativo en que trabaja *

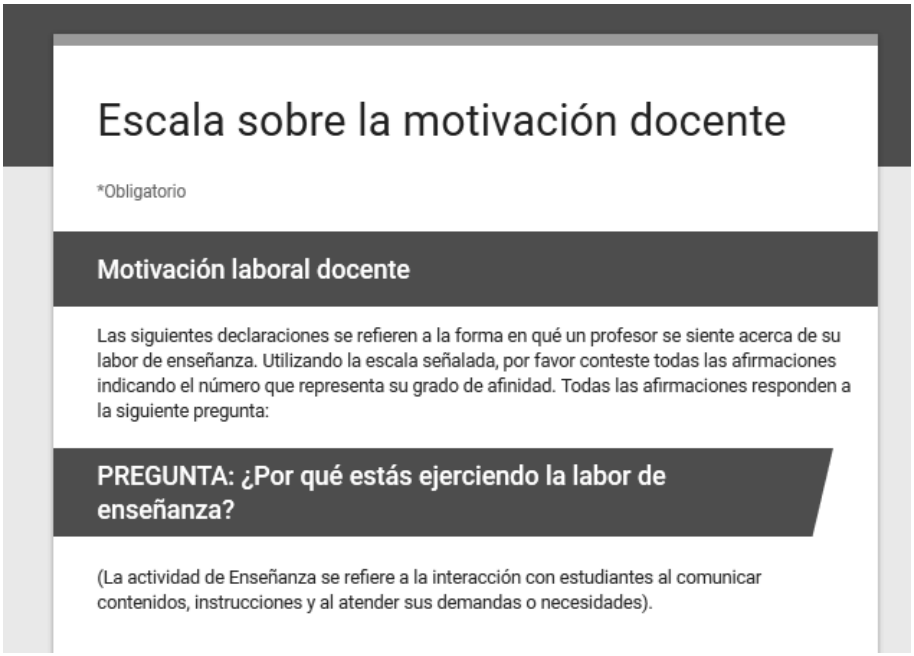
- ◯ Centro Público
- ◯ Centro Concertado
- ◯ Centro Privado

SIGUIENTE

Página 1 de 4

Nunca envíes contraseñas a través de Formularios de Google.

Appendix 2a. The Spanish version of the Work Tasks Motivation Scale for Teachers (Google forms)



Escala sobre la motivación docente

*Obligatorio

Motivación laboral docente

Las siguientes declaraciones se refieren a la forma en qué un profesor se siente acerca de su labor de enseñanza. Utilizando la escala señalada, por favor conteste todas las afirmaciones indicando el número que representa su grado de afinidad. Todas las afirmaciones responden a la siguiente pregunta:

PREGUNTA: ¿Por qué estás ejerciendo la labor de enseñanza?

(La actividad de Enseñanza se refiere a la interacción con estudiantes al comunicar contenidos, instrucciones y al atender sus demandas o necesidades).

1. Debido a que me obligan *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

2. Porque me sentiría mal de no haberme dedicado a la labor de enseñanza *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

3. Porque es importante para mi *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

4. Porque me parece interesante *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

5. No lo sé, a veces no veo el propósito *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

6. Porque es agradable y placentera *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

7. Para no estar mal si no lo hiciera *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

8. Porque es mi trabajo *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

9. Porque me sentiría culpable de no hacerlo *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

10. Porque creo que es importante para el éxito académico de mis alumnos *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

11. Porque me gusta *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

12. Solía saber por qué, pero ya no veo las razones *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

13. No lo sé, no veo siempre la importancia *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

14. Porque me pagan por ello *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

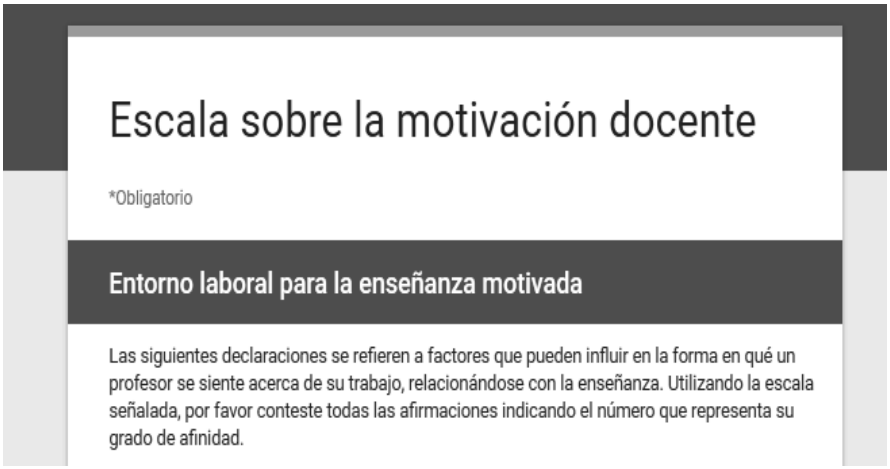
15. Porque me permite alcanzar objetivos que considero importantes *

	1	2	3	4	5	6	7	
Totalmente en desacuerdo	○	○	○	○	○	○	○	Totalmente de acuerdo

ATRÁS SIGUIENTE Página 2 de 4

Nunca envíes contraseñas a través de Formularios de Google.

Appendix 2b. Basic Psychological Needs Scale for Teachers (Google forms)



Escala sobre la motivación docente

*Obligatorio

Entorno laboral para la enseñanza motivada

Las siguientes declaraciones se refieren a factores que pueden influir en la forma en qué un profesor se siente acerca de su trabajo, relacionándose con la enseñanza. Utilizando la escala señalada, por favor conteste todas las afirmaciones indicando el número que representa su grado de afinidad.

16. Me siento competente en mi trabajo *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

17. Me siento libre de enseñar de la manera que considere más apropiada *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

18. Cuando comparto con gente de mi entorno laboral, confío en ellos *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

19. Puedo tomar decisiones sobre mi programa de asignatura *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

20. Mi jefatura me explica lo que se espera de mi *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

21. Los estudiantes dicen que soy buena/o enseñando *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

22. Soy responsable por mi enseñanza *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

23. Me gusta la gente con la que trabajo *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

24. Me llevo bien con mis estudiantes *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

25. Puedo usar mi criterio para resolver asuntos académicos de mis estudiantes *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

26. En general, siento que he realizado mis clases satisfactoriamente *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

27. En el trabajo me siento parte de un equipo *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

28. Soy capaz de resolver problemas académicos de mis estudiantes *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

29. Mis estudiantes me valoran y aprecian *

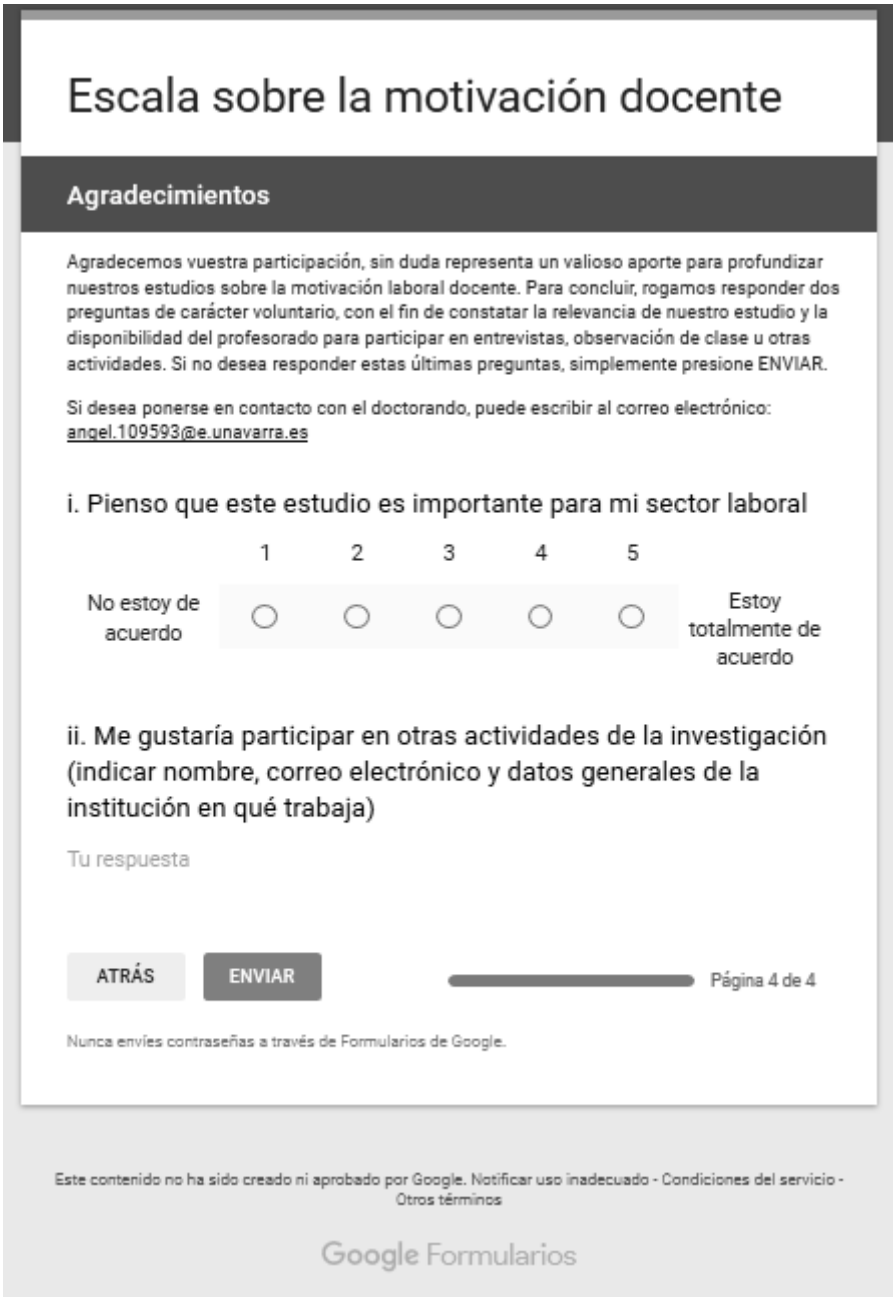
	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

30. Siento que puedo ser yo mientras enseño *

	1	2	3	4	5	
No corresponde	○	○	○	○	○	Corresponde totalmente

ATRÁS SIGUIENTE Página 3 de 4

Nunca envíes contraseñas a través de Formularios de Google.



Escala sobre la motivación docente

Agradecimientos

Agradecemos vuestra participación, sin duda representa un valioso aporte para profundizar nuestros estudios sobre la motivación laboral docente. Para concluir, rogamos responder dos preguntas de carácter voluntario, con el fin de constatar la relevancia de nuestro estudio y la disponibilidad del profesorado para participar en entrevistas, observación de clase u otras actividades. Si no desea responder estas últimas preguntas, simplemente presione ENVIAR.

Si desea ponerse en contacto con el doctorando, puede escribir al correo electrónico: angel.109593@e.unavarra.es

i. Pienso que este estudio es importante para mi sector laboral

	1	2	3	4	5	
No estoy de acuerdo	○	○	○	○	○	Estoy totalmente de acuerdo

ii. Me gustaría participar en otras actividades de la investigación (indicar nombre, correo electrónico y datos generales de la institución en qué trabaja)

Tu respuesta

ATRÁS ENVIAR Página 4 de 4

Nunca envíes contraseñas a través de Formularios de Google.

Este contenido no ha sido creado ni aprobado por Google. Notificar uso inadecuado - Condiciones del servicio - Otros términos

Google Formularios

Appendix 3. Updated Official Statistics from Six Autonomous Communities

EDUCAbase: https://goo.gl/jB7hqF

ENSEÑANZAS NO UNIVERSITARIAS / ESTADÍSTICA DEL PROFESORADO Y OTRO PERSONAL / CURSO 2016-2017. DATOS AVANCE

1. Profesorado en Enseñanzas de Régimen General (1) por titularidad del centro, comunidad autónoma/provincia y tipo de centro.

Unidades: Número de profesores

	Centros E. Primaria (3)
TODOS LOS CENTROS	
02 ARAGÓN	7.053
04 BALEARS, ILLES	5.784
07 CASTILLA Y LEÓN	12.204
13 MADRID, COMUNIDAD DE	23.028
15 NAVARRA, COMUNIDAD FORAL DE	3.813
16 PAÍS VASCO	10.020

Notas:

1) No se incluye el profesorado que imparte Bachillerato en las Escuelas de Arte.

2) En Centros de E. Infantil se imparte exclusivamente E. Infantil.

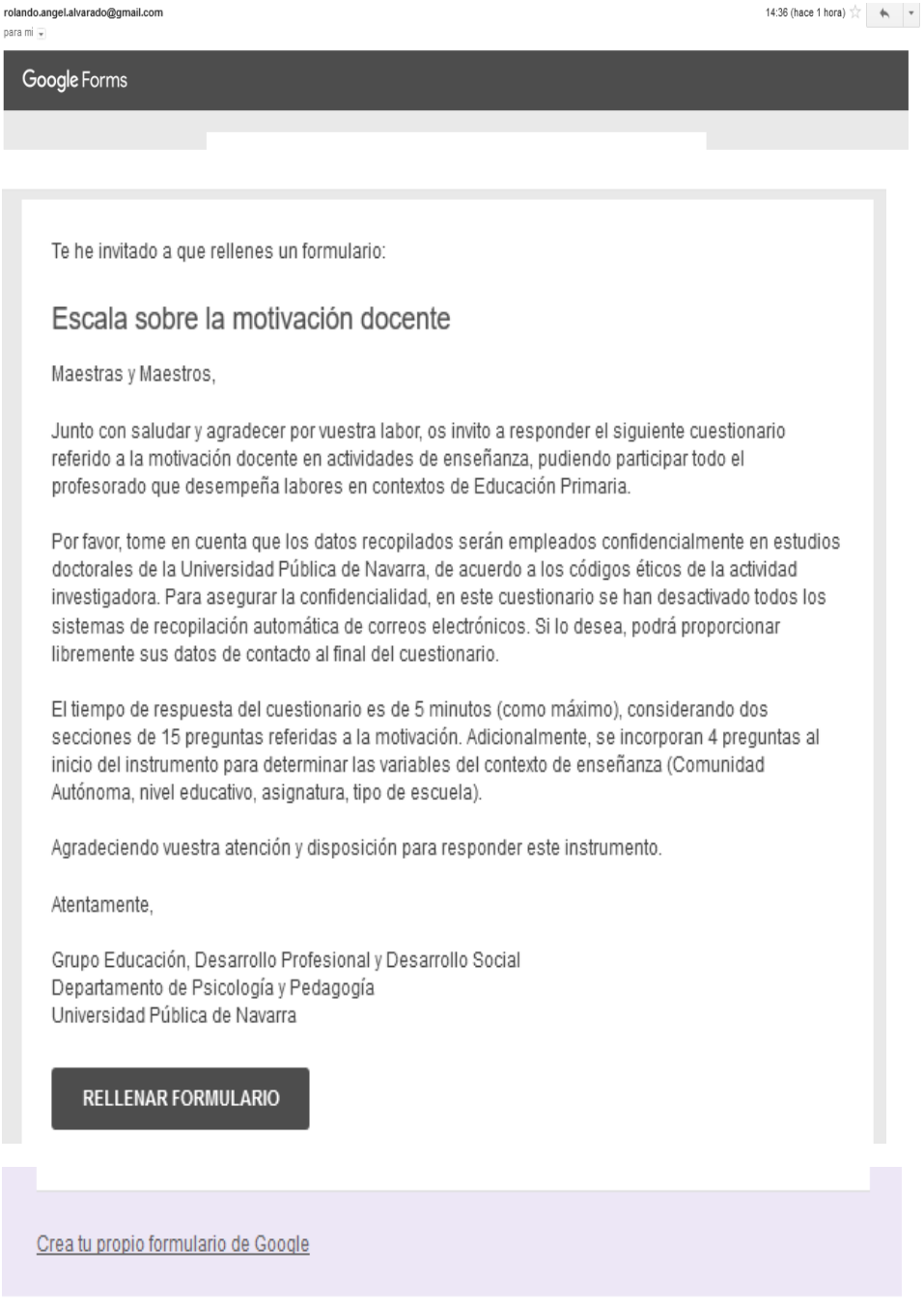
3) También pueden impartir E. Infantil los centros de E. Primaria, los de E. Primaria y E.S.O. y los de E. Primaria, E.S.O. y Bach./ F.P.

4) En centros de E.S.O. y/o Bachillerato y/o F.P. se imparten una o varias de las siguientes enseñanzas: E.S.O., Bachillerato y Ciclos Formativos de FP.

Fuente:

Subdirección General de Estadística y Estudios del Ministerio de Educación, Cultura y Deporte

Appendix 4. Confidentiality Agreement



rolando.angel.alvarado@gmail.com 14:36 (hace 1 hora)
para mi

Google Forms

Te he invitado a que rellenes un formulario:

Escala sobre la motivación docente

Maestras y Maestros,

Junto con saludar y agradecer por vuestra labor, os invito a responder el siguiente cuestionario referido a la motivación docente en actividades de enseñanza, pudiendo participar todo el profesorado que desempeña labores en contextos de Educación Primaria.

Por favor, tome en cuenta que los datos recopilados serán empleados confidencialmente en estudios doctorales de la Universidad Pública de Navarra, de acuerdo a los códigos éticos de la actividad investigadora. Para asegurar la confidencialidad, en este cuestionario se han desactivado todos los sistemas de recopilación automática de correos electrónicos. Si lo desea, podrá proporcionar libremente sus datos de contacto al final del cuestionario.

El tiempo de respuesta del cuestionario es de 5 minutos (como máximo), considerando dos secciones de 15 preguntas referidas a la motivación. Adicionalmente, se incorporan 4 preguntas al inicio del instrumento para determinar las variables del contexto de enseñanza (Comunidad Autónoma, nivel educativo, asignatura, tipo de escuela).

Agradeciendo vuestra atención y disposición para responder este instrumento.

Atentamente,

Grupo Educación, Desarrollo Profesional y Desarrollo Social
Departamento de Psicología y Pedagogía
Universidad Pública de Navarra

RELLENAR FORMULARIO

Crea tu propio formulario de Google

Appendix 5. Participation Agreement

Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea
Edificio Los Magnolios / Magnoliak eraikina
Campus de Arrosadia / Arrosadiko Campusa
31006 – Pamplona-Iruñea
Navarra-Nafarroa
Tel. (+34) 948 16 9428 / 948 16 9463
facultad.humanas@unavarra.es

Estimado/a Director/a:

Por medio de la presente invitamos a su prestigiosa institución a participar de la investigación: ***La motivación del profesorado de Educación-Artístico- Musical en Educación Primaria: Un estudio desde la Teoría de la Autodeterminación.***

Esta investigación se desarrolla en el marco del Grupo de Investigación de la Universidad Pública de Navarra llamado: *Educación, desarrollo profesional y desarrollo social*. Uno de los miembros del proyecto, el profesor Rolando Angel Alvarado, sostiene la hipótesis de que el tipo de motivación con el cual los docentes de educación artístico- musical afronta la enseñanza, determina el estilo de enseñanza. En tal sentido, identificar una forma pertinente de motivación, ajustada a la etapa, el currículum y los estudiantes y aportar claves para incorporarla en la vida profesional, aportará mejora en el acto didáctico.

La forma de participar de su centro sería:

1. Conocer este estudio en sus líneas generales.
2. Permitir al responsable de la investigación, profesor Rolando Angel, acceder al profesorado de su centro que libremente acepte ser encuestado, como también a sus estudiantes, mediante instrumentos diseñados ad hoc.
3. Recibir información de los resultados generales obtenidos.
4. Recibir *a posteriori* las claves de mejora para la actuación docente del profesorado y socializar dichos aportes en el centro.
5. Recibir una constancia de la participación.

La recogida de datos vía cuestionario y observación directa *in situ*, se daría en el primer semestre del curso escolar 2017-2018, en las fechas y horas que su centro estime convenientes.

Sería muy grato para nosotros poder contar con su institución educativa como participante de la investigación. En cualquier caso, sea o no posible, por favor remitid un correo a: angel.109593@e.unavarra.es

Agradecemos de antemano la atención dispensada a la presente.

Dr. Miguel R. Wilhelmi Director de la investigación	Dr. Benjamín Zufiaurre G. Responsable del Grupo de Investigación

Appendix 6. The Spanish version of the Work Tasks Motivation Scale for Teachers (hard copy)

Escala de Motivación Laboral para Profesores

¿Por qué estás ejerciendo en la labor docente?

ENSEÑANZA
(ej., interacción con estudiantes al comunicar contenidos, instrucciones y al atender sus demandas o necesidades)

Totalmente en desacuerdo	2	3	4	5	6	Totalmente de acuerdo
1						7

1. Porque es importante para mi 1 2 3 4 5 6 7
2. Porque me parece interesante 1 2 3 4 5 6 7
3. Porque es agradable y placentera 1 2 3 4 5 6 7
4. Porque creo que es importante para el éxito académico de mis alumnos 1 2 3 4 5 6 7
5. Porque me gusta 1 2 3 4 5 6 7
6. Porque me permite alcanzar objetivos que considero importantes 1 2 3 4 5 6 7

Appendix 7. Basic Psychological Needs Scale for Teachers (hard copy)

Cuestionario sobre las Necesidades Psicológicas Innatas en el contexto de Enseñanza

No corresponde	Corresponde muy poco	Corresponde con moderación	Corresponde mucho	Corresponde totalmente
1	2	3	4	5

1. Me siento libre de enseñar de la manera que considere más apropiada 1 2 3 4 5
2. Cuando comparto con gente de mi entorno laboral, confío en ellos 1 2 3 4 5
3. Puedo tomar decisiones sobre mi programa de asignatura 1 2 3 4 5
4. Los estudiantes dicen que soy bueno enseñando 1 2 3 4 5
5. Me gusta la gente con la que trabajo 1 2 3 4 5
6. Me llevo bien con mis estudiantes 1 2 3 4 5
7. Mis estudiantes me valoran y aprecian 1 2 3 4 5

Appendix 8. Questionnaire for School Musical Activity

Cuestionario sobre la actividad musical escolar

En clases de Música, con mi maestra/o…

Nunca	Rara vez	Regularmente	A menudo	Siempre
1	2	3	4	5

1.	Exploramos nuestro entorno sonoro	1 2 3 4 5
2.	Cantamos	1 2 3 4 5
3.	Tocamos un instrumento musical	1 2 3 4 5
4.	Trabajamos en grupo	1 2 3 4 5
5.	Creamos nuestra propia música	1 2 3 4 5
6.	Me ayuda a mejorar mis habilidades musicales	1 2 3 4 5
7.	Bailamos música extranjera	1 2 3 4 5
8.	Escuchamos música de otras épocas históricas	1 2 3 4 5
9.	Escuchamos música de otros países	1 2 3 4 5
10.	Bailamos la música de nuestra tierra	1 2 3 4 5
11.	Improvisamos música	1 2 3 4 5
12.	Interpretamos canciones de nuestra comunidad	1 2 3 4 5
13.	Puedo escoger el instrumento musical que quiera	1 2 3 4 5
14.	Expresamos música corporalmente	1 2 3 4 5
15.	Imitamos el sonido de nuestro entorno	1 2 3 4 5

Appendix 9. Lessons Observation Guidelines

Pauta de Observación sobre la Instrucción Musical en contextos escolares

I. Describa el tipo de establecimiento observado:

Dependencia: ☐ Público ☐ Concertado ☐ Privado

Localización geográfica: ☐ Urbano ☐ Rural

Grupo socioeconómico: ☐ IA1 ☐ IA2 ☐ IB ☐ IC ☐ ID ☐ IE1 ☐ IE2

Población foránea (%): ☐ Inferior al 40% ☐ Entre 40% y 60% ☐ Superior al 60%

II. Responda cada ítem en base a sus observaciones e información objetiva:

Contexto observado

1. ¿Cuántas veces se interrumpe la clase para pedir silencio y orden a los alumnos?

Indicar una cantidad: ☐

2. ¿Cuántas veces se interrumpe la clase por asuntos administrativos de la escuela (visita del inspector, estudiantes de otros cursos, etc.)?

Indicar una cantidad: ☐

3. ¿Se detiene el trabajo (aprendizaje) de los alumnos durante esas interrupciones?

☐ Si, se detiene el aprendizaje ☐ No se detiene el aprendizaje

4. ¿Cuál es el tamaño del curso observado?

Indicar una cantidad: ☐

5. ¿Cuál es el nivel del curso observado?

Indicar el curso (nivel): ☐

6. ¿En qué salón se imparte la clase de música?

☐ Sala de música ☐ Sala de clases tradicional ☐ Otro, ¿Cuál?:

_____

7. ¿Qué recursos pedagógico-musicales en buen estado dispone el aula?

Equipo de sonido ☐ Si ☐ No

Piano ☐ Si ☐ No

Atril ☐ Si ☐ No

Pizarra (pentagrama) ☐ Si ☐ No

Grada para coro ☐ Si ☐ No

Conjunto instrumental Orff ☐ Si ☐ No

Proyector o Data show ☐ Si ☐ No

Otros instrumentos:

_____

Otros recursos pedagógicos:

_____

8. ¿Hay libros sobre música en el aula que los alumnos puedan sacar y leer?

☐ Si, hay libros sobre música ☐ No hay libros sobre música

8.1. Si la respuesta es afirmativa, ¿Los pueden llevar a casa?:
☐ Si ☐ No

9. ¿Hay material audiovisual en el aula que los alumnos puedan solicitar?

☐ Si hay material audiovisual ☐ No hay material audiovisual

11. ¿Poseen los alumnos un cuaderno de música?

☐ Si, poseen un cuaderno de música ☐ No poseen un cuaderno de música

12. ¿Cuentan los alumnos con un instrumento musical para su uso en la clase (propio o prestado por la escuela u otra institución o persona)?

☐ Todos cuentan con un instrumento musical durante el trabajo en clases

☐ La mayoría cuenta con un instrumento musical durante el trabajo en clases

☐ La mitad cuenta con un instrumento musical, pero la otra mitad no

☐ La mayoría no cuenta con instrumento musical durante el trabajo en clases

☐ Ninguno cuenta con un instrumento musical durante el trabajo en clases

12.1 La escuela ¿presta instrumentos musicales a los alumnos?

☐ Si ☐ No

Si su respuesta es afirmativa, ¿Cuál(es)?:_____

Identificación: El profesor…

Responda cada pregunta en base a su observación objetiva:

1. ¿Plantea al curso la estructura programática de la unidad de aprendizaje?

☐ Si plantea estructura programática ☐ No plantea estructura programática

2. ¿Comunica el objetivo de la clase a los alumnos al iniciar la sesión?

☐ Si comunica el objetivo ☐ No comunica el objetivo

3. ¿Informa a los alumnos, en forma concreta, lo que se espera de ellos?

☐ Si informa ☐ No informa

4. ¿Activa los conocimientos previos del alumnado?

☐ Si activa conocimientos previos ☐ No activa conocimientos previos

5. ¿Cumple el objetivo de la clase al final de la sesión? ¿Por qué?

☐ Si cumple el objetivo de la clase ☐ No cumple el objetivo de la clase

Porque:

_____

_____

_____

Evaluación: El profesor…

Responda cada pregunta en base a su observación objetiva:

1. ¿Qué acción pedagógica emplea para la evaluación formativa?

☐ Personalizada por recompensa o castigo

☐ Personalizada constructivista

☐ Colectiva mediante recompensa o castigo (pequeños grupos)

☐ Colectiva constructivista (pequeños grupos)

☐ Retroalimentación por pares y apoyo docente

☐ Clase dirigida al curso completo mediante recompensas y castigos

☐ Clase constructivista dirigida al curso completo

☐ Otra,
Describa:_____
_____

2. ¿Se asegura de evaluar formativamente el aprendizaje de todos los alumnos?

☐ Si se asegura de evaluar a todos ☐ No se asegura de evaluar a todos

2.1 ¿Por qué?:

_____
_____

3. ¿Informa al curso la cuantificación de los criterios para la evaluación sumativa?

☐ Si informa criterios de evaluación ☐ No informa criterios de evaluación

4. ¿Cómo plantea la situación didáctica a los estudiantes?

☐ Técnico-práctico ☐ Práctico-crítico

4.1. ¿Por qué?:

_____

_____

5. ¿Cuantifica alguna acción del alumno durante la evaluación formativa (ej. asistir con materiales a cada clase; estudio en casa; etc.)?

☐ Si cuantifica algunas acciones ☐ No cuantifica ninguna acción estudiantil

5.1. Si su respuesta es afirmativa,
¿Cuál(es)?:_____

6. ¿Qué importancia le da al proceso de aprendizaje durante la evaluación sumativa?

☐ Poca ☐ Indiferencia ☐ Mediana ☐ Mucha

6.1. ¿Por qué?:

_____

_____

Ayuda

Responda cada pregunta en base a sus observaciones e información objetiva:

1. ¿Cuál(es) interacción(es) de ayuda muestra el profesor durante la sesión?

☐ Magistral ☐ Indagatoria ☐ Contextualizada ☐ Dialógica ☐ Autónoma

1.1. ¿Por qué?:

_____

_____

2. El profesor ¿muestra disposición o interés por ayudar a todos los alumnos?

☐ Si, por todos ☐ Muestra disposición por algunos ☐ No muestra disposición

2.1. ¿Por qué?:

_____

_____

3. Cuando el profesor ayuda al alumno para superar sus desafíos didácticos ¿muestra al alumno cómo se ejecuta la acción o da instrucciones?

☐ Muestra con el ejemplo ☐ Brinda instrucciones ☐ Ambas

3.1. ¿Por qué?:

_____

_____

4. ¿Se relacionan las ayudas dadas por el profesor con el objetivo la clase?

☐ Totalmente ☐ En general sí, pero hay excepciones ☐ No se relacionan

4.1. ¿Por qué?:

_____

_____

5. ¿Corrobora el profesor durante la sesión que las ayudas dadas han sido efectivas para el proceso formativo de los estudiantes?

☐ Corrobora totalmente ☐ En general sí, pero no a todos ☐ No corrobora

5.1. ¿Por qué?:

_____

_____

Conclusión de la observación

Appendix 10. Summaries of the three observed lessons

Resumen de cada clase observada, conforme a la pauta de observación

(Todo el texto se uniformado al género masculino, para asegurar el anonimato de los participantes)

Clase Nº1.

El Profesor 1 tiene 50 años de edad y está graduado como profesor de piano y magisterio. Tiene 25 años de experiencia docente y 21 años trabajando en la misma escuela. El tamaño del curso es de 25 alumnos. La clase se impartió en el aula de música, la que cuenta con equipo de sonido, un ordenador, piano eléctrico, atriles de partitura, conjunto instrumental Orff, micrófono y su atril, proyector y pósteres (sobre organología, digitación alemana de la flauta dulce y teoría musical).

La lección observada conlleva una amplia variedad de actividades. En primer lugar, se interpreta la canción "Despacito" en flauta dulce, donde los estudiantes negocian con el profesor el tempo musical para su interpretación. Un alumno voluntariamente toca un fragmento frente al curso, recibiendo comentarios del profesor. Luego, se desarrolla una actividad centrada en el canto, donde primeramente realizan ejercicios de calentamiento corporal, respiración costo-abdominal y vocalizaciones, para culminar cantando una canción pop española. Posteriormente, la misma canción anteriormente cantada es ejecutada en flauta dulce. Una cuarta actividad es presentada, la que implica realizar ejercicios polirrítmicos con un vaso mientras se canta una balada, de modo que se realizan ejercicios para lograr la sincronización demandada. Finalmente, los estudiantes practican una canción recitativa empleando el lenguaje corporal. A lo largo de la sesión, los alumnos han

interrumpido la clase siete veces, pero en ninguna de ellas se ha detenido el proceso de aprendizaje.

La mayor parte del tiempo, el profesor se ha dirigido al curso, centrándose siempre en la precisión del pulso y la rítmica. Cuando el profesor nota que los estudiantes no han entendido las instrucciones, muestra con un ejemplo lo que espera que hagan. En términos generales, los estudiantes exhiben un buen desempeño de la flauta dulce y de la ejecución polirrítmica. En lo que respecta al canto y la expresión corporal, los alumnos muestran comportamientos de vergüenza, especialmente los varones, ya que ese es el momento donde más les llaman la atención por provocar desorden.

Clase Nº2

El Profesor 2 tiene 39 años de edad, posee un Título de Grado en el ámbito de la música y es Maestro de especialidad de Educación Musical. Tiene 16 años de experiencia docente y 11 años trabajando en la misma escuela. El tamaño del curso es de 20 alumnos. La clase se impartió en el aula de música, la que cuenta con equipo de sonido, un ordenador, piano eléctrico, atriles de partitura, conjunto instrumental Orff, proyector, campana, bongós, xilófonos, guitarra, platillos con su atril y pósteres (sobre organología y teoría musical).

La lección observada aborda una variedad de situaciones didácticas. Primeramente, se realiza una activación corporal que implica ejercicios de calentamiento, percusión y sincronización. Luego, se realizan ejercicios específicos para calentar la musculatura de los dedos. En segundo lugar, los estudiantes tocan en la flauta dulce un repertorio maorí, donde el profesor revisa uno a uno el nivel de progreso y posteriormente, invita a interpretar en conjunto la obra trabajada, mientras él acompaña con la guitarra. Posteriormente, realiza una evaluación donde cada alumno interpreta la obra maorí frente al curso, de modo que el resto de la clase escucha la interpretación

y los comentarios dados por el profesor. Finalmente, un estudiante en práctica realiza una actividad musical de espejo, donde los estudiantes deben imitar lo que él hace. En esta última actividad, el control del reproductor musical queda a cargo del profesor. A lo largo de la sesión, los alumnos han interrumpido la clase dos veces, pero en ninguna de ellas se ha detenido el proceso de aprendizaje. No obstante, el profesor se queja, amenazando con enviar a sentarse a quién hable durante las actividades corporales.

En las actividades masivas, el profesor se dirige siempre al curso, centrando su atención en las cuestiones rítmicas. En las actividades de evaluación individual, el profesor no da el mismo trato a todos los alumnos. Por ejemplo, tres alumnos expresaron que no habían estudiado a lo largo de la semana. Al primero solo se le recomendó estudiar, al segundo no se le brindo ninguna respuesta tras admitir su falta y, al tercero, se le dio la oportunidad de tocar algún fragmento. En términos generales, los estudiantes muestran un buen desempeño en la flauta dulce y se nota que disfrutan de las actividades corporales, ya sean de calentamiento o sincronización.

Clase Nº3

El Profesor 3 tiene 38 años de edad, posee un Título de Maestro en Educación Musical. Tiene 13 años de experiencia docente y 10 años trabajando en la misma escuela. El tamaño del curso es de 22 alumnos. La clase no se impartió en el aula de música, no obstante, el aula utilizado cuenta con equipo de sonido y proyector. Específicamente, el aula de música cuenta con equipo de sonido, un ordenador, piano eléctrico, atriles de partitura, set instrumental Orff, proyector, guitarras y melódica.

La clase observa implicó una actividad basada en el programa de televisión “La Voz”. Los estudiantes conformaron once agrupaciones vocales, las que debieron preparar un montaje musical, para presentarlo luego frente al curso,

con el fin de recibir críticas sobre sus propuestas artísticas. Dichas críticas eran dadas principalmente por los estudiantes, quienes conformaban un jurado para cada elenco. El profesor brindó pocos comentarios a los distintos grupos que se presentaban, de hecho, la mayoría de los elencos no recibieron ningún comentario por parte del docente.

Cada agrupación fue responsable de proporcionar al profesor la pista musical y crear sus montajes, los que podían considerar tanto el canto como la danza. Durante la lección, solo seis grupos fueron observados porque el tiempo lectivo fue insuficiente para que todas las agrupaciones se presentaran. En cualquier caso, la calidad de los montajes fue variado entre los elencos estudiantiles dado que algunas bandas exhibieron propuestas vocales y coreográficas, mientras otras dejaron entrever problemas de sincronización y de la voz cantada.

A lo largo de la sesión, el profesor debió pedir orden en nueve oportunidades, pero en ninguna de ellas se detuvo la actividad didáctica. Sin embargo, esa cantidad de interrupciones hizo perder tiempo porque generalmente acontecieron durante el proceso de salida y entrada de los elencos al "escenario". El profesor informo de aquella situación a la clase, pero el desorden en el aula no se redujo.

Appendix 11. Semi-structured Interview for Teachers

Entrevista

Datos del profesor entrevistado: edad _____; sexo M F; total de años de ejercicio docente _____; total de años en la escuela observada _____ titulación o requisito_____ y lugar de formación:_____

(1) Título de Grado de Maestro en Educación Primaria, que incluya una mención en Música
(2) Maestro especialidad de Educación Musical (R.D. 1440/1991).
(3) Título de Grado en el ámbito de la Música.
(4) Título Superior de Música de la Ley 1/1990, de 3 de octubre, o titulaciones declaradas equivalentes a efectos de docencia.
(5) Licenciado en Musicología o en Historia y Ciencia de la Música.
(6) Título Profesional de Música de la Ley Orgánica 1/1990 o de la Ley Orgánica 2/2006.

Se tomará registro de la entrevista mediante una grabación de audio, sin incluir ninguna imagen visual. Todo el proceso será confidencial, siendo los datos del contexto protegidos para resguardar el anonimato de los participantes en todas las etapas de difusión de resultados que este estudio.

A. ¿Acepta usted participar en la entrevista, según los términos que se han señalado?

Si
No, ¿Por qué?

_____
_____

B. ¿Autoriza usted la difusión de su información pedagógica en diversas plataformas científicas, según los términos de confidencialidad establecidos?

Si
No, ¿Por qué?

_____
_____

Parte Nº1: Todas las preguntas van orientadas a la clase observada

I. Identificación

1. ¿Qué elementos curriculares considera para planificar la clase? ¿Cómo los contextualiza?
2. ¿Qué aprendizajes espera evaluar en sus estudiantes?

II. Evaluación

1. ¿Qué criterios e instrumentos utiliza en la evaluación sumativa? Y ¿qué porcentajes atribuye a los distintos indicadores?
2. De estos criterios e instrumentos, ¿cuáles son según su opinión esenciales para poder evaluar el aprendizaje de sus estudiantes? ¿Por qué?
3. El proceso formativo para la evaluación formativa ¿es posible cuantificarlo?

III. Ayuda

1. ¿Piensa usted que ha brindado la ayuda necesaria a todos sus alumnos? ¿Por qué?
2. ¿Considera que las ayudas requeridas por los estudiantes responden a los aprendizajes evaluables predeterminados durante la planificación curricular?

IV. Autoevaluación

Ahora usted va a realizar un ejercicio de autoevaluación: ¿Cuáles han sido los elementos positivos y negativos que han afectado a la sesión observada? ¿Por qué?

Table of criteria and indicators for the first part of the interview

VARIABLE	CRITERIOS	INDICADORES
IDENTIFICACIÓN	Identificar los elementos pedagógicos (interacción didáctica del docente con el conocimiento) considerados en la planificación de la sesión	- Habla de la LOMCE (contenidos, criterios de evaluación y estándares de aprendizajes evaluables) y de la norma curricular de la CCAA.
	Identificar los elementos ambientales (interacción didáctica del docente con el contexto y los alumnos) considerados en la planificación de la sesión	- Contextualiza la enseñanza a la realidad del centro escolar - Toma en cuenta los conocimientos previos de los alumnos
	Identificar el objetivo de la situación didáctica	- Establece aprendizajes evaluables tras la instrucción
EVALUACIÓN	Diferenciar técnicas de evaluación cuantitativas y holísticas	- Comunica una diversidad de técnicas de orden mixto, para la evaluación del aprendizaje
	Determinar si la acción pedagógica se centra en la praxis o en la poiesis.	- Logra reconocer si su ejercicio pedagógico se vincula al proceso (práctico-crítico) o al producto (técnico-práctico) - Demuestra que sus técnicas de evaluación son representativas de la práctica musical del estudiante porque interactúan sistemáticamente conforme a los principios del enfoque holístico.

AYUDA	Determinar la interacción de ayuda que existe entre el docente y los estudiantes	- Informa los tipos de interacción didáctica que establece con los estudiantes - Valora la significancia que tiene su ayuda para los estudiantes
	Evaluar sus acciones pedagógicas de ayuda	- Comunica si las interacciones de ayuda requeridas por los estudiantes son esperadas o no, conforme a su planificación - Relaciona su acción pedagógica concreta con su actividad curricular administrativa
AUTOEVALUACIÓN	Evaluar la reflexión pedagógica del profesor para mejorar su actividad docente	- Expone las fortalezas que posee como docente - Reconoce las debilidades de su propia acción pedagógica y establece medidas de mejora - Identifica oportunidades y amenazas para su actividad pedagógica

Parte Nº2: Preguntas de orden general a los docentes

I. Sistema de ideas sobre el currículo oficial

1. ¿Cuál es su opinión sobre el currículo para la asignatura de Educación Artística-Música que ha dispuesto la LOMCE? ¿Cómo valora la respuesta curricular que ha implementado la Comunidad Autónoma?

II. Sistema de ideas sobre el contexto laboral

1. ¿Siente usted que la Dirección del Centro y sus colegas apoyan su trabajo docente? ¿Por qué?
2. ¿Piensa que la Educación Artística y, particularmente la Educación Musical, se valoran en su comunidad escolar (compañeros, Dirección, padres y tutores, estudiantes, etc.)? ¿Por qué?

III. Perfil didáctico del docente

1. ¿Qué bloque musical (Escucha, Interpretación o Danza y movimiento corporal) usted prioriza en su instrucción musical?
2. ¿Cómo contextualiza o concreta la gestión de la clase en el grupo que he podido observar en relación con medios materiales, características de los estudiantes, diversidad cultural, etc.? ¿Qué elementos culturales del contexto incorpora en su programa académico?
3. ¿En qué corrientes teóricas y métodos usted fundamenta su actuar pedagógico? ¿Quiénes son sus referentes en la educación musical?
4. ¿Cuál es la misión de la educación musical en el currículo escolar?

IV. Cierre

1. ¿Piensa que esta investigación es importante? ¿Por qué?

2. ¿Qué causas han motivado su participación en este estudio?

Table of criteria and indicators for the second part of the interview

VARIABLE	CRITERIOS	INDICADORES
SISTEMA DE IDEAS SOBRE EL CURRÍCULO OFICIAL	Identificar la representación que el docente ha construido sobre el currículo oficial nacional	- Comunica su opinión sobre el currículo de la asignatura que ha dispuesto la LOMCE - Expresa su afinidad con la LOMCE, en el ámbito de la EAM
	Determinar la representación que el docente ha construido sobre la respuesta curricular implementada por la Comunidad Autónoma, en función de la LOMCE	- Valora la respuesta curricular que ha dado la Comunidad Autónoma a la implementación de la LOMCE - Expresa su afinidad con la política curricular de la Comunidad, en el marco de la EAM
SISTEMA DE IDEAS SOBRE EL CONTEXTO LABORAL	Establecer la percepción del docente en cuanto a la satisfacción de las necesidades psicológicas innatas en su contexto laboral, a través de las técnicas claves de satisfacción	- Señala la *asistencia-autonómica* que percibe del contexto laboral, dando a lo menos un ejemplo - Comunica la *estructura* (asistencia-competencial) que percibe del contexto laboral, dando a lo menos un ejemplo - Informa la *implicación* (asistencia-social) que percibe del contexto laboral, dando a lo menos un ejemplo
	Registrar la percepción del docente sobre la valoración que la comunidad escolar tiene hacia la Educación Artística-Música	- Indica la relevancia que tiene la asignatura para la institución escolar, enfatizando en la percepción que le provocan sus jefaturas y pares docentes - Valora la importancia que tiene la asignatura para sus alumnos
PERFIL DIDÁCTICO DEL DOCENTE	Determinar el bloque competencial-musical	- Habla sobre su didáctica y su organización temporal del currículo, estableciendo

	que el docente prioriza en su instrucción	ejemplos pedagógicos para sustentar sus ideas
	Registrar los técnicas o elementos que el docente implementa para contextualizar su instrucción	- Informa el proceso pedagógico que utiliza para lograr contextualizar su instrucción al curso observado - Específica y justifica los elementos culturales del contexto que incorpora en su programa académico
	Identificar las corrientes teóricas y autores que fundamentan el actuar pedagógico del docente observado	- Menciona las corrientes teóricas sobre las que construye su actuar pedagógico, dando ejemplos didáctico-musicales - Nombra a lo menos un autor de la educación musical que considera un referente, brindando un ejemplo pedagógico de su influencia

Appendix 12. Interviews carried out to three music educators

Entrevistas semi-estructuras

Profesor 1

Tiempo de duración de la entrevista: 0 h 31 min 51 s

Parte 1. Preguntas orientadas a la clase observada

I. Identificación

1. ¿Qué elementos curriculares considera para planificar la clase?

Pues, lenguaje musical… realmente lo que estamos dando en ese momento a nivel de lenguaje musical. Yo, por ejemplo, las canciones que les mando para trabajar de flauta, intento que lleven ese tipo de trabajo que hemos hecho previamente en el lenguaje musical. Por ejemplo, en la canción que hemos observado hoy de "Caminar" de Dani Martí, hemos estado trabajando las síncopas. Pues, encontré esa canción que el 80% son síncopas. Intento en cada clase – es un problema porque tengo 45 minutos, esto que quede claro. Es totalmente insuficiente y que me crea cierta ansiedad en ciertos momentos, porque yo querría y, mi objetivo a la hora de planificar las clases es tocar todos lo que es de contenido, ese sería mi objetivo y a veces no lo puedo conseguir, me genera cierta ansiedad, pues porque, es muy poquito tiempo – Entonces, a la hora de planificar las clases, sí que intento que haya canto vocal, educación instrumental, algo de lenguaje musical, que haya ejercicios o juegos de discriminación auditiva, en la medida de lo posible. Ese es mi planteamiento cuando me pongo a planificar las clases.

1.1. ¿Cómo los contextualiza?

02 min 57 s. Intento, en la medida de lo posible, acercarme a sus gustos musicales. Por eso, muchas veces los libros de texto, un libro de texto concreto no me llena nunca. Llevo libro de texto porque me gusta apoyarme en algo, pero a mi no me llenan porque debo coger de varios sitios. Porque… porque me gusta acercarme a ellos mediante sus gustos musicales. Entonces, esta canción que estamos trabajando ahora, pues seguro que en el libro hay alguna canción apropiada de las síncopas en concreto, pero yo creo que esta canción, que a ellos les resulta mucho más familiar y está mucho más cercana a sus ritmos propios, pues les motiva mucho más. Entonces, si intento contextualizar en la medida de lo posible, pero hay momentos en los que no encuentro material y tengo que ceñirme con lo que hay, pero si puedo, me acerco a sus gustos musicales.

2. ¿Qué aprendizajes espera evaluar en sus estudiantes?

04 min 31 s. Aunque me dijiste una clase que no haya ningún tipo de evaluación, simplemente mostrar. Por ejemplo, las canciones que has escuchado con flauta; una la llevaban ya y la otra la estamos haciendo más reciente. Pues esas, un trozito de la canción, de lo que les he mandado a algunos "a ver, alguno quiere hacerlo de forma individual", pues eso es obligatorio. Eso, dentro de la semana que viene, pues igual un trozito, 15 segundos, un fragmento que veo yo sea más complica o, según el nivel que lleve el chaval, le pongo un trozito que sea más apropiado a él, más fácil. Pero lo hacen de forma individual, delante de todos. La explicación es la siguiente. Yo también considero un objetivo de la música, exponer la música a los demás. La música no es para guardártela tú, la música es pa' exponerla. Y hay chavales que empiezan teniendo muchos problemas en ese aspecto de: "¡Ay! En casa me salía muy bien y ahora delante de los demás" ahí yo digo: "Yo lo entiendo, pero, a pesar de ello (tienes que hacerlo)". En ese aspecto soy

intransigente porque si prefiero que lo hagan delante de los demás. Igual empiezan haciéndomelo al final de clase, pero cuando veo que cogen ya cierta confianza, delante de los demás, porque considero que es un objetivo más.

II. Evaluación

1. ¿Qué criterios e instrumentos utiliza en la evaluación sumativa?

09 min 25 s. Observación, hacemos igual, muy de vez en cuando, trabajos escritos, que luego los revisas. Luego, la interpretación individual delante de la gente. Luego, completas la nota general, por así decirlo, con una valoración global de cada uno dentro de su clase.

1.1. ¿qué porcentajes atribuye a los distintos indicadores?

09 min 56 s. Le doy bastante importancia, en principio, cuando estoy empezando tercero, el nombre de las notas, porque considero que eso es básico para ver todo lo demás. Soy un poquito más transigente a la hora de ajustar perfectamente el ritmo. Hay veces que la pulsación la retrasan en los fragmentos que son más complicados para ellos, quizás ahí soy un poquito más transigente. (Lo esencial en sexto es) la interpretación, porque lo que hago en sexto un poquito es, recoger los frutos de toda la primera hora. En sexto son mucho más independientes, les puedes mandar tareas para que hagan en casa, que igual a los pequeños no los puedes mandar. Fluidez a la hora de hacerlo delante de los demás. En general, en sexto no hay nadie que me pida hacer las cosas en el recreo o al final de la clase cuando no hay nadie, mientras en otros cursos sí. Pienso que estos son los resultados de todo lo que hemos ido haciendo. Luego, si vas a cosas muy concretas, los compases ya que hacemos 2 por 4, 3 por 4, 4 por 4 y 6 por 8. En cuanto a notas, suelen familiarizarse con el Do hasta el La sobreagudo.

2. De estos criterios e instrumentos, ¿cuáles son según su opinión esenciales para poder evaluar el aprendizaje de sus estudiantes? ¿Por qué?

06 min 09 s. Valoro la presentación en público. También el controlito que hemos hecho al final. Me centro en el pulso, la fluidez de la lectura, cuando son con la flauta, fluidez lógicamente, posición del cuerpo, posición de las manos, manera de soplar porque hay gente sopla sin golpear. Desde tercero yo les voy avisando las diferencias de sonido en la flauta (da ejemplos de soplido en la flauta).

3. El proceso formativo para la evaluación formativa ¿es posible cuantificarlo?

07 min 23 s. Yo creo que todo el mundo analiza el proceso durante la evaluación acreditativa y más en esta clase donde todos los niños están a expensas de sus habilidades. Si hay chavales que ponen todo su interés y, a pesar de ello, no les sale una respuesta brillante, pues eso lo valoras, tengo un montón de ejemplos. Por el contrario, hay gente que tiene una gran facilidad, pero luego en la clase está retrasándonos un montón, pues a la hora de valorar, no quiere decir que les pongas una nota muy inferior, pero sí que juegas un poquito. Lo valoro al nivel de notas. Quiero decir, una persona que es muy buena se porta muy mal… suspender no, porque un montón de procesos, como llamar a los padres, etc. Pero si en vez de obtener un notable, pues este chico no le voy a poner un 10 a ver si vienen sus padres.

III. Ayuda

1. ¿Piensa usted que ha brindado la ayuda necesaria a todos sus alumnos? ¿Por qué?

12 min 54 s. Yo cuando hablo con los padres en las reuniones de principios de curso, sobretodo en los cursos pequeños, les suelo decir que mi objetivo

principal es que adquieran ciertas habilidades para que puedan ellos disfrutar luego de la música, independientemente de que sigan ellos por ese camino o no. Y bueno, pues a veces tienes ratos de gente que dices "buah, que bien lo he hecho" y otros que dices "pues, no he llegado a él".

1.1. ¿Por qué?

13 min 48 s. Prácticamente no tengo recreos, porque termino la clase y me viene uno con una cosa, me viene otro "que no pude, que no traje ayer el maletín te lo hago mañana". Pues, si estas aquí, trabajo con ellos.

2. ¿Considera que las ayudas requeridas por los estudiantes responden a los aprendizajes evaluables predeterminados durante la planificación curricular?

14 min 11 s. Si, o sea yo… aquí tenemos también un problema, que son las incorporaciones tardías, que tienes que a traer a los cursos opciones alternativas para que se logren incorporar, en medida de lo posible, al nivel de la clase y, bueno, pues yo eso lo hago igual en mi tiempo libre, recreos y cosas. Yo, salvo excepciones, yo creo que sí.

IV. Autoevaluación

1. Ahora usted va a realizar un ejercicio de autoevaluación: ¿Cuáles han sido los elementos positivos y negativos que han afectado a la sesión observada? ¿Por qué?

14 min 49 s. Elementos positivos es el, creo yo, el nivel que veo yo que están mostrando a nivel de instrumento, a nivel de movilidad en bailes, a nivel de entonación, etc. Aspectos negativos, yo creo que está en España en general, siempre hablando y siempre gritando; entonces a mi me hace… y yo se lo digo a ellos, "perdemos mucho tiempo en ese minuto o minuto y medio que me

tengo que parar yo, porque tu estás intentando, seguramente algo que está relacionado con la música, pero ese funcionamiento tienes que hacerlo en tu casa cuando estás tu solo, no cuando estamos en grupo"… eso es lo que más me deprime a mí. Tienes que estar siempre "venga calla", igual está hablando de algo relacionado con lo que estamos haciendo o hablando sobre los pasos, pero es que no es el momento. Eso les cuesta mucho, eso me cansa mucho, me gustaría que fuera una clase más dinámica.

16 min 11 s. (la clase es para observar el aprendizaje que trae de la práctica personal). Normalmente, yo suelo explicar el trabajo, lo suelen ellos practicar y en la siguiente clase es solo observar el resultado. Seguimos ensayando o cambiamos de trabajo, según el nivel de optimización que ha tenido ese trabajo.

Parte Nº2: Preguntas de orden general a los docentes

I. Sistema de ideas sobre el currículo oficial

1. ¿Cuál es su opinión sobre el currículo para la asignatura de Educación Artística-Música que ha dispuesto la LOMCE?

16 min 55 s. Pienso que los objetivos y contenidos están bastante bien, lo que considero totalmente deficiente es el poco apoyo a nivel de tiempo. Yo empecé a trabajar con dos sesiones a la semana de 50 minutos y actualmente estoy con una sesión de 45 minutos. Eso es lo más negativo según yo. Luego, a nivel curricular, tienes bastante libertad para buscarte tus cosas y el tema del canto me encanta, he metido por ahí muchas cosas porque tienes cierta libertad para poder hacerlo, pero lo que más me agobia o lo más negativo es la reducción de tiempo que ha habido progresivamente.

2. ¿Cómo valora la respuesta curricular que ha implementado la Comunidad Autónoma?

18 min 18 s. La respuesta es lo mismo que te he venido diciendo ahora. Yo, he sentido reducido mi horario, mi horario para los niños. Me has visto que estaba haciendo ahora una clase de Valores para completar el horario y luego realmente, completo mi horario curricular con los ensayos de coro que tengo fuera del horario escolar. Tengo 4 horas que hago, que me las aprobaron desde Pamplona, es decir, el Colegio pidió para que me dieran esas horas para trabajar con los chicos en un coro que tengo. Pues eso, me genera cierta satisfacción de la deficiencia que hay a nivel de horario, pues mira, eso se compensa un poquito.

II. Sistema de ideas sobre el contexto laboral

1. ¿Siente usted que la Dirección del Centro y sus colegas apoyan su trabajo docente? ¿Por qué?

2. ¿Piensa que la Educación Artística y, particularmente la Educación Musical, se valoran en su comunidad escolar (compañeros, Dirección, padres y tutores, estudiantes, etc.)? ¿Por qué?

19 min 44 s. Sí, por ejemplo, con el tema del coro han estado siempre detrás (la Dirección del Centro). Han luchado en Pamplona para que me pusieran esas horas dentro de mi horario. Luego, al nivel de clase, tengo lo que quiero, tengo una clase estupenda, la he tenido de siempre. Hace poco les dije "oye cambiarme las mesas por unas con sillas con pala" porque aquí tenemos ensayo de coro y tenía que estar todos los días sacando las mesas y poniendo sillas y rápidamente… vamos, que si me siento respaldado.

20 min 42 s. (A mis colegas) el tema del coro les costó eh, les costó porque al principio bajaban en los recreos los chavales y luego subían cinco minutos tarde, pero bueno, eso se solucionó. Ahora mismo estamos preparando el festival de navidad y, lógicamente lo prepara el profesor de música. Pues mira,

"oye, os parece que los profesores cantemos una canción" bueno, estamos ensayando una canción, bueno, la mayoría, no todos quieren cantar. Luego, les he pedido también preparar un monologo con los chavales, etc.

21 min 57 s. Quizás principalmente por el tema de la música, sí. Me han parado muchísimos padres que llevan a los chicos al instituto y me han parado "¡oih! Que me ha sacado el chico en música un 9", "que ha visto que vienen otros de por ahí que no tienen ni idea". Con esos comentarios, también te sientes halagado, que quieres que diga. Es una satisfacción. Con el tema del coro, ahora mismo tenemos 100 chavales. 50 de primaria y 50 de secundaria. Hay un volumen de gente con cierto compromiso. Ahora nos vamos a Bayona, el año pasado estuvimos en Sevilla. Se van los padres con nosotros, entonces hay una convivencia, es una pyma.

III. Perfil didáctico del docente

1. ¿Qué bloque musical (Escucha, Interpretación o Danza y movimiento corporal) usted prioriza en su instrucción musical?

23 min 25 s. Pues quizás, si me pongo a pensar en el tiempo que dedico, pues igual la interpretación con el instrumento, porque ahí veo muchas cosas en conjunto, veo la interpretación instrumental, pero veo el lenguaje musical también. Luego, podríamos hablar de la expresión corporal, como se compartan las personas cuando salimos al espacio. Luego también la discriminación auditiva, suelo hacer ejercicios con notas, si sube si baja, incluso orales, empezando con notas acompañados de movimientos y luego quitarles la mano. Pero igual en la pregunta, quizás la interpretación con instrumento… si me pongo a pensar en el tiempo que dedico igual sería lo que más.

2. ¿Cómo contextualiza o concreta la gestión de la clase en el grupo que he podido observar en relación con medios materiales, características de los estudiantes, diversidad cultural, etc.? ¿Qué elementos culturales del contexto incorpora en su programa académico?

25 min 10 s. Algunas veces, pero no de forma asidua, cuando tocamos temas de familias de instrumentos, etc. Si que, aprovechando que hay gente de distintos países, comentar igual que me traigan un instrumento propio de su país, algunos me han traído flauta de pan, árabes me han traído… no recuerdo exactamente… los exponen a los compañeros. Pero, la verdad, de forma asidua, no.

26 min 01 s. De la cultura navarra solemos hacer a final de curso, solemos trabajar el baile de la Era, que es propio de aquí, que lo suelen cantar y bailar en fiestas. Por eso, por allá por mayo, trabajamos parte de la clase. Porque es lo que te digo, yo en las clases nunca me centro en nada concreto, o sea, suelo planificar 10 minutos, 7 minutos u 8 minutos a esto, con el fin de tocar. A final de curso, solemos trabajar algún baile.

3. ¿En qué corrientes teóricas y métodos usted fundamenta su actuar pedagógico? ¿Quiénes son sus referentes en la educación musical?

26 min 54 s. Orff, sí que me centro bastante a nivel de ritmos. Ködaly, pero concretamente en una no hago, poquito de diversidad.

27 min 18 s. Yo tuve un referente, luego me he ido alejando un poco (ríe)... Javier Aznárez. Yo cuando saqué las oposiciones, esa forma de ver la música, el me encanto. De hecho, las oposiciones las saque leyéndome libros de él, realmente porque me encantaba. Aprendizajes significativos, todo, pequeños aprendizajes todos significativos. Que haya una cadena siempre unida de lo que estás haciendo cada día. Que tenga una relación entre lo de un día con lo

de otro, e ir creciendo. En todos los aspectos, discriminación auditiva, empezábamos con cascabel, campana, tal. Luego no íbamos a campanas muy separadas sonoramente, luego nos íbamos a campanas más juntitas, luego nos íbamos a sonidos determinados afinados, luego de una tesitura amplia, luego de sonidos más cortitos. Te puedo decir que ese fue un referente mío durante mucho tiempo. Luego, te vas alejando no porque no estés de acuerdo con él, sino porque vas descubriendo otras cosas también que las haces tuyas.

4. ¿Cuál es la misión de la educación musical en el currículo escolar?

29 min 28 s. Dotar o ayudarles a los niños de una serie de habilidades – fíjate, habilidades a la hora de cantar, escuchar e interpretar - para que, posteriormente, en su vida disfruten de la música. Para que escuchen a un tenor o una soprano y no se estén riendo… descubrirles una serie de cosas. Luego, hay algunos que se lanzan más seriamente por la música, pues estupendo. Pero quiero decir, sobretodo a la gran mayoría, dotarles de una serie de habilidades para que puedan disfrutar de la música en todos sus aspectos.

IV. Comentarios de cierre

1. ¿Piensas que esta investigación es importante?

30 min 31 s. Sí. De hecho, por eso di mi conformidad. La universidad es el laboratorio que nos da ciertas orientaciones, por lo tanto, en la medida que yo pueda colaborar para ello, pues me parece estupendo y estoy encantado. Si puedes poner un granito de arena en investigar, a ver como podemos mejorar en la educación musical, ese sitio es la universidad y yo, encantado de colaborar.

Profesor 2

Tiempo de duración de la entrevista: 0 h 18 min 5 s

Parte 1. Preguntas orientadas a la clase observada

I. Identificación

1. ¿Qué elementos curriculares considera para planificar la clase?

Bueno, pues trabajo bastante el lenguaje musical. Voy un poco por curso. En primero son todos experiencias a través del cuerpo, juegos y así. En segundo comienzo con lenguaje musical, más todo lo anterior… y audiciones, sin entrar demasiado en historia de la música, pero si audiciones. En tercero empezamos a trabajar la flauta, que es lo que más hacemos junto al lenguaje musical y lo anterior. En cuarto, empiezo a meter más cosas de teoría, más lo anterior, la flauta ya empieza a ser una rutina. En quinto y en sexto intento que ya sea un poco disfrutar de todo lo que ya han aprendido con la flauta, porque siempre les cuesta muchísimo, muchísimo y, el lenguaje musical les cuesta una barbaridad. Y bueno, todo, siempre con juegos, empezamos la clase y acabamos con actividades más lúdicas.

1.1. ¿Cómo los contextualiza?

01 min 59 s. Pues a veces, como ves, tengo carpetas de sugerencias. Doy a todos en inglés, menos en sexto que doy en castellano y, a veces, me ponen ahí las cosas que les gusta. Intento, no siempre se puede, que todo lo que hacemos les guste. Los juegos con movimiento son con música moderna para que les guste. He llegado a hacer, pero me resulta un poco difícil, darles varias partituras y que cada uno elija la que quiera y, bueno, intento sobretodo que les guste. Las canciones igualmente de su entorno, de la radio.

2. ¿Qué aprendizajes espera evaluar en sus estudiantes?

02 min 41 s. El ritmo, el ritmo corporal y la flauta y siempre, absolutamente siempre, la actitud, fundamental para mí. La flauta en el fondo es lenguaje musical porque estás leyendo notas, están midiendo y, además, lo están interpretando con la flauta, pero vamos, el lenguaje musical está muy presente.

II. Evaluación

1. ¿Qué criterios e instrumentos utiliza en la evaluación sumativa? Y

03 min 29 s. La observación. No te voy a decir diaria, pero si tengo un registro. La actitud de verdad es importantísimo y que traigan el material. Apunto todos los días en mi cuaderno y el que no trae (el material) no puede aprobar.

1.1. ¿qué porcentajes atribuye a los distintos indicadores?

04 min 17 s. Cambian en cada nivel. La actitud cuesta un 40% y el resto pues los contenidos y el esfuerzo. La verdad que la música, aquí, no está valorada, entonces, solamente con que traigan el material a veces ya estoy… Entonces, con que vengan con el material y con una actitud de querer aprender es que ya me basta. Pero el resto de profesores tampoco le da importancia. En lenguaje musical sí, en este curso en sexto, la flauta. Un buen sonido, una buena interpretación, que está tan unido al lenguaje musical.

2. De estos criterios e instrumentos, ¿cuáles son según su opinión esenciales para poder evaluar el aprendizaje de sus estudiantes? ¿Por qué?

05 min 55 s. Que sepan leer las notas, que sepan leer ritmos, luego les hago un poquito de teoría. Conceptos de teoría – crescendo, decrescendo, accelerando, piannisimo – conceptos así un poco básicos que quiero que cuando vayan a un concierto y sean más mayores, pues les suene por lo menos. Y luego también, me parece fundamental estudiar algunos compositores clásicos, como Mozart. Con Mozart voy a empezar ya.

3. El proceso formativo para la evaluación formativa ¿es posible cuantificarlo?

07 min 09 s. Sobretodo la actitud, con venir con material, participar.

III. Ayuda

1. ¿Piensa usted que ha brindado la ayuda necesaria a todos sus alumnos? ¿Por qué?

07 min 27 s. No, porque no puedo. En una sesión de 45 minutos, puedo ayudar un poco corrigiendo y así, pero el que no trabaja nada, no puedo estar la clase dedicada a él, debería, pero ¿y el resto?

2. ¿Considera que las ayudas requeridas por los estudiantes responden a los aprendizajes evaluables predeterminados durante la planificación curricular?

07 min 49 s. Si, porque si les voy a ayudar, ayudarles en ese sentido o no.

IV. Autoevaluación

1. Ahora usted va a realizar un ejercicio de autoevaluación: ¿Cuáles han sido los elementos positivos y negativos que han afectado a la sesión observada? ¿Por qué?

08 min 09 s. Es una de las mejores clases del colegio, de verdad, de las mejores, pero hoy, no sé si porque ha nevado o por qué, estaban muy revoltosos. O sea, no ha sido una realidad total yo creo.

Parte Nº2: Preguntas de orden general a los docentes

I. Sistema de ideas sobre el currículo oficial

1. ¿Cuál es su opinión sobre el currículo para la asignatura de Educación Artística-Música que ha dispuesto la LOMCE?

08 min 41 s. Es tan amplio, en música se puede hacer tanto, tanto, tanto, tanto y con una hora pedagógica es imposible. Pues, al final cojo lo que a mi me sirve, lo que a mí me gusta - porque si a mi me gusta lo voy a transmitir mejor - y lo que llevo haciendo, que me ha funcionado durante estos años de docencia.

2. ¿Cómo valora la respuesta curricular que ha implementado la Comunidad Autónoma?

09 min 07 s. Bien, siempre que sea acercar más a la cultura, mejor que… más cercano a ellos incluso. Aquí sigue siendo obligatoria (la asignatura de música), en este colegio sigue siendo obligatorio.

II. Sistema de ideas sobre el contexto laboral

1. ¿Siente usted que la Dirección del Centro y sus colegas apoyan su trabajo docente? ¿Por qué?

09 min 38 s. La Dirección que está actualmente, creo que sí, pero te diría que de las pocas. No, no se valora. Esta Dirección este año ha empezado. No puedo dar ningún ejemplo, pero lo noto en las conversaciones que hemos tenido y así, noto que sí, que la artística les da importancia. Pero, insisto, la única. De hecho, yo tenía una clase antes, mucho más amplia y me la quitaron y pusieron una biblioteca. O sea, la música no…

10 min 15 s. (En los colegas) hay de todo. Hay algunos que si y hay otros que me piden "apruébale, por favor, que es que en mi asignatura lo voy a suspender y así no suspende tantos". Eso pasa también. Pero hay quien si eh. Es que se mezcla la asignatura con la persona, o sea, a mi de apoyarme, sí, en todo; pero

yo veo que igual "oye te voy a sacar estos alumnos que voy a hacerles un examen". En general sí y se respeta, cuando hay excursiones, no se ponen excursiones cuando están en música. Si tienen que salir a apoyo o alguna cosa, no salen cuando hay música. O sea, en general sí, pero yo veo que no es una asignatura como el resto de asignaturas del colegio.

2. ¿Piensa que la Educación Artística y, particularmente la Educación Musical, se valoran en su comunidad escolar (compañeros, Dirección, padres y tutores, estudiantes, etc.)? ¿Por qué?

11 min 05 s. No mucho, no. No, no. Y por los padres menos. Pues prefieren que suspenda música a que suspenda matemáticas, por poner un ejemplo. Estoy hablando muuuy en general, muy en general. Hay padres que están preocupados, pero allá nunca, incluso cuando tienen tutorías con los profesores, preguntan "¿Qué tal en música?" eso pasa también. Pero por norma general, no.

11 min 34 s. Los chicos, no sé si lo valoran… no, no lo valoran. Vienen y se lo pasan bien. Yo creo que ya está asentado así pues, que la música es una asignatura – no sé cómo decirlo – una María que se dice aquí, una asignatura pa' pasarlo bien, estar a gusto, a relajarme del resto de asignaturas troncales.

III. Perfil didáctico del docente

1. ¿Qué bloque musical (Escucha, Interpretación o Danza y movimiento corporal) usted prioriza en su instrucción musical?

12 min 07 s. Hago de todo. Quizás, con el paso a secundaria. El instrumento les exigen mucho en el secundario, intento igual hacer hincapié en la flauta.

2. ¿Cómo contextualiza o concreta la gestión de la clase en el grupo que he podido observar en relación con medios materiales, características de los

estudiantes, diversidad cultural, etc.? ¿Qué elementos culturales del contexto incorpora en su programa académico?

12 min 37 s. No la contextualizo. Hago algo muy general. Quiero decir, no sé si es la pregunta, no pongo música de determinados países, es muy general. O música clásica o música actual, pero… A veces en carnavales hacemos las danzas de carnaval, uhm… Lo que te digo, les hablo de La Pamplonesa, les hablo de música de aquí, pero no entro en ninguna cultura concreta.

2.1. ¿Lo de aquí lo tratas de potenciar con frecuencia?

13 min 33 s. No, porque… trabajo el resto de… no sé. Les hablo puntualmente para que conozcan, pero no, no lo hago, no sé, no sé por qué la verdad.

2.2. ¿Tus actividades didácticas las adaptas a la realidad de los chicos?

14 min 18 s. No, yo tengo el currículum que sigo y, no me adapto a ellos. A ver, me adapto a sus gustos, a sus sugerencias, a que ellos pongan cosas, a que les suene la música que trabajamos con los ejercicios de expresión corporal, en ese sentido sí. Pero a todos los evalúo igual y el que necesitara refuerzo, si que le preparo una actividad adicional extra, el que va a conservatorio trae el instrumento viene, lo toca y lo muestra, pero a la hora de evaluar, evalúo igual. El (rendimiento en el) movimiento corporal y la escucha lo veo y la flauta no, necesito escuchar de uno en uno.

3. ¿En qué corrientes teóricas y métodos usted fundamenta su actuar pedagógico? ¿Quiénes son sus referentes en la educación musical?

15 min 43 s. Cuando empecé, si que cogía cosas de Willems, de Dalcroze, pero al final, después de tantos años, he cogido cosas que me han servido. Le estaba contando a mi compañera, me fue expresamente a Oxford, en Inglaterra, a una librería que había enorme de música en inglés porque, porque

yo doy música en inglés. Al final hago, lo que a mi me gusta, porque creo que se transmite mejor. Pero no puedo decir que siga una corriente, no lo hago, pero si cojo cosas.

16 min 25 s. No (no tiene referentes teóricos ni profesores de música que hayan sido determinantes en su vida). Mozart, Tchaikovsky, Vivaldi (como compositores predilectos).

4. ¿Cuál es la misión de la educación musical en el currículo escolar?

16 min 58 s. Pues yo creo, tener las nociones básicas de la música, de conceptos y, un poco desinhibirse y romper la rutina y el estar quietos en su clase, el sentir la música con el cuerpo. El vivenciar, o sea, que no solo pasar por aquí, sino pasar por el cuerpo.

IV. Comentarios de cierre

1. ¿Piensas que esta investigación es importante?

17 min 2 s. Sí, me parece muy importante. Siempre que se pueda ayudar, si alguien me pide ayuda como prácticas, pues encantada. Pero luego, si recibo un resumen del estudio, estaría encantada. Para ver si coincide mi realidad, con el resto de profesores de música.

Profesor 3

Tiempo de duración de la entrevista: 0 h 24 min 39 s

Parte 1. Preguntas orientadas a la clase observada

I. Identificación

1. ¿Qué elementos curriculares considera para planificar la clase?

Nosotros nos basamos en todos los currículos de Navarra. Todos los estándares de evaluación. Ya tenemos sistematizados cada sesión lo que entra y cada unidad lo que entra. Nos basamos directamente en los estándares del currículo de Navarra. Por lo menos el mínimo, aunque luego amplié, pero el mínimo debe estar.

1.1. ¿Cómo los contextualiza?

01 min 20 s. Tu tienes que ver, un poco, lo que te pide el currículo. Luego, ves la trayectoria que tienen los chavales, lo que han trabajado y lo que saben, no puedes pedir algo que no… que sea ajeno a ellos. Está clase en particular (clase observada), estábamos trabajando el tema de la voz, entonces bueno, ves sus gustos personales. Yo no habría escogido las canciones que han elegido ellos. Ves algo que a ellos les motive y que quieran hacerlo, al final, intentas bajar al contexto real de ellos.

2. ¿Qué aprendizajes espera evaluar en sus estudiantes?

02 min 02 s. Toda esta unidad, que hemos estado trabajando, empezamos hablando de la voz, cómo se forma la voz, cómo se proyecta la voz, o sea, hay un estudio detrás. Hemos estado trabajando la respiración, como el tipo de respiración al hablar, al cantar, al dormir no, todo. Estuvimos trabajando el tipo de voz, la clasificación de las voces dentro del coro y las voces humanas.

Por último, estuvimos trabajando cómo se trabaja la partitura, cómo se pone la letra dentro de una partitura y, por último, ya era, cantar. Entonces, ha sido proceso desde, qué es la voz, cómo se organiza como tal, hasta la tarea final que es cantar. Llevamos desde comienzo de curso (en esta unidad) porque es muy grande, al final, en vez de hacer unidades muy pequeñitas, preferí hacer un proyecto general, donde trabajar todo.

II. Evaluación

1. ¿Qué criterios e instrumentos utiliza en la evaluación sumativa? Y

03 min 12 s. Metimos una sesión de flauta también, entonces tengo una nota que es flauta y como han trabajado una partitura. Tengo una nota también de cómo ellos han puesto la letra a una partitura de una canción, que es por grupos, eso también va para nota. Tengo la nota, de lo que yo he ido apuntándome que han cantado cada grupo y lo que los alumnos también han valorado, voy a hacer una mezcla. Otra nota va a ser lo que cada niño a evaluado de sus compañeros, para ver en qué se han fijado cuando han evaluado y luego, tendré una nota final de un examen escrito. Todo, toda esa nota, va para la nota final.

3.1. ¿Qué porcentajes atribuye a los distintos indicadores?

03 min 55 s. La nota final de música es el 50% de artística en general. Al final, todo entra dentro del mismo saco. Y bueno, hay niños con educación especial, había tres niños a los que también voy, o sea, mínimo el esfuerzo es cualitativamente. Y luego, lo que hay es cuantitativo, pero siempre queda un margen de cualitativo. Es decir, espera, uno a uno y por qué y cómo y…

2. De estos criterios e instrumentos, ¿cuáles son según su opinión esenciales para poder evaluar el aprendizaje de sus estudiantes? ¿Por qué?

05 min 09 s. Yo creo que al final todos tienen su importancia, escalonadamente, en progresión, hasta el culmen final. No creo que pudiese haber hecho hoy, lo que quería hacer, el final del concurso de voz sin haber trabajado antes lo otro. Por eso yo no creo que haya uno más importante que otro, creo que va sumando.

3. El proceso formativo para la evaluación formativa ¿es posible cuantificarlo?

05 min 45 s. Si te habéis dado cuenta, a un grupo le he dicho "me habéis sorprendido", yo los había visto ensayar y era una patata lo que estaban haciendo y, hoy, he visto esa mejoría, ese avance, pues eso yo lo tomo en cuenta. O sea, yo si creo que hay una valoración cualitativa, que la tomo en cuenta al final. Como tomo en cuenta a esos tres niños que son de educación especial, estos no van a cantar, mucho es que estén participando actuando y queriendo, y hay una niña que hoy no se ha atrevido a cantar por vergüenza y otros problemillas, yo quería que cantara, para aplaudirla. Ella está de voluntaria, ella ha querido ayudar a los tres para que bailen, en vez de cantar, entonces, todo eso yo también lo tengo. Yo eso lo tomo como algo positivo en una nota… me da igual que lo hagan bien o mal, pero yo eso lo valoro. Al final, yo creo que en música hay muchas cosas que valorar, aparte de lo formal, cuadriculado, no. Yo creo que la música es mucho más.

III. Ayuda

1. ¿Piensa usted que ha brindado la ayuda necesaria a todos sus alumnos? ¿Por qué?

07 min 22 s. Es muy difícil llegar a todos exactamente igual, porque unos te reclaman más atención; la sesión es muy cortita y… me gustaría llegar a más.

2. ¿Considera que las ayudas requeridas por los estudiantes responden a los aprendizajes evaluables predeterminados durante la planificación curricular?

07 min 51 s. Yo creo que sí, yo creo que vamos un poco a la par, lo que ellos me piden, yo enseño. Yo creo que vamos un poco agranando las cosas, yo creo que sí.

IV. Autoevaluación

1. Ahora usted va a realizar un ejercicio de autoevaluación: ¿Cuáles han sido los elementos positivos y negativos que han afectado a la sesión observada? ¿Por qué?

08 min 12 s. Como negativo, es el sitio (aula tradicional). Si hubiésemos hecho esto aquí (aula de música), habría sido todo más limpio, más ordenado, pero ese aparato no me funcionaba (proyector) al probarlo en el recreo. Eso es lo negativo a mejorar. Mi sitio era este, pero ya deben estar arreglando el aparato… Los chavales estaban muy nerviosos y, entonces bueno, ha salido alterado y en eso si que hay que mejorar, porque entrar a una clase a última hora y encontrarlos a todos alocados, me hubiese gustado haberlos parao' antes, quizás yo también estaba un poco nerviosa, hay que decirlo. Pero creo que lo que se intenta, que estén en la actividad y que quieran cantar ya es todo un logro. No todos quieren cantar y que otros los miren, entonces, yo estoy satisfecha en el proceso que hemos llegado y lo que hoy hemos hecho, que es cantar delante de otros y que te valoren. Que te hagan un juicio es muy difícil y a nadie nos gusta. De eso estoy satisfecha, sí. En lo positivo yo estoy muy contenta porque se han interesado ellos, han sacao' las canciones, se han puesto muchísimo interés. A mi que, en el curso, los chicos hayan decidido vestirse y arreglarse pa' cantar la canción, a mí, por su parte… estoy muy contenta con eso.

Parte Nº2: Preguntas de orden general a los docentes

I. Sistema de ideas sobre el currículo oficial

1. ¿Cuál es su opinión sobre el currículo para la asignatura de Educación Artística-Música que ha dispuesto la LOMCE?

10 min 06 s. Yo creo que es un currículo muy exigente, muy amplio, que abarca muchas cosas, para el poco tiempo que tenemos; y pa' los pocos recursos que tenemos como profesores de música. Me parece que pide mucho, sí, pide mucho. Claro que se puede luego hacer los apaños, pero yo creo que es muy exigente y que abarca mucho pa'l poco tiempo. Me parece muy bien que existan tres ejes, pero es que no da tiempo. A mi me gustaría poder bailar, me gustaría poder interpretar mucho más, pero es que al final, no se puede… harían falta dos horas (ríe)

2. ¿Cómo valora la respuesta curricular que ha implementado la Comunidad Autónoma?

10 min 58 s. Bueno, tampoco hay muchos cambios a lo que había. Opino lo mismo que antes. Es mucho, para poco.

II. Sistema de ideas sobre el contexto laboral

1. ¿Siente usted que la Dirección del Centro y sus colegas apoyan su trabajo docente? ¿Por qué?

11 min 17 s. Si, además a mí, personalmente, a mí me quieren mucho. Entonces, soy la de música, entre otras cosas. Yo creo que, si me valoran, además me piden ayuda pa' muchas cosas. Entonces, si me siento valorada y apoyada. La infraestructura mínima la hay, pero si que es verdad, reconozco el centro que tenemos, las posibilidades que tenemos en este centro y sé que no puedo ser genio y pedir mucho más. Aunque siempre me dicen "¿qué

necesitas?", pero bueno, si tuviéramos más, haríamos más cosas (ríe). Este centro atiende a un nivel social medio bajo y hay muchísimos problemas de niños de muchos niveles muy bajos y de familias muy estructuras, de niveles económicos pues, muy poco pudientes. Entonces, tampoco podemos exigirles, ni pedirles muchas cosas, por mucho la flauta, que la tienen cada uno. De tercero a sexto, cada uno tiene su flauta. Una de las cosas que yo pido es que traigan su material (los estudiantes), entonces, no puedo ponerles un negativo por traer o no traer, pero si cuando trabajan y no lo tienen, al final no aprenden, es un cero al final, entonces, yo tengo (flautas), pero intento no darles.

2. ¿Piensa que la Educación Artística y, particularmente la Educación Musical, se valoran en su comunidad escolar (compañeros, Dirección, padres y tutores, estudiantes, etc.)? ¿Por qué?

13 min 09 s. Yo creo que se valora, pero al final, no deja de ser una asignatura de segunda. Quizás Lengua, mates, inglés y luego está ya el resto y entre ellas, creo que está la música. Pero nunca nadie me ha dicho, ni lo ha tratado de menos, ni me han quitado importancia por dictar esa asignatura. De hecho, si yo mando una nota desde música (a los padres y/o tutores) nunca nadie, en este tiempo que llevo, nunca me han dicho "es que música no sirve pa' nada" no, no. Igual lo piensan, pero no me lo han dicho.

III. Perfil didáctico del docente

1. ¿Qué bloque musical (Escucha, Interpretación o Danza y movimiento corporal) usted prioriza en su instrucción musical?

14 min 07 s. Pues yo creo que la escucha y la interpretación son de las dos cosas que más trabajo. La escucha porque partes de ahí, partes de escuchar, de conocer y de interiorizar. Y la interpretación, ya sea rítmica o instrumental de Orff o la flauta, finalmente el niño tiene que sacar lo que está escuchando y

aprendiendo. Yo creo que esas dos cosas. La danza intento con los más pequeñitos. Una forma de interpretar para ellos, entonces, pequeños ritmos, pequeñas cosicas. Varía un poco en función de la edad, pero con los más mayores, las dos primeras. Con los mayores no he hecho danza, ni voy a hacer danza (ríe)… bueno, perdona, hay un bloque de carnaval que suele ir variando, que hacemos músicas donde se disfrazan de un tema, entonces, tienen que bailarme de lo que vayan disfrazaos, ya sea el rock, el vals o ya sea… depende del disfraz que hayan elegido para hacer el tipo de música. Entonces, yo si que les enseño un poquito. Eso es todo lo que sexto hace de danza.

2. ¿Cómo contextualiza o concreta la gestión de la clase en el grupo que he podido observar en relación con medios materiales, características de los estudiantes, diversidad cultural, etc.? ¿Qué elementos culturales del contexto incorpora en su programa académico?

16 min 07 s. Yo creo que al final eso es muy difícil. Yo creo que no siempre piensas en eso. Tu cuando planificas, tienes tu planificación y creo, además, que como esa realidad en este colegio está desde siempre, yo creo que tampoco lo piensas concretamente como contextualizar. Por ejemplo, con los niños que tienen necesidades educativas, intentas adaptar lo que estás trabajando para ellos, quizás lo más importante porque tienen necesidades especiales muy concretas. El resto, pues no sé, yo creo que la música es para todos los mismos, no creo que haya que contextualizar demasiado concretamente. En sexto no meto (cosas culturales locales), en tercero y cuarto si metía más lo que es el zortxico y otro tipo de bailes, regionales de aquí, en esos dos cursos. Pero el tiempo no da pa' todo, tienes un montón de cosas y la hora se te va y, si tu intentas abarcar mucho y no concretas, al final, no haces nada (ríe). Entonces, lo que yo tengo organizado, tercero y cuarto lo regional, sexto tengo la música del mundo… hay que organizarse, no se puede hacer todo en todo.

3. ¿En qué corrientes teóricas y métodos usted fundamenta su actuar pedagógico? ¿Quiénes son sus referentes en la educación musical?

18 min 00 s. No te sé contestar. No me sigo por alguno en concreto, yo creo que hago un poco popurrí, yo creo que aquellas cosas que te gustan y que ves que funcionan, las aplicas. Y yo creo que hay otras que te salen por instinto y por intuición y después dices "buah, mira, esto es lo que hacía Ködaly". Ah, pero instrumental Orff, eso sí que utilizo todo lo que puedo, eso me gusta. Pero no tengo un método… Y luego cuando trabajas con materiales ya didácticos, con libros y cosas ahí intentas meter tus cosas. Trabajas muchos métodos sin caer en la cuenta.

18 min 47 s. No, no tengo ningún referente teórico que diga "oh, me encanta esto". En el colegio donde yo estudié… fíjate, yo creo que las cosas se te quedan a ti marcadas. Entonces, hay muchas veces que veo a mi profesora de colegio de pequeña, lo que ella hacía, lo aplico y me acuerdo y lo hago no. U otro compañero que tuve, entonces, no es que tenga un referente, porque son personas desconocidas, no puedo decirte es un… pero me gusta. Tengo también una amiga que toca la viola, que toca en la orquesta de aquí y, alguna vez, que ella me ha explicado a mi música, la forma en qué ella me ha explicado me ha gustado para enseñárselo a otro. Eso, por ejemplo, lo tengo, son vivencias y yo creo que al final uno parte de vivencias personales y aplicarlas a otros, entonces, no tengo un referente, pero si tengo matices de uno y otro.

4. ¿Cuál es la misión de la educación musical en el currículo escolar?

20 min 32 s. Yo creo que hay dimensiones del ser humano, que las tengo sin trabajar, sin estudiar y sin desarrollar. Que aparte de la dimensión matemática, de lengua y todo, para mi hay dos dimensiones, la música o musical y la religiosa, la espiritual, que son como bandos que van muy unidos, me parece

a mí, que es el dejar el alma, el ser humano, el desarrollarse y soñar… Yo creo que la música, además de romperte la cabeza, porque todo lo que es lenguaje musical es matemáticas, pura y dura, creo que es un aspecto que, para el alumno, lo ayuda a desarrollarse, a ser más libre. La actuación de hoy, los chicos han hecho lo que han querido. Yo los he dejado, yo no les he impuesto, ellos han elegido lo que han querido y no les he dicho que no, porque yo creo que, si los dejas, los niños se explayan, lo viven. Entonces, me parece que la música tiene esa función en el desarrollo de un niño - abrir, desarrollar, experimentar – un mundo que hoy está muy cuadriculado. Que tengan ese ámbito de poder bailar, porque los niños pequeños me dicen ¡que les encanta! la música, porque hemos bailao, hemos cantao, hemos… Entonces, yo creo que es importante. La música tiene que orientarse a la formación integral, sobretodo cuando sabes que no se van a dedicar a la música. Yo no doy una clase de música para que se hagan violinistas, pianista. No, yo creo que la música tiene que ser integral.

IV. Comentarios de cierre

1. ¿Piensas que esta investigación es importante?

23 min 23 s. Me ha sorprendido está investigación porque yo creo que nos tienen muy abandonados a los de la música. Por eso he aceptado, me parece importante ver desde donde se hace la música, cual es la motivación del porque se hace. Yo creo que es importante que reflexionemos e importante cambiemos o que mejoremos, me parece que nos hemos movido poco por inercia. Me parece que es interesante, sí. Me he sentido por otra parte, respaldada, apoyada, acompañada en decir “oye, nos interesa lo que estás haciendo” y he dicho “venga” (ríe). Si puedo ayudar en algo, ojalá pudiera ayudar en algo, o a mi me pueden ayudar luego, también.

Appendix 13. Participation's Certificate for Schools

El grupo de investigación: *Educación, desarrollo profesional y desarrollo social*, de la Universidad Pública de Navarra, Departamento de Psicología y pedagogía, **HACE CONSTAR** que:

El centro educativo_____, ha participado en la fase experimental de la investigación: ***La Motivación del profesorado en Educación Artístico-musical en Educación Primaria: Un estudio desde la Teoría de la Autodeterminación***, realizada con uno los miembros del proyecto: el profesor Rolando Ángel Alvarado.

Su participación concreta ha consistido en posibilitar la recogida de datos vía cuestionario y observación directa *in situ*, en el primer semestre del curso escolar 2017-2018, en las fechas y horas que el centro estimó convenientes.

Agradecemos a dicha institución educativa su participación en esta investigación y su gran apoyo, desde su compromiso educativo y su interés por la mejora en la enseñanza.

Se extiende la presente para los fines que se estimen pertinentes.

En Pamplona, a 20 de noviembre de 2017

_____

Responsable del Grupo de Investigación

Appendix 14. Results' Report of Doctoral Thesis for Schools

Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea

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INFORME DE RESULTADOS GENERALES OBTENIDOS EN INVESTIGACIÓN PARTICIPANTE

Estimado/a Director/a de la IE: _____

El grupo de investigación: Educación, desarrollo profesional y desarrollo social, de la Universidad Pública de Navarra, Departamento de Ciencias Humanas y de la Educación, informa que en la investigación titulada **"La motivación del profesorado en Educación Artístico-musical en Educación Primaria: Un estudio desde la Teoría de la Autodeterminación"**, en la cual vuestra institución educativa ha tenido a bien participar, se han obtenido los siguientes resultados:

A partir de una muestra nacional integrada por 660 docentes que no imparten la Educación Artístico-musical en Educación Primaria y otros 73 que sí dictan aquella asignatura, se ha demostrado que entre ambos grupos no existen diferencias estadísticamente significativas en la motivación circunscrita al trabajo didáctico en el aula. Sin embargo, si existen pequeñas diferencias prácticas entre ambos conglomerados, siendo el profesorado de música el que reporta menor motivación en lo que respecta al trabajo didáctico en el aula.

Esas pequeñas diferencias prácticas han tenido implicaciones estadísticas al medir la autodeterminación docente, la que se entiende en el

marco del trabajo de aula como la capacidad de regular el comportamiento en función del placer percibido en la actividad que se realiza. En concreto, el profesorado de música no exhibe comportamientos autodeterminados, mientras que el otro grupo docente sí actúa en autodeterminación. Al profundizar en las causas de estas diferencias, se ha observado que factores contextuales están inhibiendo la autodeterminación en el profesorado de música.

En primer lugar, la eliminación de la Educación Artística del currículo troncal ha tenido implicancias negativas en la motivación del profesorado de música porque éstos perciben menos capacidad para actuar en autonomía. Por ejemplo, aquellos docentes reconocen que en términos curriculares tienen libertad para diseñar actividades didácticas, pero aquella autonomía se ve muy limitada por el escaso tiempo lectivo que se dispone para la asignatura de Educación Artístico-musical. En segundo lugar, la motivación del profesorado de música en contextos de aula se ve negativamente afectada por los comentarios despectivos que expresan algunos miembros del grupo de pares hacia el rol que cumple la educación musical en el currículo escolar. El menosprecio a la educación musical, como también la trivialización de la asignatura mermaría el estatus profesional percibido del profesorado de música. Por lo tanto, los factores del contexto incidirían en las creencias personales del magisterio.

En aquellos contextos, el profesorado de música experimenta una soledad laboral, porque no consigue establecer vínculos didácticos con sus pares. Este aislamiento es reforzado por la cultura de la estandarización en la educación porque, en el marco de los programas de formación continua para mejorar el desempeño instruccional y evaluativo, el profesorado de música percibe que todos esos nuevos conocimientos no son ajustables a su realidad pedagógica. Por lo tanto, se incrementa la brecha didáctica entre el

profesorado musical con sus pares en contextos donde la educación centrada en la eficiencia predomina. La propuesta técnica para corregir, subsanar o evitar dichas situaciones está ligada a la reformulación del modelo educativo que rige en la institución. En conformidad a lo establecido por la Unesco, es aconsejable que los centros educativos acojan modelos pedagógicos de corte humanista, ya que estos asegurarían que la comunidad escolar respete las distintas áreas del conocimiento a través de un modelo holístico que se implica en la formación integral del cuerpo estudiantil.

Con respecto a factores contextuales del aula, la motivación del profesorado de música se vería reducida por los estilos de enseñanza. Específicamente, una enseñanza que aboga por la entrega de conocimientos musicológicos, desde una perspectiva centrada en las competencias personales, genera una barrera afectiva entre el profesorado y los estudiantes. Al contrario, un modelo pedagógico que garantiza la interacción didáctica entre un estudiante y su contexto fortalece el vínculo afectivo entre el profesorado y los estudiantes. El debilitamiento o fortalecimiento del vínculo afectivo incide directamente en las creencias personales del profesorado. Por lo tanto, es recomendable que los centros educativos implementen actividades de formación continua en el ámbito de la educación musical, donde el profesorado pueda adquirir y desarrollar las competencias profesionales para llevar a cabo estrategias pedagógicas que promuevan las interacciones didácticas entre un estudiante con sus pares, el docente y otros agentes de la comunidad escolar. En este marco, enfatizamos la importancia de que el estudiante proponga repertorios, unidades educativas, apoye los procesos formativos de sus pares, trabaje en proyectos escolares interdisciplinarios, etc.

Finalmente, se ha constatado que las creencias personales del profesorado de música se utilizan para no asumir responsabilidades pedagógicas. Es cierto que factores contextuales vinculados a las necesidades

básicas (alimentación, abrigo, etc.) podrían incidir en el comportamiento estudiantil en el aula, pero eso no implica que se les deba adjudicar la total responsabilidad. En conformidad a estos hallazgos, se recomienda a las administraciones educativas invertir en capacitaciones docentes en la línea de gestión del aula porque, en muchos casos, los estudiantes no están recibiendo orientaciones constructivas para mejorar sus comportamientos. Aplicar estrategias conductivas ligadas al control mediante castigos no contribuye a los procesos de reflexión que cada estudiante debe llevar a cabo cuando comete una falta.

Esperando que estás aportaciones sean de su utilidad para su institución, ya sea al corto, mediano o largo plazo, queremos agradecer por la participación que voluntariamente ha ejercido en la realización de este proyecto de investigación.

En Pamplona, a 25 de junio de 2018

Dr. Miguel R. Wilhelmi
Director de la investigación

Dr. Benjamín Zufiaurre G.
Responsable del Grupo de Investigación

Rolando Angel Alvarado
Investigador Responsable del estudio