



Análisis comparativo de la implementación del currículo de Educación Musical en la etapa de Primaria según la LOMLOE en las diferentes Comunidades Autónomas españolas. Explorando el constructo de la creatividad

José Ángel Almunia-Borruei
Universidad de Zaragoza ✉ 
Oscar Casanova (corresponding author)
Universidad de Zaragoza ✉ 

<https://dx.doi.org/10.5209/reciem.91246>

Recibido: 01 de septiembre de 2023 • Aceptado: 26 de febrero de 2024.

Resumen: La LOMLOE ha realizado cambios significativos en la estructura del sistema educativo, afectando especialmente a la enseñanza de la Educación Musical en Primaria. En este artículo se realiza un análisis cualitativo mediante revisión documental de la normativa vigente en las diferentes Administraciones. Su objetivo principal es comprender la posición de la enseñanza musical en todo el país y determinar los objetivos de aprendizaje buscados en los alumnos. Además, se examinan posibles diferencias educativas según la ubicación geográfica. El estudio se centra en los elementos curriculares y la dedicación temporal, dando especial énfasis al constructo de la creatividad como medio para potenciar la autonomía, comprensión y expresión musical en los estudiantes, así como su desarrollo integral. Asimismo, tras la revisión bibliográfica de los textos legislativos, se identifican las posibles implicaciones que afectarán el futuro de la Educación Musical en esta etapa educativa. Se evidencia la disparidad en la plena implementación de todas las propuestas de la normativa y el desafiante intento de conciliar el tiempo escolar con el tiempo creativo.

Palabras clave: Educación Musical; Educación Primaria; currículo; creatividad; legislación educativa.

ENG Comparative analysis of the implementation of the Music Education syllabus at the Primary School stage according to the LOMLOE in the different Spanish Autonomous Communities. Exploring the construct of creativity

Abstract: The LOMLOE has made significant changes in the structure of the educational system, especially affecting the teaching of Music Education at the Primary stage. This article conducts a qualitative analysis through a documentary review of the current regulations in different regions. Its main objective is to understand the position of music education across the country and determine the learning objectives sought in students. Additionally, possible educational differences based on geographical location are examined. The study focuses on curriculum components and time allocation, with special emphasis on the construct of creativity as a means to enhance autonomy, musical comprehension, and expression in students, as well as their overall development. Furthermore, through the review of legislative texts, potential implications that will impact the future of Music Education in this educational stage are identified. The disparity in the full implementation of all the proposals in the regulation and the challenging attempt to reconcile school time with creative time is evident.

Keywords: Music Education; Primary Education; curriculum; creativity; educational legislation.

Sumario: 1. Introducción. 2. Marco legislativo. 3. Metodología. 4. Análisis de los elementos curriculares y dedicación temporal. 4.1 Elementos en los diferentes currículos. 4.2 Dedicación temporal a la Educación Musical en Primaria. 5. Análisis del constructo de la creatividad. 5.1 Modalidades creativas y su contextualización según los medios de expresión. 5.2 La creación musical como medio de aprendizaje y de evaluación. 6. Discusión. 7. Conclusiones. 8. Repercusiones y prospectiva. 9. Referencias bibliográficas.

Cómo citar: Almunia-Borrueal, J. A.; Casanova, O. (2024). Análisis comparativo de la implementación del currículo de Educación Musical en la etapa de Primaria según la LOMLOE en las diferentes Comunidades Autónomas españolas. Explorando el constructo de la creatividad [Comparative analysis of the implementation of the Music Education syllabus at the Primary School stage according to the LOMLOE in the different Spanish Autonomous Communities. Exploring the construct of creativity], en *Revista Electrónica Complutense de Investigación en Educación Musical*, 21, 41-54. <https://dx.doi.org/10.5209/reciem.92121>

1. Introduction

Education in Spain is immersed in a process of adaptation following the dizzying evolution of the social and economic context, and the intense global inequality that the effects of the COVID-19 pandemic have evidenced in the short, medium and long term (López, 2022).

The response to those situations that arise is what we call curriculum or “syllabus”, understood as “a regulated selection of the content to be taught and learned, and of the didactic practice that is developed during schooling” (Gimeno, 2010, p. 22). For this reason, there is now an urgent need to carry out a comprehensive transformation of the curriculum, abandoning the traditional accumulation of the content that characterized past reforms; the aim is to prioritize the acquisition of competences by students. In any case, this specific approach has a direct impact on the role that Music Education can play in today’s society. Precisely, one of the elements that music works on is creativity, understood as the ability to pose, identify or propose problems and seek new solutions through original and novel processes, which in the context of music implies fostering musical expression and creation, as well as developing skills in instruments, promoting sound practice and experimentation, and encouraging dialogue and the exchange of opinions, among others (Bolden *et al.*, 2020; He *et al.*, 2023).

In this study, the research carried out by Casanova and Serrano (2018), who analysed the training received by pupils in the area of Music during Primary Education according to the previous legislative framework, will be used as a point of reference, with the aim of updating this research. Furthermore, new comparisons and reflections have been generated after this work, such as those proposed by López (2018) who examines the situation of Music Education in Primary Education and the general curricular characteristics proposed by state and regional regulations, as well as the possibilities for schools to design their own subjects; and Vicente (2022) who analyses the music curriculum in Primary Education in Spain from the perspective of expressive movement and dance with the aim of emphasizing its positive aspects, highlighting the possible inconsistencies it contains, and reflecting on its viability in the classroom. Similarly, other research and legislative documents have considered its viability in the classroom. Thus, several authors have investigated teaching in Early Childhood Education, such as López and López (2020) who establish the differences and similarities in two different legislative contexts for the Spanish national framework, between the music contents present in the curricula of the different Spanish Autonomous Communities and the Royal Decrees published containing the minimum teaching requirements for the second cycle of Early Childhood Education; and Mateos and Gallego (2022) who investigate how the Spanish state legislation regulating the minimum contents in Infant Education at the 3 to 6 years stage is reflected in textbooks with respect to the contents related to the development of Music Education. In Compulsory Secondary Education, Mateu (2020) analyses the current situation of music. Likewise, comparisons have also been made in areas not related to Music Education, such as the work of Arias and Egea (2020) and Arias *et al.* (2021) for the teaching of History, or that of Mateu (2021) for Plastic, Visual and Audio-visual Education. In addition, and as a novelty to the initial study (Casanova and Serrano, 2018), the treatment of musical creativity will be examined, continuing the research proposed by Del Barrio *et al.* (2022), who analyse the treatment of musical creativity in the Primary Education curriculum of the Spanish educational system as a basis for understanding the musical didactic orientation and the contribution to its education as a transversal competence; this research is justified as currently the educational systems ensure models that promote critical thinking, pro-activity and expression, which requires the inclusion of creative education as a means to acquire and expand knowledge through practical and active methodology (Weng *et al.*, 2022; Yaoquan *et al.*, 2023).

Therefore, it is essential to carry out an exhaustive study and a detailed analysis of the curricular implementation carried out by each Autonomous Community at present, in order to accurately understand and reflect on the possible implications for the future of compulsory Music Education at this stage, trying to answer the research question: What are the differences and similarities in the educational curricula between the Autonomous Communities of Spain and how does the construct of creativity appear in them?

2. Legislative framework

As an initial step in carrying out a documentary review of regional legislative texts and their subsequent comparative analysis, it is necessary to detail current state legislation in Primary Education. The aim is to provide a starting point for the analysis of educational legislation addressed in this document. The following is a general and descriptive presentation of the educational legislation addressed in this document. The main characteristics of the state regulations which the different educational administrations use as a basis for curriculum development.

Royal Decree 157/2022, of 1 March, which establishes the organization and minimum teaching requirements of Primary Education, is the one that initiates the educational reform after the publication

of the Organic Law 3/2020, of 29 December, which modifies the Organic Law 2/2006, of 3 May, on Education (commonly known as LOMLOE). This new law includes a single derogatory provision, thus reversing all the modifications that the Organic Law for the Improvement of the Quality of Education (LOMCE) had introduced in the Organic Law on Education (LOE). Likewise, the most important changes it introduces in Primary Education refer to: 1) Specifications covering skills to resolve disputes peacefully and prevent violence, as well as avoiding discrimination based on race, sexual orientation or gender identity, religion, beliefs, disability or other circumstances; 2) The importance of promoting education on responsible consumption and sustainability, as well as health education, which covers affective-sexual education; 3) Restoring the three cycles that existed previously and restructuring the areas of study, with the aim of focusing on the development of students' skills and competences; 4) The splitting of Arts Education into Plastic and Visual Education, on the one hand, and Music and Dance, on the other; 5) The incorporation, in one of the courses of the third cycle, of the area of Education in Civic and Ethical Values, which will cover subjects related to the Spanish Constitution, knowledge of and respect for Human and Children's Rights, education for sustainable development and global citizenship, gender equality, the value of respect for diversity and the social value of taxes. This area will promote a critical spirit, the culture of peace and non-violence; 6) The consideration, by the teaching team, of allowing those students, in the last year of that cycle, who have not achieved the required competences, to remain for an additional year. This exceptional measure may only be applied once during Primary education and must be accompanied by a specific and personalized support plan to help the student to acquire the competences that have not been achieved. Furthermore, it is determined that, at the end of the stage, each student will receive a detailed report on their learning, the objectives achieved and the competences acquired and; 7) The assessment of competences acquired by fourth-year students, of an informative, formative and guiding nature both for schools and for students and their families (Jefatura del Estado, 2020).

Furthermore, by virtue of the State's competence to regulate the education system and establish minimum teaching standards, as set out in Article 6 bis of the Law, as well as in accordance with the obligation set out in Article 6.3 of the Law, which assigns the Government the responsibility to determine the fundamental aspects of the curriculum in consultation with the Autonomous Communities, this Royal Decree establishes the general and pedagogical objectives, purposes and principles of the entire educational level (Ministerio de Educación y Formación Profesional, 2022).

For the purposes of this Royal Decree, pupils must have developed, by the end of basic education (Primary Education, Compulsory Secondary Education and Basic Level Training Cycles), the eight key competences of the curriculum, as set out in the Exit Profile. Similarly, in the corresponding appendix of specific subjects, the basic knowledge of the area of arts education is organized around four fundamental blocks: Reception and analysis; Creation and interpretation; Plastic, visual and audio-visual arts; and Music and performing and performative arts. In addition, each of these blocks includes a series of specific competences adapted to the level of each cycle. These specific competences are:

1. To discover artistic proposals of different genres, styles, periods and cultures, through active reception, in order to develop curiosity and respect for diversity.
2. Investigate cultural and artistic manifestations and their contexts, using different channels, media and techniques, in order to enjoy them, understand their value and begin to develop their own artistic sensitivity.
3. Express and communicate ideas, feelings and emotions creatively, experimenting with the possibilities of sound, image, body and digital media, to produce their own works.
4. Participate in the design, elaboration and dissemination of individual or collective cultural and artistic productions, valuing the process and assuming different roles in the achievement of a final result, in order to develop creativity, the notion of authorship and a sense of belonging (Ministerio de Educación y Formación Profesional, p. 24432-24433).

It is also clarified that:

The degree of acquisition of these specific competences is determined through the assessment criteria, which are directly linked to them, and which include aspects related to the knowledge, skills and attitudes necessary for their attainment by students. (Ministerio de Educación y Formación Profesional. p. 24431).

To summarize, it could be specified that, in Royal Decree 157/2022 establishing the organization and minimum teaching of Primary Education, the area of Art Education has been divided into Plastic and Visual Education, on the one hand, and Music and Dance, on the other. Likewise, the basic knowledge has been organized around four fundamental blocks, which include a series of specific competences that are adapted to the level of each cycle, determined through the assessment criteria.

The current regulations set out the fundamental guidelines, but what actions have been taken by each education administration? It is crucial to examine how this has been detailed in each Autonomous Community to understand their perspective and interest in relation to the teaching of music, its pedagogical approach and main learning objectives. It is also important to verify whether a student, regardless of her/his geographical location, receives an equivalent music education in Spain. To investigate this, several approaches are employed: on the one hand, it is considered whether or not music

education is offered and the number of hours of instruction in different scenarios and; on the other hand, it is examined how the construct of musical creativity is addressed, with the purpose of providing didactic guidance and fostering the development of creativity as a transversal competence in education.

3. Methodology

The methodology used in this study is qualitative documentary and comparative (Caballero *et al.*, 2016; Rapley, 2014) with the aim of “reaching a more adequate knowledge and a better understanding of the system itself” (Garcia, 1996, p. 45). Comparative works of this kind contribute to the knowledge of the existing reality, redounding to the importance of this growing field of research, which in turn has an important impact and contributes to the field of arts and humanities (Pardo, 2018). Furthermore, based on the results obtained, the objectives, contents, assessment criteria, competences and methodological orientations associated with creativity in the music curricula for Primary Education in all the Autonomous Communities of Spain between 2022 and 2023 are analysed and contrasted (Del Barrio *et al.*, 2022).

This qualitative study seeks to address the following questions: What is the current position of Music Education in Spain; how is Music Education incorporated in the current Primary Education curriculum; are there notable educational disparities according to geographical location; is creativity included in the Primary Education curriculum in Spain; and how does creativity in music education appear in the different regional curricula?

In order to carry out this analysis, all the regulations related to the teaching of music in Primary Education in Spain have been exhaustively compiled. These regulations cover both state legislation and those of the 17 Autonomous Communities, as well as those applied in the territory known as MEC (Ceuta and Melilla), except for the País Vasco, which is still in press.

After the initial review of the documentary information, various categories of detailed analysis are established, which will appear in this document in the corresponding section. Thus, with regard to the curricular elements, the following are analysed and compared: 1. Introduction; 2. Evaluation criteria; 3. Artistic Education Deployment; 4. Reception and analysis; 5. Creation and Interpretation; 6. Plastic, visual and audio-visual arts; 7. Music and performing and performing arts; 8. Didactic and methodological guidelines; and 9. Relationship between descriptors and competencies. Regarding the analysis of temporary dedication: 1. Total hours of Arts Education; and 2. Total hours of Music and Dance. For its part, regarding the construct of creativity: 1. Creative modalities and their contextualization according to the means of expression; and 2. Musical creation as a means of learning and evaluation.

A possible relevant limitation of this study lies in the dynamic nature of the regulations, which are constantly evolving and/or changing. The collection and analysis has been carried out at a specific point in time; in this case, the documents used are up to date until the beginning of the school year 2022-2023.

4. Analysis of curricular elements and time allocation

4.1. Elements in the different curricula

As mentioned above, Royal Decree 157/2022 of 1 March, which establishes the basic curriculum for Primary Education, presents, within the area of Arts Education, an introduction and a list organized by content blocks, as well as their respective assessment criteria. For this reason, some administrations assume that the specification of the rest of the sections of the curriculum is their responsibility, as shown in Table 1. Among the most detailed are Aragon and Murcia, as they address all aspects related to the area of Music and Dance for each of the grades. On the other hand, the curriculum of La Rioja is the least developed in this respect, as it does not conform to the considerations prescribed by the Royal Decree in many of its sections; among others, it does not respect the organization by blocks (Active listening, Singing, Instrumental performance, Dance and Musical concepts).

The majority of the Autonomous Communities examined present a common introduction to Music Education, highlighting its importance in terms of the variability of its extension, as well as a section on criteria, in which, for the most part, they are developed in 3 cycles, with the exception of the Community of Valencia which specifies them in 2 cycles. It is also important to note that, in different ways, Castilla y León and Galicia establish them by stage.

It should be remembered that one of the most notable changes mentioned above was the splitting of Arts Education into Plastic and Visual Education, on the one hand, and Music and Dance, on the other. This factor is crucial when analysing the regional curricula, as there is a close relationship between this division and the four fundamental blocks which organize the basic knowledge (Reception and analysis; Creation and interpretation; Plastic, visual and audio-visual arts; and Music and performing arts). This statement is due to the fact that most of the Communities that do not carry out such a division group the fundamental blocks into a single area, known as Arts Education, with the exception of Cataluña and Madrid. On the other hand, those Communities that do carry out this division select the blocks relevant to each of the respective areas, with the “Plastic, visual and audio-visual arts” block being more frequent in the area of Plastic and Visual Education.

It is also worth noting that the section least included in the autonomous communities specifications is the “Didactic and methodological guidelines”. This section, which in comparison with the study carried out by Casanova and Serrano (2018) was offered by more than half of the Autonomous Communities, is experiencing a gradual loss in its inclusion.

Lastly, Cataluña, Extremadura, Galicia, Madrid and Valencia leave out the connection between the specific competences and the descriptors of the Exit Profile, considered in the context of educational assessment to describe and measure the degree of achievement of the learning established in the curriculum, also known as learning standards, which are not incorporated as such in the new curricular specifications.

4.2. Time allocation to Music Education in Primary School

At the curricular level, the classification of subjects into compulsory, core and elective is eliminated, and a structure based on areas is adopted. These areas include Art Education, Second Foreign Language, Religion and Social and Civic Values. The inclusion of these subjects in the curriculum depends on the regulation and programming established by each educational administration, as well as on the offer of the schools. Therefore, it is possible that in some schools Art Education may not be taught.

It is clear that the splitting of Arts Education into Art and Visual Education, on the one hand, and Music and Dance, on the other, has not been implemented in a generalised manner in all the Autonomous Communities (Table 1). However, there are exceptions in which explicit mention is made of the time dedicated to the area of Music and Dance (Table 2), as is the case in Aragón, Castilla y León, Galicia, La Rioja, Murcia and Valencia, in addition to the Communities of Cantabria and Navarra, which stand out for not having implemented the aforementioned splitting in their curricula, but which do make specific mention of the time allocated to each of these two areas. It is assumed that the Spanish Communities distribute the hours allocated to each of these two areas equally. However, in the case of Navarra and Valencia, more hours per week are allocated to Music and Dance.

In Madrid, the shortest compulsory time is set for Art Education, with 2 hours per week allocated to each cycle of education, except in 5th grade where 1.5 hours are offered. This suggests that a single session is allowed for each of the two areas of arts education. It should also be considered that, although sessions vary between 45 minutes and one hour in length, as is the norm, there are no exceptions where the minimum is 45 minutes or even less, such as Andalucía, Islas Canarias and Castilla y León, which offer sessions lasting a minimum of 30 minutes.

Ceuta/Melilla and Extremadura are the Communities that allocate the highest amount of compulsory time to the area of Arts Education. In these places, 5 hours per week are offered for the 1st and 2nd cycle, and in the case of the 3rd cycle, 4.5 and 4 hours are allocated respectively, which makes it possible to have 2 sessions or even more of music. In addition, Castilla y León and Murcia stand out for offering the highest time in a single session, reaching a maximum of 90 minutes.

In Cataluña, unlike the other regions, no detailed timetable has been specified for arts education. Instead, an annual total of 500 hours has been established for this subject.

While the above refers to general situations established by the regulations, it is important to note that in some autonomous communities, time is set aside for so-called “Autonomy of Centres”. This allows each school to carry out specific projects or reinforce areas they consider relevant. However, in practice, this allocated time does not usually affect the area of arts education, as priority is given to strengthening other areas, as well as the mastery of a second or even third foreign language. These areas have become a priority in education, along with other key aspects of the recent 2030 Agenda for Sustainable Development, such as: 1) ODS 4: Quality Education; 2) ODS 5: Gender Equality; 3) ODS 10: Reducing inequalities; and 4) ODS 16: Peace, justice and strong institutions. Although rare, some schools have decided to offer music projects known as integrated music education to promote music education. These projects usually take place during school hours, but there are also extra-curricular initiatives provided by music teachers free of charge. It is important to note that these projects depend on the dedication and additional work of music teachers, who in some cases receive greater recognition and increased teaching hours at school.

Table 1. Curricular elements of the area of Arts Education in each of the Administrations.

	Introduction	Evaluation criteria	Arts Education double doubling	Reception and analysis	Creation and interpretation	Plastic, visual and audio-visual arts	Music and the performing arts	Didactic and methodological guidelines	Relationship between descriptors and competences
Real Decreto	X	Cycle		X	X	X	X		X
Ceuta / Melilla	X	Cycle		X	X	X	X	X	X
Andalucía	X	Cycle		X	X	X	X		X
Aragón	X	Cycle	X	X	X		X	X	X
Asturias	X	Cycle		X	X	X	X		X
Baleares	X	Cycle		X	X	X	X		X
Canarias	X	Cycle		X	X	X	X		X
Cantabria	X	Cycle		X	X	X	X		X
Castilla L.	X	Stage	X	X	X			X	X
Castilla M.	X	Cycle		X	X	X	X		X
Cataluña	X	Cycle		X	X				
Extremadura	X	Cycle		X	X	X	X		
Galicia	X	Stage	X	X	X		X	X	
La Rioja	X	Cycle	X						X
Madrid	X	Cycle		X	X		X		
Murcia	X	Cycle	X	X	X		X	X	X
Navarra	X	Cycle		X	X	X	X		X
Valencia	X	2 cycles	X	X	X				

Table of own elaboration.

Table 2. Hours per week taught, in general, in Art Education at the whole stage.

Comunidades	Cycles / Hours week												Total hours (Arts Education)	Total hours (Music and Dance)
	1° cycle				2° cycle				3° cycle					
	1°		2°		3°		4°		5°		6°			
Ceuta / Melilla	5				5				4,5				14,5	
Andalucía	2		1,5		2		1,5		2		1,5		10,5	
Aragón*	2	1	2	1	2	1	2	1	2	1	2	1	12	6
Asturias	4				4				3,5				11,5	
Baleares	3				3				4				10	
Canarias	3		3		3		3		2		3		17	
Cantabria*	2,5	1	2,5	1	2,5	1,5	2,5	1,5	2	1	2	1	14	7
Castilla L.*	2	1	2	1	2	1	2,5	1	2,5	1,5	2	1	13	6,5
Castilla M.	3				3				3				9	
Cataluña	500 hours total													
Extremadura	5				5				4				14	
Galicia*	2	1	2	1	2	1	2	1	2	1	2	1	12	6
La Rioja*	3	1,5	3	1,5	3	1,5	3	1,5	2	1	2	1	16	8
Madrid	2		2		2		2		1,5		2		11,5	
Murcia*	2	1	2	1	2	1	2	1	2	1	2	1	12	6
Navarra*	3	2	3	2	3	2	3	2	2	1	2	1	16	10
Valencia*	4,5 / 3				4,5 / 3				4,5 / 3				13,5	9

* Timetable divided both in total hours of Art Education and in the area of Music and Dance.

Table of own elaboration.

5. Analysis of the construct of creativity

Royal Decree 157/2022, of 1 March, which establishes the organization and minimum teachings of Primary Education includes in its Annex II (Primary Education Areas) the need for Art Education for the “development of intelligence, creative and visual thinking, as well as the discovery of the possibilities derived from cultural reception and expression”, involving “the sensory, intellectual, social, emotional, affective, aesthetic and creative dimensions” (Ministerio de Educación y Formación Profesional, 2022, p. 24430). In this sense, creativity seeks to foster students’ autonomy and communication skills, where they can express their artistic, communicative and expressive facets (Sangiorgio, 2023; Sušić and Brebrić, 2024).

For the purpose of analyzing the data, a thematic approach is employed to code the qualitative information, focusing on the identification and description of both implicit and explicit ideas present in the data and/or themes (Boyatzis, 1998; Guest *et al.*, 2012), allowing the transformation of the results into categories: 1) Creative modalities and their contextualization according to the means of expression; and 2) Musical creation as a means of learning and assessment. In addition, the appearance of indicators within the categories has allowed us to perceive in greater detail the manifestation of musical creativity in the different curricula (Table 3).

Table 3. System of the categories and indicators.

Object of the study	Categories	Indicators
Education of musical creativity	1. Creative modalities and their contextualization according to the means of expression.	1.1 Musical improvisation as a learning objective.
		1.2 The development of musical arrangements as a learning objective.
		1.3 Music composition as a learning objective.
	2. Musical creation as a means of learning and evaluation.	2.1 Integration of musical creativity in curricular assessment.
		2.2 Basic creative knowledge in the different autonomous communities.

Table of own elaboration.

5.1. Creative modalities and their contextualization according to the means of expression

Improvisation, arrangement and composition

For this phase of the research, we examine how creativity in the field of Arts Education is addressed within the regional curricula using the dichotomous nominal measurement scale obtained through the interpretations of the categories and indicators to analyze its presence in the regional curricula.

In this sense, musical creativity can be worked on through different modalities, such as improvisation, arrangement and composition (Del Barrio *et al.*, 2022). Each community introduces the work of these modalities in the means of vocal (V), instrumental (I) and corporal (C) expression, through different activities in the cycles (1st, 2nd and 3rd) of Primary Education, as shown in Table 4.

Improvisation, understood as a spontaneous modality of music useful for conceiving original musical ideas, in addition to an interpretative talent (He *et al.*, 2023), is initiated in the first cycle in four communities (23.5%), with La Rioja being the only community that works on it using the three means of expression (vocal, instrumental and corporal). In the second and third cycle, the use of these three means of expression is normalized (88.2%), with the exception of the region of Cataluña, which is focused on the vocal and corporal medium, while, on the other hand, Valencia uses only the instrumental medium.

Table 4. Creative modalities.

Communities	Creative modalities and their contextualization according to the means of expression								
	Improvisation			Arrangements			Improvisation		
	1°	2°	3°	1°	2°	3°	1°	2°	3°
Ceuta / Melilla		VIC	VIC						VIC
Andalucía		VIC	VIC						VIC
Aragón		VIC	VIC	VIC	VIC	VIC			VIC
Asturias		VIC	VIC						VIC
Baleares		VIC	VIC						VIC
Canarias		VIC	VIC						VIC
Cantabria		VIC	VIC						VIC
Castilla L.		VIC	VIC						VIC
Castilla M.		VIC	VIC						VIC
Cataluña	VC	VC	VC						
Extremadura	I	VIC	VIC					VIC	VIC
Galicia		VIC	VIC						VIC
La Rioja	VIC	VIC	VIC		V	V		I	VIC
Madrid		VIC	VIC						VIC
Murcia	C	VIC	VIC			VIC			VIC
Navarra		VIC	VIC						VIC
Valencia		I	I						

Table of own elaboration.

The elaboration of arrangements is the modality that is least offered, being worked on in only three communities (17.7%) through recreational applications and audio editing with programs or applications such as *Incredibox*, *Soundtrap*, *Audacity*, *BandLab*, *GarageBand* o *Mixr*, among others. The most outstanding community is Aragon, being the only one that works this modality in the three educational cycles through the different means of expression, followed by La Rioja, which offers it in the last two cycles through vocal arrangements and, finally, Murcia, which offers it in the last cycle, applied through all the means of expression analyzed.

Musical composition, understood as a “multifaceted event involving cognitive processes scattered throughout the physical body and outside it” (He *et al.*, 2023, p. 6), which is performed “slowly and reflectively and is embodied on paper or another medium, distinguishing it from ephemeral creations of improvised speech” (Sanchez, 2019, p. 98), is reserved for the second and third cycle of primary school, with the exception of the communities of Cataluña and Valencia, which do not offer this modality. In the second cycle, composition is applied in two communities (11.8%) where Extremadura covers it through the three means of expression and, for its part, La Rioja with only instrumental medium. In the third cycle, composition is worked on in all Communities, with the exception of those already mentioned, through the three modalities.

5.2. Music creation as a means of learning and assessment

Integration of musical creativity in curricular assessment

Didactic methodology plays a fundamental role in the recognition of the student as an active agent in his or her own learning process. To this end, it is vital to implement pedagogical proposals that are based on students' interests, giving them the opportunity to construct knowledge autonomously and creatively, based on their own experiences and learning (Bolden and DeLuca, 2022; Cain and Cursley, 2017); premises that are also included in state regulations (Ministerio de Educación y Formación Profesional, 2022). Musical creation is the product of a creative process that involves various stages such as conceptualization, elaboration, practice, presentation and evaluation, among others. For this reason, establishing a didactic definition of the stages of the creative process can favor a more meaningful creation in terms of learning.

Media play a crucial role in the learning and assessment process. Throughout history, the importance of music has been recognized as an educational tool that allows students to creatively manipulate the knowledge they acquire (Martinez *et al.*, 2019; Tsubonou *et al.*, 2019). In terms of assessment, leading educationists have stated that the level of creativity is the highest in the taxonomy of cognitive objectives (Álvarez de Zayas, 1999; Anderson and Krathwohl, 2001; Caeiro, 2019) and, therefore, it can be considered a valuable tool for evaluating the learning process (Sánchez *et al.*, 2021). Likewise, in Primary Education, creation is considered a learning objective, but it also becomes an action to assess and evaluate the knowledge and skills acquired during the educational process. This is reflected in the assessment criteria, where creation is addressed together with other educational elements. Thus, creation is used as a tool for both learning and assessment.

The analysis of the national curriculum regulations (Jefatura del Estado, 2020; Ministerio de Educación y Formación Profesional, 2022) allows us to identify creativity in 22.2% of the assessment criteria in the first cycle, 44.4% in the second cycle and 40% in the third cycle of Music Education, as it is integrated in two of the four specific competences (Table 5). Moreover, these specific competences are connected with different operational descriptors, of which those alluding to the construct of creativity have been selected, omitting the descriptor CCL3 which only appeared in specific competence 2.

Basic creative skills in the different Autonomous Communities

The assessment according to Royal Decree 157/2022, of 1 March, which establishes the organization of the minimum teachings of Primary Education, will allow us to understand how the teaching of creativity is implemented through the analysis of the basic knowledge that pupils must acquire during this stage. In the subject of Art Education in the different communities, the essential knowledge related to musical creativity is framed in the blocks B. Creation and Performance and D. Music Creation and Performance and D. Music and Performing and Performing Arts (Table 6).

Throughout the stage, the basic knowledge related to musical creativity evolves continuously and cumulatively, incorporating a higher level of complexity and autonomy (Del Barrio *et al.*, 2022). In relation to the creative process, most communities (76.5%) provide in the 1st cycle an understanding of the phases of guided planning and experimentation; while in the 2nd cycle, interpretation is added, and in the 3rd cycle, evaluation is incorporated as a means of fostering critical thinking. In Galicia, on the other hand, these phases begin at the second cycle stage, while in the Communities of Cataluña, La Rioja and Valencia, the creative process is not directly contemplated in their educational curricula. The same applies to the interest that pupils must show in both the process and the final product of their creativity. By the end of this stage, they should demonstrate skills in evaluating, respecting diversity, recognizing authorship and valuing the use of creative products.

In instrumental, vocal and corporal practice, the creative modalities are developed in the different cycles of the communities: the 1st cycle focuses on exploration and interpretation; in the 2nd cycle, improvisation is introduced; and finally, in the 3rd cycle, musical composition is tackled. These creative modalities are also applied to the knowledge and application of musical concepts. As for the use of computer tools in musical creation and recording, most of the communities apply it from the 2nd cycle (76.5%) with the exception of Cataluña, Extremadura and La Rioja. In addition, it is worth highlighting the Community of Galicia, which does not introduce it until the 4th year of Primary Education. The evolution of this modality, as has been largely mentioned, starts in the 2nd cycle with the use of audio recording and editing tools, accumulating up to the 3rd cycle, which is extended with training in score editing, production, composition and recording using more advanced tools.

The creative development of bodily knowledge involves experimentation and exploration of various forms of movement expression, body expression, dance and drama (Del Barrio *et al.* 2022). These modalities are applied in all cycles in the different communities, except for the Community of Valencia, which introduces them in the last two cycles. On the other hand, Cataluña does not envisage their introduction. The aim of these basic creative skills is to foster expressive and creative bodily abilities, which are integrated into bodily expression associated with movement, dance and dramatic expression. In this way, students develop a broader and deeper understanding of their body.

Table 6. Basic creative knowledge in the different Autonomous Communities.

Communities	Phases of the creative process	Interest	Instrumental, vocal and body practice	Construction of instruments	Application of musical language concepts	Basic computer applications	The body and its possibilities	Body techniques	Body Capacities
Ceuta / Melilla	X	X	X	X	X	2° 3°	X	X	X
Andalucía	X	X	X	X	X	2° 3°	X	X	X
Aragón	X	X	X	X	X	2° 3°	X	X	X
Asturias	X	X	X	X	X	2° 3°	X	X	X
Baleares	X	X	X	X	X	2° 3°	X	X	X
Canarias	X	X	X	X	X	2° 3°	X	X	X
Cantabria	X	X	X	X	X	2° 3°	X	X	X
Castilla L.*	X	X	X	X	X	3° 4° 5° 6°	X	X	X
Castilla M.	X	X	X	X	X	2° 3°	X	X	X
Cataluña			X	X	X	X			
Extremadura	X	X	X	X	X	X	X	X	X
Galicia*	2° 3° 4° 5° 6°	X	X	X	X	4° 5° 6°	X	X	X
La Rioja			X	X	X	X	X	X	X
Madrid	X	X	X	X	X	2° 3°	X	X	X
Murcia	X	X	X	X	X	2° 3°	X	X	X
Navarra	X	X	X	X	X	2° 3°	X	X	X
Valencia			X	X	2° 3°	2° 3°	2° 3°	3°	X

X: All cycles contain the "Basic creative knowledge".

* Communities that divide the "basic creative skills" into stage

Table of own elaboration.

6. Discussion

After analyzing the elements of the music curriculum, it is essential to explore the ideas that emerge about its integration into the music education process, as the study has highlighted the coexistence of differences, of two extremes, in Spain. At one extreme, Aragon and Murcia comprehensively address all aspects of Music and Dance for each level of education, while at the other extreme, La Rioja is shown to be the least formally developed region in this area. Does this mean that Aragon and Murcia are better educated musically than La Rioja? These pages will not be the place to judge, but it is unavoidable to make an appeal both to the educational agents who design the standards and to the teachers who apply them. These differences between the elements of the curriculum in the different autonomous communities were already apparent in the work of Casanova and Serrano (2018) and in that of López (2018), and are now being maintained or even increased.

It is also necessary to consider possible time and bureaucratic/political constraints when drafting the curriculum; it may be subject to time constraints and complexities in this area. These constraints have an impact on the outcome of the finalized curriculum, which means that sometimes the product obtained is not exactly what the decision-makers would have wished or expected? Despite their efforts, there may be compromises or adjustments that affect the final version of the curriculum. Thus, it is essential to take these realities into account when analyzing and comparing the music and dance curricula of different communities, and to recognize that, while there may be areas for improvement, there are also difficulties and constraints that the drafters have had to deal with during the development process.

It is also important to consider the feasibility of fully implementing all the proposals in the regulations and to reflect on the quality of the resulting work. In order to achieve adequate and meaningful development, efficient time management is required, which is fundamental and depends to a large extent on the role played by teachers (Del Barrio *et al.*, 2022). In this sense, it has been found that the average weekly time teachers have to organize and teach the content of arts education is two hours, which does not allow for a complete and adequate musical education. The differences in the time devoted to music in the different autonomous communities were also noted in the work of Casanova and Serrano (2018) and Mateu (2021), and now it has been shown that, instead of increasing, this time is decreasing.

In consideration of time for music content, it becomes apparent that although creativity is included in the curriculum through creative modalities, contrary to what is indicated in their study by Larsson and Georgii-Hemming (2018), and the school environment is considered conducive to fostering musical creative thinking, there are obstacles related to the lack of time in the classroom and the exclusive association of creativity with the arts, or in other words, it is difficult to “find a balance between school time and creative time” (Lage *et al.*, 2022, p. 63); in addition to the variable teacher training (Massie *et al.*, 2022), which can be solved through a poly-arts approach, as proposed by Yaoquan *et al.* (2023). Therefore, in order to achieve an effective integration of musical creativity in the educational system, it will be crucial to articulate the curricular elements (including sufficient time) in a way that guarantees coherence in the methodologies and assessments of this construct, with the ultimate goal of ensuring a comprehensive training in the creative field and the development of musical self-concept (He *et al.*, 2023; Lugo *et al.*, 2019) and, consequently, to prepare them optimally to successfully complete Compulsory Secondary Education.

7. Conclusions

Based on the above, it can be concluded that all the questions posed have been adequately answered. Regarding the first question: What is the current position of Music Education in Spain? It can be observed that each autonomous community adopts different decisions regarding the implementation of the guidelines established in the Music and Dance curriculum. This suggests that, despite these guidelines, the communities interpret that they have a margin of freedom in the choice and application of these guidelines.

Regarding the second question: How is Music Education incorporated into the current Primary Education curriculum? Arts Education is an area whose inclusion in the curriculum is subject to the regulation and programming established by each school administration, as well as the schools' provision. Consequently, there is a possibility that Arts Education may not be taught in some schools. Where it is provided, it has been found that there is a considerable disparity in the amount of time devoted to music education in the different communities.

Regarding the third question: Are there notable educational disparities according to geographical location? There is a great difference between the different communities, with two extremes coexisting in Spain. While, for example, in Aragón and Murcia there is meticulous adherence to all the curricular elements linked to Music and Dance in each educational cycle, in the case of La Rioja it is evident that there is less adherence to the guidelines established by the Royal Decree, especially in several of its sections.

In the following question posed: Is creativity included in the Primary Education curriculum in Spain? it is concluded that the legal provisions reviewed consider creativity as a fundamental pedagogical need in the whole educational system, and musical creativity as a cognitive, artistic, expressive and cultural capacity that contributes to the development of creative thinking.

Finally, regarding the question: How does creativity appear in music education in the different regional curricula? It is found that the curricular purpose of musical creativity is oriented towards the stimulation of a productive attitude in students, promoting the discovery of new approaches to access and construct musical knowledge. This is reflected through creative practices such as arranging, improvisation and composition, which enable contemporary societal demands to be addressed in the educational sphere. The documentary analysis reveals that, in order to materialize this approach, it is crucial to adjust both the objectives and the assessment criteria so that they adequately reflect the learning that students should acquire in creativity at the end of the educational stage.

8. Repercussions and prospective

On a general level, LOMLOE restricts opportunities to include Music Education in the school curriculum by not taking into account expert perspectives or conducting official state-level studies on the benefits and contributions of music in the holistic development of children at these stages (Díaz, 2014); nor how the acquisition of musical skills by pupils directly affects the development of competences. Furthermore, it is important to bear in mind that a socially fair education should not undermine the rights of citizens to develop a full and humane personality, including the ability to learn autonomously, to be enterprising, to possess civic competences and to be aware of their culture and art (Rusinek and Aróstegui, 2015). For its part, current legislation grants a high level of autonomy for the implementation of music projects by establishing the necessary administrative procedures for their presentation, evaluation and approval by the competent authorities. From this perspective, Music Education professionals do have the opportunity to propose serious and viable initiatives with the aim of increasing music teaching in primary schools in Spain (López, 2018). However, it is contradictory that an education system that claims to be innovative (Zubillaga, 2019), with the fundamental objective of ensuring the adequate acquisition of competences by pupils, allows artistic expressions to be practically excluded from the core curriculum (López, 2018). This is despite the recommendations of national and international institutions that advocate strengthening artistic studies from an early age.

At regional level, it can still be affirmed that “the subject of music continues to maintain its status, although it is true that there is a great inequality between the communities that dedicate the most sessions and those that dedicate the least” (Mateu, 2021, p. 349). Regional regulations have not managed to find an appropriate formula for the adequate inclusion of Music Education in their curricula (López, 2018); it seems that they have not taken advantage of their autonomy to programme or decisively support the presentation of free configuration proposals related to the teaching of music from schools. This fact highlights the scant importance that Spanish educational administrations have given, and continue to give, to the numerous studies that highlight the benefits and contributions of music in the integral development of the child (Calderón, 2015; Sigcha *et al.*, 2016; Velecela, 2019). As a result, there has been a significant loss of relevance of music education in basic education curricula. Furthermore, the consideration of allowing the Autonomous Communities or the schools directly to decide on the presence of Arts Education in the primary school curriculum is even questioned (Aróstegui, 2014).

Thus, students are being deprived of creativity-driven education, which brings them closer to music and its understanding through hands-on experience, fostering the development of expression (Delalande, 2013) combined with comprehensive work on aural, interpretative and creative skills. The effectiveness of creative musical learning is supported by several studies that have shown that pupils who create their own music achieve more significantly the set curricular objectives (Burnard and Murphy, 2017; Martinovic and Rotar, 2022). Therefore, in addition to assessing creative musical knowledge, skills and attitudes, the curriculum should also include an assessment of metacognitive strategies (Fautley, 2010), providing a valuable tool with which to analyze how students develop their learning and creative thinking. Thanks to them, we can guide their education effectively, taking advantage of this knowledge to enhance their musical growth and development more efficiently (Del Barrio *et al.*, 2022).

In summary, it can be said that in Spain the presence of music in schools lacks relevance, is subject to political interpretations (Marín *et al.*, 2021) and is ultimately considered completely dispensable. This highlights the difficulties for its consistent integration into official curricula every time new changes have been made to Spanish educational legislation, negatively affecting the development of pupils’ artistic competences. However, the problem raised in this article goes beyond territorial differences. It is therefore a question of not depriving a large part of society of the benefits that Music Education can bring us, since, according to Nussbaum (2005), people who have never learned to use reason and imagination become personally and politically impoverished, regardless of how successful their professional preparation may be.

Throughout this document, the questions initially posed have been addressed, although there is still ample room for reflection, since, up to this point, an approximation has been made and some circumstances that are currently manifesting themselves in our country have been noted. However, from here on, it is crucial to answer more specific questions about Music Education in Spain, such as, among others: What impact does music education have on the development and work skills of students? How does the education system deal with geographical mobility? Given the uneven development between communities, how many musicians is Spain expected to have? What measures could motivate students to be educated in music? Would it be beneficial to establish solid pacts in the field of education instead of changing legislation every few years? All these questions are of vital importance in order to see in which direction education in general is moving, with special emphasis on Arts Education. Furthermore, it is essential to reflect on the kind of education we want for the next generations in Spain. Without a clear vision, we run the risk of losing Music Education for our children.

9. References

- Álvarez de Zayas, C. (1999). *La escuela en la vida*. Editorial Pueblo y Educación.
- Anderson, L. W., & Krathwohl, D. R. (2001). *A taxonomy for learning, teaching and assessing*. Longman. <https://www.jstor.org/stable/42926529>
- Arias, L., & Egea, A. (2020). Tiempo e historia en Educación Primaria en España: Análisis de la legislación educativa estatal y autonómica. *Revista de Currículum y Formación del Profesorado*, 26, 415-438. <https://doi.org/10.30827/profesorado.v26i1.13659>

- Arias, L., Egea, A., & Gómez, A. (2021). Teaching History in Primary Education: Analysis of the cognitive demands in the Spanish education law. *Revista de Educación*, 394, 283-310. <https://doi.org/10.4438/1988-592X-RE-2021-394-509>
- Aróstegui, J. L. (2014). Fundamentos del currículo para la educación musical. In J. L. Aróstegui (Ed.), *La música en Educación Primaria. Manual de formación del profesorado* (pp. 19-44). Dairea.
- Bolden, B., & DeLuca, C. (2022). Nurturing student creativity through assessment for learning in music classrooms. *Research Studies in Music Education*, 44(1), 273-289. <https://doi.org/10.1177/1321103X211054793>
- Bolden, B., DeLuca, C., Kukkonen, T., Roy, S., & Wearing, J. (2020). Assessment of creativity in K-12 education: A scoping review. *Review of Education*, 8(2), 343-376. <https://doi.org/10.1002/rev3.3188>
- Boyatzis, R. E. (1998). Transforming qualitative information: *Thematic analysis and code development*. Sage Publications.
- Burnard, P., & Murphy, R. (2017). *Enseñar música de forma creativa*. Morata.
- Caballero, M., Manso, J., Matarranz, M., & Valle, J. (2016). Investigación en Educación Comparada: Pistas para investigadores noveles. *Revista Latinoamericana de Educación Comparada*, 9, 39-56. <https://dialnet.unirioja.es/servlet/articulo?codigo=6559980>
- Caeiro, M. (2019). Recreando la taxonomía de bloom para niños artistas. Hacia una educación artística metacognitiva, metaemotiva y metaafectiva. *ArtsEduca*, 24, 65-84. <http://dx.doi.org/10.6035/Artseduca.2019.24.6>
- Cain, T., & Cursley, J. (2017). *Teaching music differently: Case studies of inspiring pedagogies*. Routledge.
- Calderón, A. (2015). *La música como estrategia dinamizadora para facilitar los procesos de aprendizaje en la educación inicial*. Universidad del Tolima. <https://repository.ut.edu.co/server/api/core/bitstreams/0b17b4f6-f789-421e-9a98-2fd9ce0975cb/content>
- Casanova, O., & Serrano, R. M. (2018). La educación musical en el actual currículo español. ¿Qué formación recibe el alumnado en la enseñanza Primaria? *Revista Electrónica Complutense de Investigación en Educación Musical*, 15, 3-17. <http://dx.doi.org/10.5209/RECIEM.54844>
- Delalande, F. (2013). *Las conductas musicales*. Editorial Universidad de Cantabria.
- Del Barrio, L., García, D., & Cuervo, L. (2022). La creatividad musical en el currículo de Educación Primaria en España y sus implicaciones educativas. *Revista Electrónica de LEEME*, 50, 67-92. <https://doi.org/10.7203/LEEME.50.24798>
- Díaz, M. (2014). El lugar de la música en el currículo escolar. In A. Giráldez (Coord.), *Didáctica de la música en primaria* (pp. 31-38). Síntesis.
- Fautley, M. (2010). *Assesment in music education*. Oxford University Press.
- García, J. (1996). *Fundamentos de educación comparada*. Dykinson.
- Gimeno, J. (2010). *Saberes e incertidumbres sobre el currículum*. Morata.
- Guest, G., MacQueen, K. M., & Namey, E. E. (2012). *Applied thematic analysis*. Sage Publications.
- He, J., Wing, C. K., & Hoe, T. W. (2023). The cultivation of children's musical creative practical competency: A literature review. *Thinking Skills and Creativity*, 48, 101309. <https://doi.org/10.1016/j.tsc.2023.101309>
- Jefatura del Estado (2020). Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación. *Boletín Oficial del Estado*, 340, 122868-122953. <https://www.boe.es/boe/dias/2020/12/30/pdfs/BOE-A-2020-17264.pdf>
- Lage, C., Centeno, J. L., & Cremades, R. (2022). Creatividad participativa en la composición de bandas sonoras en Educación Secundaria. *Revista electrónica de LEEME*, 49, 50-66. <https://doi.org/10.7203/LEEME.49.24080>
- Larsson, C., & Georgii-Hemming, E. (2018). Improvisation in general music education - a literature review. *British Journal of Music Education*, 36(1), 49-67. <https://doi.org/10.1017/S026505171800013X>
- López, N. J. (2018). Educación musical y currículo en la enseñanza Primaria española: de la legislación general a la concreción autonómica. *Revista da Abem*, 41, 56-76. <https://doi.org/10.33054/ABEM2018b4104>
- López, F. (2022). Presentación: La LOMLOE ante los desafíos de la educación española en el siglo XXI. *Revista Española de Pedagogía*, 281, 3-9. https://revistadepedagogia.org/wp-content/uploads/2022/01/REP-281_ESP_Presentacion_WEB-3.pdf
- López, A. M., & López, N. (2020). La Música en Educación Infantil: análisis comparativo de los currículos autonómicos de España. *Revista Española de Educación Comparada*, 37, 323-337. <https://doi.org/10.5944/reec.37.2021.27263>
- Lugo, L., Kigen, E. M., & Mutweleli, S. M. (2019). The relationship between musical self-concept and musical creativity among secondary school music students. *International Journal of Music Education*, 37(1), 78-90. <https://doi.org/10.1177/0255761418798402>
- Marín, P., Salvador, J., & Botella, A. M. (2021). Estructura, diversidad e ideología en el currículum oficial de la educación musical primaria: una revisión sistemática. *Revista Educación, Política y Sociedad*, 6(1), 225-251. <https://doi.org/10.15366/rep2021.6.1.009>
- Martínez, Y., Ivanova, A., & Martínez, C. (2019). La creación en la enseñanza musical de la Comunidad de Madrid: estudio curricular comparativo. *Revista Electrónica de LEEME*, 43, 74-92. <https://doi.org/10.7203/LEEME.43.14016>
- Martinović, J., & Rotar, B. (2022). Musical creativity in the teaching practice in Montenegrin and Slovenian primary schools. *British Journal of Music Education*, 39(2), 169-182. <https://doi.org/10.1017/S0265051722000018>
- Massie, M. H., Capron, I., & Boutet, M. (2022). Teacher Creativity: When Professional Coherence Supports Beautiful Risk. *Journal of Intelligence*, 10(3), 62. <https://doi.org/10.3390/jintelligence10030062>

- Mateos, D., & Gallego, C. I. (2022). ¿Cómo se refleja la legislación educativa en los libros de texto? Un estudio de metodología mixta en reacción a los contenidos mínimos de educación musical en el segundo ciclo (3-6) de Educación Infantil. *Revista Electrónica de LEEME*, 50, 31-45. <https://doi.org/10.7203/LEEME.50.24657>
- Mateu, B. (2020). La Educación Musical en España dentro del currículo obligatorio de Educación Secundaria. Estudio comparado entre Comunidades Autónomas. *Revista Española de Educación Comparada*, 37, 338-354. <https://doi.org/10.5944/reec.37.2021.27541>
- Mateu, B. (2021). La Educación Plástica, visual y audiovisual en el currículo español de Educación Secundaria Obligatoria. Estudio comparado entre Comunidades Autónomas. *ArtsEduca*, 30, 45-58. <https://doi.org/10.6035/artseduca.5692>
- Ministerio de Educación y Formación Profesional (2022). Real Decreto 157/2022, de 1 de marzo, por el que se establecen la ordenación y las enseñanzas mínimas de la Educación Primaria. *Boletín Oficial del Estado*, 52, 24386-24504. <https://www.boe.es/boe/dias/2022/03/02/pdfs/BOE-A-2022-3296.pdf>
- Nussbaum, M. C. (2005). *El cultivo de la humanidad: una defensa clásica de la reforma en la educación liberal*. Paidós.
- Pardo, V. (2018). *La investigación en el ámbito musical: retos y desafíos. Principales abordajes y metodologías*. Documento privado no publicado. https://www.researchgate.net/publication/324686248_LA_INVESTIGACION_EN_EL_AMBITO_MUSICAL_RETOS_Y_DESAFIOS_PRINCIPALES_ABORDAJES_Y_METODOLOGIAS
- Rapley, T. (2014). *Los análisis de la conversación, del discurso y de documentos en Investigación Cualitativa*. Morata.
- Rusinek, G., & Aróstegui, J. L. (2015). Educational policy reforms and the politics of music teacher education. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (Eds), *The Oxford Handbook of Social Justice in Music Education* (pp. 78-90). Oxford University Press. <https://doi.org/10.7203/LEEME.49.21751>
- Sánchez, M. (2019). La composición musical como objeto de estudio. *Hoquet*, 7, 98-113. https://cdn.shopify.com/s/files/1/0264/2837/5092/files/sanchez_lucena.pdf?422
- Sánchez, I., Rodríguez, J., & Aparicio, J. L. (2021). Evaluar la creatividad y las funciones ejecutivas: propuesta para la escuela del futuro. *Revista Electrónica Interuniversitaria de Formación del Profesorado*, 24(2), 35-50. <https://doi.org/10.6018/reifop.456041>
- Sangiorgio, A. (Ed.) (2023). *Creative Learning, Creative Teaching, and Teaching for Group Creativity in Music Education*. University of Music and Theatre Munich. http://digital.bib-bvb.de/webclient/DeliveryManager?custom_att_2=simple_viewer&pid=20352345
- Sigcha, E. M., Constante, M. F., Defaz, Y. P., Trávez, J., & Ceiro, W. (2016). La expresión musical como herramienta para el desarrollo integral en la educación infantil. *Didáctica y Educación*, 7(6), 353-370. <https://revistas.ult.edu.cu/index.php/didascalia/article/view/580>
- Sušić, B. B., & Brebrić, V. (2024). Encouraging and Assessing Preschool Children's Musical Creativity. *Early Years*, 44(2), 328-340. <https://doi.org/10.1080/09575146.2022.2139356>
- Tsubonou, Y., Tan, A. G., & Oie, M. (Ed.) (2019). *Creativity in Music Education*. Springer. <https://doi.org/10.1007/978-981-13-2749-0>
- Velecela, M. A. (2019). La educación musical en la formación integral de los niños. *Revista de Investigación y Pedagogía del Arte*, 7, 1-10. <https://publicaciones.ucuenca.edu.ec/ojs/index.php/revpos/article/view/3018>
- Vicente, G. (2022). Movimiento y danza en Educación Musical: reflexiones en torno al currículum de Primaria. *Quodlibet*, 77, 1-15. <https://doi.org/10.37536/quodlibet.2022.77.1578>
- Weng, X., Chiu, T., & Tsang, C. C. (2022). Promoting student creativity and entrepreneurship through real-world problem-based maker education. *Thinking-Skills and Creativity*, 45, 1-16. <https://doi.org/10.1016/j.tsc.2022.101046>
- Yaoquan, J., Ruiping, H., Yang, Z., & Marchenko, V. (2023). Polyartistic approach in music education: A tool for teaching and developing creative and critical thinking. *Rupkatha Journal*, 15(2), 1-19. <https://doi.org/10.21659/rupkatha.v15n2.09>
- Zubillaga, A. (2019). ¿Es el sistema español un sistema educativo innovador? *ICE revista de Economía*, 910, 81-92. <https://doi.org/10.32796/ice.2019.910.6920>