

ENG Editorial**Carlos Lage-Gómez y Amalia Casas-Mas**Departamento de Didáctica de las Lenguas, Artes y Educación Física, Facultad de Educación - Centro de Formación de Profesorado. Universidad Complutense de Madrid (España) ✉ <https://dx.doi.org/10.5209/reciem.105173>

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On October 31, 2024, a change took place in the editorial board of the *Revista Electrónica Complutense de Investigación en Educación Musical* (RECIEM). We would like to start the presentation of issue 22 (2025) by expressing our deep appreciation to the outgoing editorial team: Desirée García Gil as Director and Laura Cuervo Calvo as Secretary, along with Anelia Ivanova, Ángela Morales, Amparo Porta, Elena Riaño, Susana Sarfson, and Oswaldo Lorenzo as board members, for their invaluable contributions over the past nine years.

In 2024, the journal celebrated its twentieth anniversary. Therefore, we wish to acknowledge the pioneering work of its founders, Gabriel Rusinek, supported by Nicolás Oriol and Ignacio Sustaeta, who established a journal that has become a reference point in the field of Music Education. The original initiative arose from the need for scientific and academic publications in music education, aimed at fostering research in Spain, and was underpinned by a double-blind peer review system modeled on international standards. In this new phase, the journal is supported by an editorial board composed of highly recognized scholars at both national and international levels, thereby strengthening connections with Latin America. We extend our sincere gratitude for their willingness to contribute to this collective project.

In this inaugural editorial from the new board, we wish to highlight some decisions made by the Editorial Board, as well as certain guiding principles for future editorial and review processes. Beginning next year, RECIEM will publish two issues annually, with articles released continuously as they are accepted. To expedite publication, we aim to streamline editorial procedures through measures designed to enhance the quality of the review process, notably by involving the Editorial Council in the pre-evaluation phase alongside peer reviewers.

We would like to express our profound gratitude to the reviewers, whose voluntary contributions constitute the cornerstone of the journal. Identifying appropriate reviewer profiles according to the specific subject matter of submitted manuscripts is crucial; accordingly, we intend to open the journal to all professionals in the field, both as contributors and reviewers. The objective is not only to refine editorial processes but also to strengthen the collective construction of knowledge in the discipline—an imperative task in these complex times when the importance of music education in all stages and contexts cannot be overstated.

This issue features eleven studies on music education in various contexts, including secondary schools, community programs, conservatories, and university-level teacher education. The school-based contributions examine how teachers foster creativity among adolescents and the impact of community music programs in Mexico targeting young people. Within conservatories, studies focus on the development of self-concept in adolescence, methodologies applied to contemporary music, and vocational guidance during the transition to professional careers. The section dedicated to teacher education addresses the competencies required in generalist teacher training, the effects of mindfulness on student performance, the transmission of the Orff-Schulwerk approach in Spain, holistic student assessment, and teacher engagement. Together, these contributions underscore the need to adapt pedagogical approaches and teaching practices to the diverse realities of educational contexts.

The first section opens with two studies in compulsory secondary education. Retamero-García, Botella-Nicolás, and Puig-Pérez analyze multidimensional self-concept among 409 adolescents in Valencia, comparing musicians and non-musicians through a sociodemographic questionnaire and the AUDIM instrument developed by Fernández-Zabala. Results reveal significant differences: musicians displayed higher levels of self-concept, a positive effect consistently observed in both girls and boys, suggesting that musical practice exerts a beneficial influence. In parallel, Chao-Fernández and Castro-Alonso conduct a narrative-biographical study with fourteen secondary school teachers in Galicia, focusing on improvisation, composition, and musical arrangement. Their findings reveal shortcomings in initial teacher training related to creative practices; however, teachers with self-directed, collaborative, or creatively engaged musical backgrounds tended to diversify their teaching with more open-ended approaches to musical creation.

In the field of Community Music Education Programs (PCEM), which aim to foster the musical, personal, and social development of children and young people, Baca-Rodríguez and González-Moreno present a systematic review of studies conducted in Mexico. Their findings indicate that programs have adapted their

objectives to meet local needs and, in some cases, promoted musical genres and ensembles specific to each community. Participants came from diverse socio-economic backgrounds; while family involvement was considered essential, only a few institutions successfully incorporated it. Teachers played a crucial role in student progress, although many had limited training in psychology or pedagogy. Reported benefits included improved musical, personal, and social skills, as well as enhanced emotional well-being, although some studies approached the attribution of impact with caution.

In the context of professional music conservatories, Cuenca, Pastor, Martínez-Rodríguez, and Pérez-Eizaguirre analyze the teaching of contemporary music in professional and higher conservatories in Spain, using a sample of 113 teachers. Their results indicate that contemporary repertoire is rarely taught, with listening being the predominant methodology. Teachers with advanced degrees and less teaching experience were more likely to advocate for its inclusion and to use alternative materials beyond textbooks. However, the presence of female composers in syllabi remains limited compared to the historical male canon. Additionally, Dávila-Mariño and Ricoy examined vocational guidance with 252 students and teachers in Pontevedra, identifying significant gaps in information about higher studies, career paths, and counseling practices. They also report greater self-efficacy among male students and highlight the positive influence of having musician parents on academic decision-making, both of which shape educational trajectories.

In the realm of university-level teacher education, Calderón-Garrido, Gustems-Carnicer, Oriola-Requena, and Casals-Balaguer investigate competency development in the subject *Musical Expression in Primary Education*. Their study is based on self-perceptions from 559 students at the University of Barcelona at the start of the course and 301 at its conclusion. Using a quasi-experimental design, they found significant growth in students' ability to design musical resources and activities, while artistic-musical content was marginalized. Regarding music specialization, the focus was narrowed to vocal performance and mastery of basic musical elements, raising questions about the adequacy of current curricula. In another contribution, Martínez-Hernández and León-Carrascosa analyze responses from 1,489 university students in Madrid, who rated their musical skills as medium to high, emphasizing emotional sensitivity (more pronounced among women), the role of music in memory and imagery, and personal engagement.

Two additional contributions explore teacher training from different perspectives. Rodríguez-Quiles, Monreal-Bartolomé, and García-Campayo evaluate the effects of a nine-week mindfulness program on 25 university students in the music education specialization. Using a pre-post design and the *Five Facet Mindfulness Questionnaire*, they report significant improvements in mindfulness and academic performance within the experimental group, particularly among high achievers. Qualitative data revealed a shift from initial skepticism to the integration of mindfulness practices into students' daily academic lives. Additionally, De la Hoz-Díaz, Sánchez-López, and Ayala-Herrera conduct biographical interviews with 24 Orff-Schulwerk specialists in Spain. Their analysis reconstructs the introduction, dissemination, and consolidation of this active methodology, identifying strengths and weaknesses, as well as the extensive network of practitioners committed to sustaining its relevance in Spanish music education.

The final two studies address the professional profile and engagement of music teachers. The first, by Ángel-Alvarado and Silva-Ayarza, grounded in the OECD Global Competence Framework, evaluates the acquisition of activist agency among student teachers. Through a workshop based on hermeneutic pedagogy, participants assumed activist commitments, built professional support communities, and internalized this agency through both rational and experiential processes, underscoring the importance of trust as the foundation of community spirit. The second, by Amezcua-Urrutia, Sánchez-Iglesias, Panadero, and Auzmendi-Escribano, analyzes the relationship between job resources, personal resources, and engagement among 457 music teachers in the Basque Country. Results indicate that work organization, institutional support, and opportunities for professional development are critical predictors of teacher motivation and commitment.

The issue concludes with two book reviews that situate music education within specific contexts. The first review, by Álamos-Gómez (Universidad Católica Silva Henríquez, Chile), discusses Ángel-Alvarado's *Activismo, música y educación: miradas desde la realidad chilena* (2024), which complements the article included in this issue. The second review, by Cano-Sobrevals (Universitat de Lleida), examines *Claus de l'educació musical a Catalunya: Mirades des de la recerca* (Casals, Fernández-Barros, Casals-Balaguer, & Buj Corral, eds., 2024), a collective volume that presents cross-disciplinary research on music education processes, spanning from early childhood to university and including non-formal and community-based settings in Catalonia.

We hope that RECIEM will continue to advance knowledge in the field of Music Education through the dissemination of rigorous research, as reflected in this issue, and that it will serve as a space for debate and critical reflection among professionals, thereby contributing to the development of music education.

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