

RESEARCH

<http://doi.org/10.15198/seeci.2021.54.e614>

Received: 18/09/2020 --- Accepted: 06/11/2020 --- Published: 12/04/2021

**MUSICAL PERFORMATIVE EDUCATION: RESEARCH TOOLS**

**EDUCACIÓN PERFORMATIVA MUSICAL: HERRAMIENTAS PARA LA INVESTIGACIÓN**

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**How to cite the article:**

Botella, A. M. y Escorihuela, G. (2021). Educación performativa musical: herramientas para la investigación. [Musical performative education: research tools]. *Revista de Comunicación de la SEECI*, 54, 1-19.  
<http://doi.org/10.15198/seeci.2021.54.e614>

**ABSTRACT**

This article aims to provide the teacher with tools to address the reality of the instrumental practice class. Through the methodology of quantitative and qualitative complementation, it is appreciated how this is the most indicated solution for this type of research. From a reflection on the instrumental music class and the research in didactic of the instruments, the questionnaire is revealed as the most complete tool to know the attitude of the teaching staff about the teaching praxis. Reviewing some research on performative education provides examples that allow teachers to face the challenges of music education in the 21st century. Therefore, the methodology is based on a literature review of primary and secondary sources on what the most influential authors have written in the field of performative education. This publication wants to emphasize the importance of educational research in the field of music, especially in instrumental teaching, which is so lacking in reflection today. Therefore, the original of the text is found in the examples that are presented as models for teachers who want to implement a search in their own teaching.

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**KEYWORDS:** performative music education – conservatoire – didactic music – educational research – teaching music – instrument class– teachers.

## **RESUMEN**

Este artículo pretende dotar de herramientas al docente para que aborde la realidad de la clase práctica instrumental. A través de la metodología de complementación cuantitativa y cualitativa, se observa como ésta resulta la solución más indicada para este tipo de investigaciones. A partir de una reflexión sobre la clase musical instrumental y la investigación en didáctica de los instrumentos, el cuestionario se revela como la herramienta más completa para conocer la actitud del profesorado acerca de la praxis docente. Repasando algunas investigaciones sobre educación performativa se aportan ejemplos que permitan a los profesores enfrentarse a los retos que supone la educación musical en el siglo XXI. Por tanto, la metodología se basa en una revisión bibliográfica de fuentes primarias y secundarias sobre lo que han escrito los autores más influyentes en el campo de la educación performativa. Esta publicación quiere enfatizar en la importancia de la investigación a nivel educativo en el ámbito de la música, especialmente en la enseñanza instrumental, que tan falta de reflexión está en la actualidad. Por tanto, lo original del texto se encuentra en los ejemplos que se presentan como modelos para el profesorado que quiera implementar una búsqueda en su propia docencia.

**PALABRAS CLAVE:** educación musical performativa – conservatorio – didáctica de la música – investigación educativa – Enseñanza musical – clase instrumental – profesorado.

## **EDUCAÇÃO PERFORMATIVA MUSICAL: FERRAMENTAS PARA A PESQUISA**

### **RESUMO:**

Este artigo pretende fornecer ferramentas ao professor para a realidade das aulas práticas instrumentais. Através da metodologia de complementação quantitativa e qualitativa, se observa como a mesma resulta a solução mais indicada para este tipo de pesquisa. A partir de uma reflexão sobre a aula de música instrumental e a pesquisa na didática dos instrumentos, o questionário se revela como a ferramenta mais completa para conhecer a atitude dos professores sobre a prática do professor. Revisitando algumas pesquisas sobre educação performativa se aportam exemplos que permitam que os professores enfrentem os desafios que supõe a educação musical no século XXI. Por isso, a metodologia está baseada em uma revisão bibliográfica de fontes primárias e secundárias sobre o que tem sido escrito pelos autores mais influentes no campo da educação performativa. Esta publicação quer enfatizar a importância da pesquisa a nível educativo no âmbito da música, especialmente no ensino instrumental, que na atualidade estão escassos de reflexão. Por tanto, o diferencial do texto está nos exemplos que se apresentam como

modelos para os professores que queiram implementar uma pesquisa na sua própria aula.

**PALAVRAS CHAVE:** educação musical performativa – conservatório – didática da música – pesquisa educativa – Ensino musical – classe instrumental – professores.

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## 1. INTRODUCTION

The article presented addresses a little-studied field of musical teaching practice. It is based on the analysis of the pedagogical and educational praxis of musical teachings in its performative or practical aspect. This research provides the educational community of conservatories with tools for a scientific explanation of how the instruments are taught and which methodologies are carried out in the classrooms.

The object of study covers various aspects that are not simply the technique or methodology used by the teacher, but something more transcendent such as the global vision of the instrument itself. These are smaller elements that must be made measurable, for example, vibrato or embouchure technique in wind instruments, the placement or weight on keyboard instruments, attacks and bows on the strings, or the repertoire used to learn the whole conception of the instrument. Furthermore, it researches how the stylistic characteristics are taught and how the teacher's background affects the student.

It is about providing a model for teaching research, in which the instrument teachers present their educational ideology, objectives and contents with which to work, the methodology to be used, the evaluation of the students, and the concretion of all this in the didactic units. It is important to highlight that it is a model applicable in a general context and that in practice it must be open, flexible, and adaptable to the circumstances and individualities of the different centers and students.

At a time when the higher music centers and the musical educational community are committed to research, both normatively, and with their own initiatives such as congresses, seminars... this topic becomes evident as an essential element of discussion for the musical education of the 21<sup>st</sup> century.

## 2. MUSICAL TEACHING. THE INSTRUMENT CLASS

Teaching praxis is not immanent in time, it is a changing evolution and subject to a multitude of variables. This makes its review difficult, which is often relegated to a study of the methodology, but not of the teaching action (Botella and Escorihuela, 2014). In this sense, research in instrument class has to address instrumental didactics, pedagogical production about it, the different schools, and the history and

current situation of the media in which it is taught: conservatories. With all this, the type of analysis carried out on it must create a framework that includes all the variables that intervene in the classroom.

Commonly, each instrument teacher has reversed the technique or vision that he has received in his students, but it is difficult to find in conservatories and music education centers prior reasoning, reflected in a didactic program discussed, revised, and adapted, as well as in the common projects within departments. That is, objectives, content, even learning outcomes are listed, but research in the classroom involves much more.

In Spain, there are about thirty centers that provide higher education in music, between private and public, a number that does not stop growing with new formulas in private universities or exclusive high-performance centers. Some of the oldest stand out, such as the *Real Conservatorio Superior de Madrid* (1830) or the *Conservatorio de Valencia* (1879). Likewise, the higher education centers of Aragon, Catalonia, or the Basque Country have achieved great recognition quotas, which since their foundation have opted to break with the canons of the classical conservatories (Escorihuela, 2017).

The schedules that each teacher designs are an exercise in autonomy, both for him and for the center. To understand the didactics of the instrument class, it is necessary to know how the teachers adapt and specify the educational intentions, expressed in the different elements of the curriculum until they are transformed into a coherent proposal of classroom activities. Access to these documents is important if you want to undertake a study on teaching practice, however it may hide unrecognized practices, a stumbling block that the researcher has to overcome through the different research techniques and tools.

Some authors have approached the figure of the instrument teacher and the analysis of practical music studies. This is the case of Riveiro (2014), who emphasizes that the initial training of teachers of instrumental music teachings must constitute an important focus of study and research. The author demands a greater pedagogical aspect in the higher levels of Music Education, taking into account that most of the graduates of these studies end up practicing as music teachers, either in conservatories or in general education. The little or non-existent didactic training with which musicians address teaching is a detriment to students.

Elliott (2005) deals with the practical education that music represents. According to the author, one way to summarize the practical philosophy is to address seven basic issues that for him are present in most teaching-learning situations. These items to which he refers are: objectives, knowledge, students, teaching-learning processes, teachers, the teaching-learning context, and evaluation. The instrument class must have as its aim the acquisition of musicality. This involves extensive procedural knowledge that is based on different types of musical knowledge. Musicality is context-sensitive, and although verbal knowledge significantly contributes to its development, it is secondary. Thus, an essential part of the

teacher's task is to teach students how to continue developing their musicality in the future. The keys to this process are directed to progressive musical attention, problem-solving, finding solutions, reducing the musical problem, critical reflection, creative generation, and selection of musical ideas. All these processes involve the participation of students in musical projects where they make decisions and approach real musical practices. Musicality and teaching ability are interdependent, one without the other is insufficient. Becoming an excellent music teacher depends a lot on learning to reflect and understand the effort of musical challenges. For this reason, training programs should prepare future artist-teachers through excellent teaching models and examples from various musical materials (Elliott, 2005).

Another author who deals with instrument class and practical musical teaching is Bowman (2005). From the practical view of music teaching, he emphasizes the nature of praxis as reflective action. In other words, musical practice is a conscious issue, although its precise implications for aspects such as curricular content or methodology may be debatable. The meaning of this fundamental conviction is clear and unequivocal: Skill-oriented Music Education must move away from performances or interpretations based on intuition and without an anchor to theoretical and aesthetic knowledge.

Many authors have dealt with the paradigm shift of the instrument class, from a Music Education based on the practical to the acquisition of skills that form a complete musician. This is the case of Koopman (2005), for whom the skills of making music, focused exclusively on practice, do not fit the diversity of musical roles that can be taken today. The instrumental student must learn to interact with music in multiple situations, and submit to stimuli that make him a critical musical agent.

One research that is a reference for studies in performative education is *Performers as teachers: exploring the teaching approaches of instrumental teachers in conservatories*. In it, Purser (2005) found many similarities between London conservatory teachers, but also substantial differences, due to the individual approach to the type of teaching. Its results raise the question of providing some kind of training for instrumental teachers at the conservatory. He states that orchestra teachers in conservatories are often named for the importance of their status as performers, prioritizing their artistic value over pedagogical value. If one takes into account the individualized form of teaching that has been perpetuated, it follows that learning has been, for the most part, without evaluation of teaching quality.

Carruthers's analysis (2008) focuses on music in Canadian schools and skill development. The general view of progress in music teaching has been based on the development of talent, aptitude, prior learning, and physical coordination. New approaches to music teaching and learning have opened up a wider range of goals. The article contrasts this pedagogical model with the expected results of university degrees in music, especially in interpretation. Interpretation-based teachings still claim a type of learning that has long been considered limiting and restrictive. This

author postulates an approach to music at the university level with new pedagogical goals, which takes as a starting point the innovative developments of school Music Education.

One of the conclusions of Carruthers (2008) is that if the performance programs of the university were like those of the school –that is, if they changed the emphasis from the product to the process– the relevance of professional musicians in society would be greater. Since music is an agent of personal growth, social change, and cultural awareness, its study benefits not only individuals but the community as a whole. A return to basic musical values will not undermine the usefulness of college studies in Music.

The learning modalities of instrument students are also different and should be studied, as Molumby (2004) did, based on the classes of university students of transverse flute. She researched how activities based on technical and musical aspects of a standard selection from the repertoire could be used for students to express how they developed the teaching-learning process. In this qualitative study of metacognition, students became more aware of their own learning styles. By identifying and using different teaching strategies students are encouraged to understand their potential within a group setting.

Equally important is the need for early teaching experiences in combination with the acquisition of pedagogical techniques during Music Education, for this, the perceptions of instrument teachers regarding their professional development and the successful rehearsal techniques they use in their instructions are taken into account (Chaffin, 2009). All this leads to a review of the study plans and the need to train future teachers in pedagogical skills. The social construction of the identity of the musician has much to do with a responsible performance of his work, and therefore the dichotomy between the performing musician and the teaching musician must be banished. Roberts is postulated in the line that teacher preparation can build the teacher's identity, despite the contrary evidence in the case of Music Education (Roberts, 1991).

The same hypotheses are launched by Concha (1991) when she considers that focusing the chair on the study of music through the instrument could mean rethinking basic questions of teaching. Thus, the complementary knowledge that emerges from the relationships between art, science, and technology is inseparable from instrumental study and performative practice. It is necessary to move towards a qualitative programmatic change based on the transfer, transformation, and integration of these disciplines in curricular learning contents for the itineraries of practical music.

In this line of research are Botella and Escorihuela (2014, 2016, and 2017), delving into the analysis of teaching praxis and verifying the invisibility of what happens inside instrument classrooms, a field open to exploration and that lacks academic reflection and systematization.

The idiosyncrasy of the instrument class is characterized by a great variety of teaching practices carried out by pedagogues in each of their specialties. In other words, the problem of the diversity and heterogeneity of learning models that are generated in these teachings arises. This is not a setback in itself, since it is a reality embodied in different fields and specialties. The drawback emerges when you want to state a common practice, a model (heterogeneous or homogeneous), or a description of what happens in the classrooms (Escorihuela, 2017).

The figure of the instrument teacher should also be taken into account when researching performative music education. If one attends to the higher level of Music Education, the country attends a different labor reality than its teachers, depending on the body to which they belong and the legal relationship with the public administration, or the type of contract in private or subsidized centers. The teaching staff will also present different profiles, more academic, more instrument soloist, more chamber musician, more orchestral, etc. Moreover, the nature of the center influences the freedom to implement specific schedules or programs. All this creates an unstructured amalgam in Higher Music Education, which is hidden from the science of education and the academic system.

According to Cano (1995) in her analysis of the situation of conservatories in Spain, "not too long ago, the conservatories considered important in the country had among their teachers the most notable of the profession" (p. 67). All these professionals worked as teachers as well as prestigious composers, instrumentalists of the best orchestras and chamber music groups, giving rise and prestige to the centers where they taught classes at all levels. For the author, currently, schools are home to a majority of teachers whose only contact with music occurs during class hours.

The author realizes that something is wrong with the system, immersed in a kind of professional inbreeding that occurs in the field of conservatories "of such little professional contrast with real musical life, with the life of concerts, creation, or musicological research" (Cano, 1995, p. 68). To all this, she adds the demotivation and lack of professional encouragement, the massification, and the lack of clear objectives about the role that the musician should play in the current situation. These would be some of the reasons why many of the most prestigious and valuable musicians in the country do not want to teach in official centers and prefer to dedicate themselves to their performance careers both in Spain and abroad. Given this, a reflection is required about the Music Education model that the country needs. The need or not to make teaching positions more flexible and to modify the study plans that include training and pedagogical practice for a student who, to a large extent, will be devoted to teaching, although his main facet is interpretive or performative. The future great interpreters who graduate from the system must also learn to teach because, due to their condition, they will be called to teach. With this, research in the didactics of the performative is an indispensable path for scientific knowledge of music didactics.

### 3. RESEARCH IN DIDACTICS OF MUSICAL INSTRUMENTS

Research on the didactics of instruments and their teaching practice has been approached from different fields, both at the level of professional, amateur, or complementary education. The recorder is the one that has been studied the most since it is an important teaching tool in the subject of music in Primary and Secondary Education. However, there are hardly any scientific works related to the instruments that are studied professionally in Conservatories. String instruments have been the most researched in this field. This is due to their great technical and methodological variety, deeply rooted in national schools and which allows easy differentiation and measurement of their results. In most cases, teachers are clear about the objectives to be achieved and the content to be developed, but the reflection on classroom practice is often neglected (Botella and Escorihuela, 2017).

At present, there is very little bibliography about instrumental teaching praxis, perhaps due to its ephemeral and changing nature; subject to the particularities of the 1/1 ratio and conditioned to the teacher and center. With the current faculty system, it can be difficult to establish what has come to be called a school or chair. Teaching staffs are variable due to the diversity of work typology, hired teachers, temporary teachers, professors on secondment, full professors... Not only in Spain does this happen, but it is also more acute in Europe, where Music Education centers practice high teacher mobility. All this leads to a very little studied field and makes it more necessary, if possible, to address this issue, which for the teaching community can be of great interest (Escorihuela, 2017).

Therefore, research on the didactics of instruments can be justified *per se*, in the sense that in itself it addresses something about which it is difficult to obtain information. An example is the study by Botella and Escorihuela (2016) on the teaching of the transverse flute, in which they state: "little is known about what teachers teach and how they teach it, about the flute currents that are being followed, and the type of flute expert who, after finishing his higher education, is entering the music market" (p. 412).

In this sense, it is worth asking what musical product the educational system is launching to the professional world. Therefore, "it is necessary to know what is being taught and how to know in what and how to improve this practice and review, even export, the characteristics of the type of teaching" (Botella and Escorihuela 2016, p. 412).

The approach is simple insofar as the problem is that there is an invisible reality of interpretive music teaching. Therefore, in the face of a field little studied, little developed, and almost unnoticed by pedagogues and researchers, it is necessary to solve in a demonstration or evidence of what happens in the classes. To give testimony of a way of doing, as well as of different procedures for the same objective.

To research the instrumental class is to reflect on it. Methodologically, the philosophy of good musical practice seems to value induction over deduction, description over prescription, and empirical evidence over metaphysical speculation. From this point of view, the notion of a fundamental substrate for all music is skeptical (Bowman, 2005). The methodological review and compilation of repertoires, together with the intervention on the subjects who take part in the teaching-learning process, have been the most used methods for research in didactics of musical instruments.

In this sense, the approach provided by Purser (2005) is entirely adequate to approach the attitude of teachers. Six renowned artists participated in his case study, specialists in trumpet, horn, trombone, flute, clarinet, and bassoon. What they had in common is that they were professors at conservatories in the same city and that students of these instruments are prone to focus on orchestral practice. The research was designed in two parts: a questionnaire that was intended to prepare the subsequent individual interviews, and semi-structured interviews. The analysis was carried out, mainly, by looking for similarities and differences in the responses of individuals, discovering inequalities according to the stage of development in their teaching philosophies. While teachers with more experience contributed more ideas and points of view, those with less experience were more limited in their responses. In general terms, this study concludes that the musical must prevail over the technical, and training must be based on something more than education in instrumental skill. This research on London teachers yielded some conclusions that can serve as a starting point for other similar studies, such as that the main skills to achieve a high interpretive level depend on the capacity for self-criticism and the importance of listening. All the subjects expressed their concern about the management of the teacher-student relationship. Although they presented some different strategies, the delicacy and intimacy that the 1/1 ratio provides in teaching was an important topic for all. Undoubtedly, one of the principles that motivate research in instrument didactics is the need for teacher-artist interaction in forums for the exchange of experiences and modes of good practices (Purser, 2005).

Much of the research on classroom didactics has used the survey as a research technique. This also served Botella and Escorihuela (2017) to know the attitude of the Spanish transverse flute teachers of higher education in music, through a questionnaire that allowed them to express their opinion about the best way to teach this instrument and what are the pillars in which they base the training they give to the students. The instrument used in this case was a questionnaire through which the teachers provided information about their teaching practices. This is an example of recent performative education research, using a technique that has provided valid results and that can be generalized, therefore this article takes this example to present a universal model.

#### **4. THE COMPLEMENTATION METHODOLOGY AS A PROPOSAL FOR RESEARCH IN DIDACTICS OF MUSICAL INSTRUMENTS**

The teaching of the ephemeral in music, as well as the techniques of the enduring in it, needs a research methodology that combines qualitative and quantitative aspects. In educational research, it is necessary to resort to different evaluative techniques that must be complemented, this is how an integrated analysis is produced (Moscoloni, 2005).

Thus, musical education can benefit from the advances achieved in recent years thanks to qualitative approaches in disciplines such as General Didactics and other Specific Didactics. In this sense, it can be said that qualitative research tries to reveal the meanings that humans give to the actions they develop, with not only a descriptive purpose but to propose alternatives for their improvement, while quantitative research provides empirical and metrically verifiable data that allow understanding and explaining the different behaviors in teaching (Rodríguez-Quiles, 2000).

Through Escorihuela's (2017) research on the teaching of the transverse flute, a study on teaching praxis based on the complementation of different methodologies is observed. In this case, the quantitative variables are discussed from a metric analysis, while the analysis of the qualitative variables is carried out through the conceptual construction of categories to which each teacher is assigned. Furthermore, a relational analysis between variables is added, which measures the degree of association between them.

Educational research, and more specifically musical performance, needs to work with the subjects of the teaching-learning process. The eminently practical and individualizing characteristics of these studies demand it. From this point of view, the teacher takes on special importance, not only as a direct witness of the reality to be studied but also as the backbone of a way of interpreting, of making music and musicians. That is why teaching practice, programming, and the teacher's profile are of equal interest.

As Rodríguez-Quiles (2000) points out, education is an essentially human process that cannot escape Science, in this way the first ethnographic works emerged at the end of the 1970s in Great Britain, the United States, and Australia. For this reason, he argues that, consequently, "Music Education, as part of an integrated training of the individual, may benefit from a correctly posed qualitative research" (pp. 2-3).

According to Díaz and Giráldez (2013), educational ethnography contributes to discovering the complexity of educational phenomena, it also provides a real and deep knowledge of them. In other words, it is a complement to research, which is reinforced and is capable of contributing to a greater extent to the knowledge of the scientific community.

Escorihuela (2017) makes use of a case study from an ethnographic perspective for his analysis of the teaching of the instrument. Due to its characteristics, the case study is difficult to structure with defined steps (Stake, 1998), therefore the researcher must define his objectives very well and adapt the case study. In the one of Escorihuela (2017), the educational systems of three countries that are a reference in Music Education are described, to make a comparison with the Spanish system. The formulation of the research is made from observations and reflections of the obtained data. It is a method that allows you to adapt to the context.

Although quantitative exploratory techniques are highly suitable for the treatment of social and educational data, Moscoloni indicates that "the a priori determination of the categories of the indicators can sometimes produce somewhat superficial interpretations" (2005, p. 9).

The qualitative characterization of teachers is very important in this type of research, which seeks a prototype or a model. Therefore, it is necessary to delimit the variables that are going to explain a certain practice, and that are generators of standardization. One of the most clarifying variables in musical education for instruments is the one that refers to the use of study and technique books, which have come to be called methods.

Besides the method or methods, the teaching of an instrument can also be influenced by the school. This concept encompasses the methodology used by the teacher or professor, or the group of teachers of an institution. In the field of art, the school defines the group formed by the followers, admirers, or apprentices of an individual who acts as a teacher or source of inspiration. The national schools of each instrument have played an important role in the generalization and exponential of the techniques and methods that have managed to be timeless and of proven solvency (Botella and Escorihuela, 2017).

With all this, the variables that are taken into account when researching teaching practice will not always be stable, since in each place the instrumental technique is learned with its own characteristics, usually the result of the influence of one or more well-known instrumentalists of the area in question. In the case of school, travel, recordings, and radio are gradually blurring the differences. The school as a concept of performance based on the enormous influence of a great flutist through his pedagogical method, his books, and his way of playing is questioned (Botella and Escorihuela, 2016).

Thus, the selection of cases or that of a sample from the study population may be presented as an adequate option to complement the quantitative and qualitative analyzes. Everything will depend on the objectives of the research and its scope. A work that aims to reflect the teaching practice of a certain educational stage, must address issues that refer to the teachers themselves: what they want to achieve with their students and the methodology they use. To know the teaching practice of professors of instrumental teachings, it is necessary to unravel this framework objective, since performative didactics supposes a framework between the teacher's

background, the school, the technique, the methods, the works of the repertoire, psychological aspects, etc. To carry out this task, specific objectives must be set that are directly related to the structure of each research.

An example is a case shown by Botella and Escorihuela (2016), where it can be seen that the objectives include: describing the didactic practice of the Superior Conservatories of the Valencian Community, observing and determining which flutist profile each teacher is assigned to, and how it influences the type of student body, knowing the reference authors that are interpreted both in the repertoire and in the technique and study books, and if the teachers follow a common program of the center or if each one prepares their programming, as well as discovering to what degree the musical background of each teacher influences their way of teaching flute lessons and programming.

All these objectives must be reflected in the variables, which must be weighed through empirical measurements of quantitative data. These provide a vision of reality through which a conceptual model that describes and interprets this reality can be elaborated, relying on qualitative data.

The tool that brings together both methodologies, and has proven to be a solution for complementation, is the questionnaire. An instrument by which the researcher can approach the object of study through closed questions of a quantitative nature, and other open ones, in which the respondent can express himself freely and provide qualitative value.

## **5. THE QUESTIONNAIRE TECHNIQUE: A PROVEN TOOL FOR TESTING TEACHING PRACTICE**

Conservatories are the medium in which the practical musical teaching activity mainly takes place. Before the widespread birth of these centers in Spain, there were other means to be musically trained, most of them of a collective nature: entering as an apprentice in an instrumental group or military bands. However, the private class was the most common individual medium for teaching music theory and instruments.

With these antecedents and the 19<sup>th</sup>-century spirit with which conservatories were founded, it is not surprising that their educational communities take refuge in institutionalism reserved and little given to educational innovation, research, and transfer. With methodologies that have remained unchanged for over a hundred years, the format that has been maintained of a master class and ratios to one helps this, giving rise to strong individualities.

For all these reasons, it is considered that the questionnaire is the best way to massively gain knowledge of the praxis of instrumental teachers, in part because of

its anonymity, which preserves the personalities and intimacy of the individual class and, due to its systematization and use of standard measure units<sup>3</sup>.

As Johansson (2011) indicates in an article that refers to one-to-one vocal and instrumental teaching in conservatories, the task of professional training in these settings has been to achieve an expert level, which is often described as a stage that is reached step by step. The work was carried out on the population of a single center, so the used technique was the focus groups, besides the interview and follow-up of the personnel. In this case, and to answer the questions: What are the teaching objectives of educators and how do they do it? How do you define development?, qualitative interviews were the best tool to capture the knowledge incorporated in the tradition of the conservatory.

If you want to have an accurate knowledge of different centers and cover a large population, the questionnaire is revealed as the most appropriate technique. This has to take into account the type of professionalizing music education that is given in Music Education centers. Their primary objective is especially aimed at promoting highly talented musicians selectively and potentially to prepare them for a musical career (Altenburg, Bässler, & Nimczik, 2011).

A questionnaire must combine open and closed questions. The former ones account for qualitative research while the latter ones echo the quantitative part. These studies use the survey method to determine the attitude of professors when teaching their students. With it, important information is obtained, since it is the most relevant primary source that can provide answers on the current teaching of a musical instrument.

The works of Botella and Escorihuela (2016 and 2017) focus on a study linked to the practice of the flute in the classrooms of higher music centers, which serves to know the teaching practices of professors, through a questionnaire that allows them to express their opinion about the best way to teach this instrument and what are the pillars on which they base the training they give to students. The sampling techniques used in research make it possible to determine the part of the reality studied (population) that must be examined to make inferences about said population. The authors try to obtain an adequate sample that allows achieving a simplified version of the population and that reproduces its basic features with the established precision (Botella and Escorihuela, 2017). The basic criteria that must be taken into account when preparing a questionnaire are the simplicity, precision, and specificity of the items that comprise it, as well as the discretion and preservation of anonymity in the handling of the collected information. Botella and Escorihuela (2017), opt for this highly structured information collection procedure, in which they

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<sup>3</sup> Of course, the interview is another of the tools that can be used to understand the praxis of instrument teachers, as reflected in many studies. However, it excludes quantitative data that can be explanatory of the teaching and the way of doing of a certain population.

pose a series of questions about the variables to be measured. With this, they managed to gather a lot of information in a relatively short time.

The researcher who focuses on the praxis of music teaching and opts for this technique will have to design a questionnaire based on an extensive bibliographic review, on the instrumental technique, its study, methods, and evolution. A first review by experts from the university field specialized in program evaluation is recommended, who observe the adequacy of vocabulary, writing, and the correct use of measurement parameters.

Following the triangulation criterion, a second review should be carried out by contrasting content validation experts who verify that the proposed items measure instrumental didactics. In this sense, content validity is the degree to which a test adequately represents what has been done.

Thus, in preparing the questionnaire, the definition of the construct to be measured, the purpose of the used scale, the composition of the items determined by the number, content, definition and order, and the prevention of biases in its completion and coding of responses should be taken into account.

It is important to select information and classification variables in each study that allow the structuring of the questionnaire by configuring the different items. In the case of the research by Botella and Escorihuela (2016), the structure of the questionnaire is made up of an initial table that contains the classification variables to characterize the sample. They are followed by 5 dimensions related to the teacher's profile, placement and embouchure, sound study, fingering and articulation, study, and repertoire.

Regarding the typology and characterization of the questions, a questionnaire that researches musical performance education must contain closed, semi-open, and open questions. Closed questions can generate different answer possibilities: exclusive (dichotomous answers) or with several answer options. For this type of study, dichotomous responses are recommended because they require less effort on the part of the respondents, they are simple to answer, and keep the subject attentive to the topic. Likert-type scales are also suggested since through them the favorable or unfavorable, positive or negative reaction is obtained and they are easy to measure. The semi-open questions can be directly derived from the previous ones when considering the possibility of adding alternatives not included in the questionnaire to enrich the analysis. With open questions, respondents can freely comment on what is required of them and include the information they want about their personal situations. They are the largest source of qualitative data and also allow to qualify the closed answers and add new perspectives on the discussed subject.

As Botella and Escorihuela (2016) state: "once the final draft has been designed, the information has been delimited, the questions have been formulated, their

number is defined, and they are ordered, an evaluation of the scale's metric properties must be carried out" (p 412).

In any case, the questionnaire must be subject to content, construct, and criteria validity. In the first case, it is confirmed that the chosen items are indicators of what is intended to be measured, exposing the document to the evaluation of researchers and experts, who must judge its ability to evaluate all the dimensions to be measured. The second of the validities assesses the degree to which the instrument reflects the theory of the phenomenon or the concept it measures, guaranteeing that the measures that result from the responses to the questionnaire can be considered and used as a measure of the phenomenon. It can be calculated by various methods, but the most frequent is the multi-feature-multi-method matrix and factor analysis. Finally, criterion validity refers to the relationship of the score of each subject with a Gold Standard that is guaranteed to measure what is desired. When there are no reference indicators, tools that have been supported by other studies are used.

With all this, the questionnaire is the document that provides the most information, giving validity to the study and being able to serve as a model for the research of any musical performative teaching. Botella and Escorihuela (2016) positively value this method, since it is the one in which the most teachers were involved. For some subjects, the interview can introduce comments and appreciations that are difficult to explain with the survey method. However, the justification for this decision is motivated by the objectives of the research, in this case, it is about obtaining data at the national level and, therefore, the questionnaire procedure is better. The information bias is assumed, which is much more understandable in the face to face, but it is gained in statistical results and a prototype or teaching model of the instrument in the country.

## **6. CONCLUSIONS**

Musical performance education must address the full mastery of the performance problems posed by the repertoire of the instrument, a priority task for the performer that absorbs considerable time within the total hours devoted to his overall musical training. Research on it must take into account that the technical work must always be inextricably linked in the mind of the performer to the musical reality that it is trying to channel.

Research on music teaching practice makes its way in the face of a panorama in which Higher Music Studies overlap in the European Higher Education Area. In this field, the need and urgency of researching music arise. As Pastor (2012) indicates, musical teachings should jump on the research bandwagon and what this article proposes is that this research also is done from the pedagogical aspect, not only from the historical, performative, or technological ones. In some way, research in practical music education is vindicated and teachers-researchers are provided with tools based on examples already carried out in the field.

The challenge of incorporating and maintaining tradition, and developing an independent and expansive musicality, is an inherent pursuit of good music teachers. This search must be carried out through research, with the appropriate tools that allow the teacher-researcher to improve their practice and implement models that serve as an example to the entire scientific community.

This article has shown, through different studies, the advantages of the questionnaire as a tool for research in performative music education. The proposal can be applied to a multitude of studies on instrumental teaching, since it uses a model based on the traditional class that was born from the Paris Conservatory in the 19<sup>th</sup> century and evolves to today, with basic constructivism. This mold that divides the class into sections also serves to distribute the questionnaire in dimensions. Combining quantitative and qualitative questions, it has been shown that the best way to approach the reality of the didactics of musical instruments is by using a complementary methodology.

In short, everything practical and its didactics is difficult to measure in the usual parameters of the social sciences, for this reason, the teaching of the changing tries to make the art of the moment measurable. The research carried out on these disciplines will have to find the tools and take into account the technique of the ephemeral and the technique of the enduring, which is why they pose a challenge for music education in the 21<sup>st</sup> century.

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