# The Crisis in Music Education Resulting from the Demise of Educational Institutions

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La crisis de la educación musical como consecuencia de la decadencia de la institución educativa

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## Abstract:

Educational institutions currently face a crisis due to various factors that cast doubt on essential principles of equity and quality. This study reviews value chains in educational institutions, ranging from supranational agencies to schools, based on a music education perspective. The methodology has a qualitative design, with a Grounded Theory approach centered on a Constant Comparative Method. Results show that the decline of educational institutions is replicated in music education and furthermore, what is of greatest concern, is that socio-educational inequality emerges from the curriculum design phase. To conclude, a sociomusical approach is one way of overcoming this crisis since it recognizes the world´s cultural complexities by promoting systematic interaction between educational institutions and other social groups throughout the world.

**Keywords:** Educational Systems, Educational Institutions, Music Education, Cultural Policy and Planning, Comparative Education.

## Resumen:

La institución educativa está en crisis porque diversos elementos ponen en duda principios fundamentales como la equidad y la calidad. Este estudio revisa la cadena de valores que existe en la institución educativa, que abarca desde las agencias supranacionales hasta la escuela, desde la perspectiva de la educación musical. El método se enmarca en el diseño cualitativo, según la teoría fundamentada centrada en el Método Comparativo Constante. Los resultados muestran que la decadencia de la institución educativa se replica en la educación musical y, lo más preocupante, las desigualdades socioeducativas surgen durante el diseño curricular. En conclusión, el enfoque sociomusical hace posible la superación de la crisis, ya que reconoce la complejidad del mundo cultural al promover una interacción sistemática entre la institución educativa y el resto de los grupos sociales en el mundo.

**Palabras clave:** Sistema educativo, Establecimientos de enseñanza, Educación musical, Política y planificación de la cultura, Educación comparada.

## 1. Introduction

A common interest among supranational agencies are the fundamental principles related to equality and quality in education and acknowledge national governments as responsible for shaping and regulating the school system. They also expect that education will provide the necessary skills to live and work as active members of society to revitalize of the economy and, consequently, the job market. Yet, one can perceive a pragmatic approach within the educational system founded on neoliberal pragmatism (Schipper, 2014) since States prioritize financial interests over social issues during economic crises (Davies, 2014).

Equity and quality are substantially difficult to address. Nevertheless, it is necessary to regularly reflect on equal opportunities provided by educational institutions to students with regards to musical training. Undoubtedly, the construct of educational institutions is complex since it encompasses the judgement and decisions of supranational agencies, ministerial and administrative regulations, school implementations and execution in the classroom. This study addresses how value chains in educational institutions exclusively

represent formal education (Coll, 2013), thus meaning that music education should be perceived as a school subject.

Considering these elements, it can be asserted that music education is immersed in a curricular system regulated by technocratic interests and neoliberal pragmatic economists. This general factor explains why music education has lost importance in curricula enacted at ministerial levels (Aróstegui, 2016). In order to establish conceptual categories that, specifically, help explain the music education crisis in the compulsory education system, we will attempt to answer the following research questions:

I.How can the music education crisis be explained within the education system?
II.What strategies should educational institutions implement to overcome the music education crisis?

## 2. Method

Grounded Theory centered in a Constant Comparative Method [CCM] is used since data collection and analysis encompass a spiral process that culminates with the theoretical saturation of conceptual categories (Carrero, Soriano, & Trinidad, 2012). Thus, data is gathered from international scientific literature and conceptual categories compared and integrated (through their open coding). These processes enable theoretical delimitation and lead to a written theory (San Martín, 2014).

In this study, CCM relates to the deductive process since it seeks to conceptualize and amplify conceptual categories in order to generate theory regarding the music education crisis in the education system without necessarily verifying theoretical universality or the impact of other causes and properties (Osses, Sánchez, & Ibáñez, 2006). Consequently, the following conceptual categories are established:

- Impact of commercial music on school culture, in both curricular and teaching frameworks.
- School infrastructure, which is understood as the equipment pertaining to the school for music education lessons.
- Teacher training for school music instructors.

### 2.1. Objectives

This study arises from critical pedagogy and has the following objectives:

I. Analyze the role of educational institutions within the social system from a music education perspective.
II. Define a theory regarding the music education crisis.
III. Propose a theory that affects the hermeneutic circle of music education which serves as a proposal for overcoming the crisis taking place with this school subject.

### 2.2. Supranational Context

The Charter of the United Nations, (Organization of the United Nations [UN], 1948), based on respect for the principle of equal rights, is committed to promoting solutions to international problems of economic and social character. The charter also promotes international cultural and educationl cooperation. According to the UN, agencies specialized in the aforementioned problems have ample intergovernmental attributes defined in their statutes.

Based on this legal framework, the United Nations Educational, Scientific and Cultural Organization [UNESCO] emerged as a supranational specialized agency committed to a holistic and humanist vision of

education, supporting the principle that education is essential for human, social and economic development (UNESCO, 2011).

Article 26 of the Universal Declaration of Human Rights (UNESCO's Regional Office of Education for Latin America and the Caribbean [OREALC/UNESCO], 2008), in Article states that education should be free and mandatory during primary and fundamental instruction, that technical and professional instruction should be generalized and that access to higher education should be maintained under the criterion of equality based on academic merit. Education should develop human personality and strengthen respect for human rights, fundamental liberties and the establishment of peace and favor friendship among nations and all ethnic and religious groups. Lastly, that parents have the preferential right to choose the type of education for their children.

UNESCO is completely committed to the Universal Declaration of Human Rights which reaffirms the founding right that *"every person has a right to education"* (OREALC/UNESCO, 2008, p. 12-13) and establishes a global commitment to provide quality basic education to the entire population (UNESCO, 2014).

In 2010, UNESCO established the Seoul Agenda Goals for the Development of Arts Education to ensure that Arts Education 1) Be accessible, essential and sustainable through time, 2) Assure high educational quality in both conception and delivery and, 3) Contribute to solvin current social and cultural problems (UNESCO, 2010). Thus, UNESCO protects Arts Education based on criteria established by the Universal Declaration of Human Rights which emphasizes that access thereto should be universal and inalienable.

The right to education should be guaranteed by each State that ratifies international law human rights documents (UNESCO, 2008). It is crucial that the distinct social sectors establish long-term strategic commitments to this right. Governments have the obligation of establishing strategic plans to assure the right to education at different levels (UNESCO, 1990). However, many good political intentions have not been able to flourish, remaining only on paper (UNESCO, 2008) since no authentic decisions have been made to improve the equity and quality of education made. Moreover, the international outlook has gotten more complicated with the growing participation of private agencies (both for-profit and nonprofit) in educational matters. These agencies are gaining influence upon governmental decisions bit by bit (UNESCO, 2015).

According to the Organization for Economic Co-operation and Development [OECD], an education system implies equity when it is based on fairness and gain and develop to successfully enter the job market (OECD, 2005). As a result, Member countries have increased expenditures for students at all levels, reduced their unemployment levels and increased enrollment in tertiary education (OECD, 2016).

## 2.3. Procedures

The social role of the educational institution and the music education crisis in the education system are interpreted from the process of open coding. That is, said information is gathered for analysis directly from the scientific literature. Open coding permits the execution of the first steps of CCM, as it guarantees consistency in the process of identification of the relations (comparison and integration) among said categories. This gives place to an axial codification that represents the interaction between the educational institution and music education crisis from the conceptual pre-determined categories (commercial music, school infrastructure and teacher training) that delimit the theory.

An additional process of selective coding occurs in order to obtain a central category to express the educational crisis in the school system, according to open and axial coding arising from research . The main category is not necessarily accepted as a hypothesis, although it can be expressed in narrative form when drafting the theory (San Martín, 2014). Additionally, this study does not merely aim at making a diagnostic of the music education crisis, but to also outline a theory that can be implemented as an improvement plan with the intention of striving to overcome the crisis.

## 3. Analysis of Results and Discussion

### 3.1. The educational institution from a music education perspective

According to Drucker (1993), family, community and society are defined by a sociocultural bond that that unites human beings, while social organizations consist of a collection of experts that work together towards a common task. For example, schools focus on pedagogical processes and orchestras on performing recitals and concerts. An organization is a partnership of organizations, since all goods and services are marketed by duly accredited expert institutions, resulting in institutionalized cultural capital (Bourdieu, 2005) that not only reflects multiple paradigms within a social setting, but also renders a paradigmatic forest (Barker, 2000). In fact, institutions establish regulations that determine social and market behaviors for success. At the same time, each internal organization defines its own paradigms, for example: school administration, factulty, students, educational assistants, parents and guardians, etc.

An educational system should accomplish three essential functions as part of this paradigmatic complexity. (Dubet & Martuccelli, 1998). First, school *selection* assigns grades that impact the job market and social hierarchy of the students. Therefore, school selection has social usefulness. Second, *education* is understood as a project of production of a subject which does not adjust completely to its social usefulness since schools attempt to transform inside a walled enclosure situated outside society. Lastly, *socialization* is understood as the production of a subject adapted to society according to its corresponding social position. Therefore, students have internalized rules and aptitudes that will help them fulfill their role in society.

The roles of selection, education and socialization convey a traditional educational outline which transforms values into rules and rules into roles, with a strong tension existing between each role (Dubet, 2010). Thus, the functioning of the educational institution is unstable, as it reproduces social relationships (virtues and defects) that exist in society. For instance, in OECD member countries, students that come from families of disadvantaged socioeconomic status indicate low-scores on PISA and show greater difficulties in ending up the upper secondary education (OECD, 2016).

This social segregation impedes the acceptance of school as an institution that guarantees equal opportunities and social justice. Therefore, the educational institution is in crisis because there are no central values (Dubet, 2010) among different educational organizations that make up the chain of value. On the one hand, OECD and its member countries commit to the efficientist approach that configures a vertical relationship among institutions, negating dialogue. Therefore, schools have become an "assistance place" for students, where their ontological and historical variables are ignored (Freire, 1985). On the other hand, UNESCO (2015) emphasizes that the humanistic approach should be the foundation and the purpose of education in the XXI century, lending support to pedagogies that overcome historic dichotomies among cognitive, emotional and ethical aspects (Acton & Glasgow, 2015; Lemberger & Hutchison, 2014).

In Spain's music education system the incapacity of integration among the different institutional levels is observable. The Ministry of Education [MECD; by its Spanish acronym], through the Organic Law for the Improvement of Education Quality [LOMCE; by its Spanish acronym], has eliminated Arts Education (made up of Visual Arts and Music Education) from compulsory curriculum in primary education, with the intention of improving results on international tests and meeting recommendations and agreements stipulated by the European 2020 Strategy (MECD, 2013). Therefore, LOMCE ignores the Seoul Agenda and additionally does not consider the eighth key competency recommended by the European Parliament and the Council of the European Union (2006): cultural awareness and expression.

In any case, according to LOMCE's stipulations, the final curricular decision rests in the hands of each one of the 17 Autonomous Communities, who, according to their resources, can include Arts Education in the optional curricular framework. In other words, they can opt to teach both artistic disciplines equally, prioritize one over the other, exclude one of the disciplines, or exercise their right not to incorporate Arts

Education in the school curriculum. Until now, the vast majority of the Autonomous Communities have established strategies to transversally teach Music Education (Belletich, Wilhelmi, & Angel, 2016), in an attempt to correct the cultural-artistic contradictions that exist between the LOMCE and key competences (Alsina, 2012).

In spite of the efforts that the majority of the Autonomous Communities make to impart music education in primary education, the LOMCE and its principle of selectivity provokes a curricular dispersion (Belletich et al., 2016) that threatens to progressively generate a sociomusical inequality. This is because, at the moment, not all students have equal opportunities to be musically trained.

The Spanish panorama is not an isolated case, but rather is replicated in various forms in other countries. Aróstegui (2016) indicates that, in the world, music education is losing force in schools because education policies advocate for curricular models centered on the improvement of academic results in standardized tests, which has negative repercussions on the resources assigned to the subject. All of this could mean that music education is in crisis in the education system, but it is necessary to make a distinction: music education undergoes an internal crisis that is triggered by the decay of the educational institution (Dubet, 2010). This does not mean that the educational institution no longer works, but rather it refers to the lack of central values due to the complex pedagogic diversity that exists in the strategic structure of education. In fact, conflicts in music education are founded mainly on the confrontation of values between pedagogical approaches, as well as the diversity of educational models (Jorquera, 2010). The decay of the educational institution is correlated with the following: (Dubet, 2011):

- Schools lose the monopoly on knowledge with the eruption of Technologies of Information and Communication [TIC], as nowadays anyone can find the information that they need on the Internet.
- The model of personal fulfillment for professional activity depicts educators by their competencies. That is, music teachers are recognized by their knowledge in the discipline, without expecting a high performance in other areas.
- The democratic school of the masses admits all students with their bio-psycho-social problems and personal interests, such that the school's influence on society increases. As a consequence, the educational institution should assume diverse bio-psycho-social roles (feeding, health, education, etc.).
- The education market is established, where the citizenship expects optimal outcomes and the job market demands socially useful competencies, such that the educational institution loses autonomy by having to answer to society. In addition, diverse pedagogical approaches are promoted (religious, secular, behaviorists, constructivists, holistics, etc.), which reveals the lack of central values.
- The student ceases to be a recipient of knowledge and becomes an active, self-constructing subject. That is, the student population assumes the role of protagonist in educational activity.

## 3.2. Institutional decay in the music education crisis

The symptoms of decay in the educational institution are observed in the framework of music education and can give an account of conflicts among pedagogical approaches that exists within the subject. For instance, a study done in Nicaragua (Cruz & Intxausti, 2013) reported that the primary student population consumes a large quantity of television and commercial music, but shows little interest in the fine arts, and, the most serious, has no interest in traditional and local music. This case shows the eruption of mass media in the children's mind. This occurs even when teachers try to instill in their students an appreciation for cultural roots. The student body's personal interests remain directed towards commercial music.

The dependence on commercial music has transformed society into consumers of music products (Longueira, 2013), such that music education is seen as limited in terms of repertoire, content and didactics. Moreover, the participation of a teacher does not make sense in some learning situations because its mediator role between the musical content and student is not clear (Georgii & Westvall, 2010). For instance, a group of teachers from the United States attribute a high pedagogical value to commercial music, but recognize that they do not feel prepared to discuss it in a teaching situation because their experiences with that kind of music are mostly personal (Springer, 2015). If one of these teachers were familiar with rock and, a student eventually decided to interpret electronic music because he/she already had personal knowledge of the genre and access to equipment, does it make sense for the teacher to be teaching him/her?

Music education in Finland has also suffered the ravages of commercial music. The subject has historically been oriented towards national music and fine arts, but the current musical plurality has triggered the incorporation of commercial music into the classroom (Heimonen & Hebert, 2010). The subject is compulsory from primary education until the first year of upper secondary education (13-year-old students), after which it is optional in the curriculum. This is worrisome because the students tend not to prefer the subject due to its traditional character (Anttila, 2010). With these elements and others, it has been discussed in Finland if music teachers lose pedagogic liberty with the eruption of the global market and commercial music, as well as if these new *enemies* produce acritical students, since they exclusively consume musical products (Heimonen & Hebert, 2010).

This functional orientation towards commercial music shows that the efficientist approach predominates in the education system as it forces the majority of individuals to become musical consumers while a few others, those of greater *talent*, develop technical competencies in order to be able to perform as musicians who recreate or create, depending on their social positions. Thus, music education reproduces the social realities that exist in society. On the one hand, students that belong to less favored social classes are musically educated in school through musical styles belonging to their marginalized social context (Söderman & Sernhede, 2016), such that social roles are preserved, the same as the segregation of classes (Beach & Sernhede, 2013). On the other hand, the individuals with greater "musical talent" assume an active role in the local economy because, for example, the Music Conservatories in London are able to contribute plentiful economic gains to the city each year through recitals, concerts and other activities (London School of Economics and Political Science, 2012).

Therefore, the education system guarantees that a few develop musically for active and job life according to their social positions. This confirms the functions of selection, education and socialization in music education. It is important to note that until now this analysis has been restricted to epistemic issues, but that it is now important to include other variables of a concrete nature.

The curriculum of Arts Education in Colombia is structured by four artistic cores (music, visual arts, theatre and dance), with the intention of transforming the democratic school of the masses into a cultural community space. However, public schools do not have adequate infrastructure to teach the music core (Lorenzo & Cardenas, 2010). The Colombian reality is not different from what happens in other Latin American countries because, in terms of infrastructure, the music classroom is almost nonexistent in primary schools of the majority of Latin American countries. (Duarte, Gargiulo, & Moreno, 2011; Duarte, Juareguiberry, & Racimo, 2017). This data is conclusive, therefore, the principles of equity and quality in the music education of Latin America are not transversely assured (Angel & Lira, 2017), which provokes an unjust distribution of the individuals in the social space. This injustice is a product of the unstable relation that exists among the functions of selection, education and socialization.

In the scope of human resources, the majority of the Ministries of Education propose that music education be imparted by generalist educators in the primary stage (Vaillant, 2013). However, these professionals receive general pedagogic training that does not necessarily go deep into specific didactics for music education. Thus, the typology of the country of origin of the teachers determine their professional

development needs in music (Giráldez & Palacios, 2016): in Mexico they request musical training; in Ecuador they demand training in music education; in Colombia an interdisciplinary training in music is required; while in Argentina, Chile and Spain, training for the management of musical projects and matters of music teaching is needed, showing low formative demand related with musical content. Therefore, training of the generalist teacher should assure the joining of pedagogical and musical contents, otherwise, teaching practice would be a product of trial and error (Touriñan & Longueira, 2009).

In other Western realities similar problems occur. For instance, in the United Kingdom, the generalist teacher that imparts compulsorily music education often lacks confidence to teach the subject and, the most worrisome, assumes that the high musical abilities of students are exceptions to a rule and not processes of development (Pitts, 2012). This case confirms that the lack of depth in music teaching during the training of generalist teachers is a Western problem and, therefore, it is necessary to establish plans for improvement (or innovation) in the face of the international contingency that advocates for quality music education.

Educational innovation should come from the macro-institutionality made up of ministerial estates and supranational agencies because, while some teacher training centers are taking steps to offer Minors in Music (Argentina, Chile, Spain, the United Kingdom, among others), the lack of central values means that these efforts have little impact on the school system. In this regard, it is important to observe the case of Brazil. Through its ministerial programs it has transitioned from a lack of music education for generalist teachers (Figueiredo, 2004) towards specialized training in music for the same conglomerate (Figueiredo, 2010). Therefore, innovation should not advance towards the exclusion of generalist teachers from the music education system, but rather it should be oriented towards the pedagogic-musical competency training of the same, under the regulation of the Ministry of Education. This must guarantee the determination of the central values that up until now are lacking in the educational institution.

It is important to note that the teaching training of music education specialists is also diverse, as some institutions seek to train musicians that possess knowledge about education, while others prioritize the pedagogical training based on the domain of musical competencies (Aranda, Carrillo, & Casals, 2017; Poblete, 2017). This panorama also calls into question the acquisition and development of teaching competencies during teacher training programs. Therefore, it is not appropriate to discuss the suitability of the specialized teachers for all educational levels, to the detriment of the generalist sector. Rather, it is imperative to discuss the scarcity of music teaching training that all educators receive, either in initial or continuous programs of study.

With all this theoretic delimitation, a central category is obtained that expresses that the phenomenon of the music education crisis is triggered by symptoms of the educational institution decay. From the beginning of curricular design, fundamental principles of equity and quality of education are not assured. Therefore, music education infringes said fundamental rights well before that learning situation occurs concretely in the classroom. All this demonstrates the lack of central values in the formal education system, as values' tensions are translated in the social system as inequalities associated with demographic, sociomusical, socioeconomic, technologic and other issues. Specifically, the decay of the educational institution triggers the crisis of music education because:

- Incorporating commercial music into study plans is obstacle-ridden. This is evidence of the lack of flexibility that the music education has when it needs to adapt itself to social demands.
- The school infrastructure generates sociomusical inequality, given that many Latin American schools do not have the minimum necessary facilities and resources to impart quality music education. This situation provokes tension between the Seoul Agenda and the internal educational determinations (national and local).
- Teacher training in music education does not articulate pedagogical and musicological contents, giving place to a multiplicity of pedagogical representations on the teaching of music in the school context.

If other school variables are incorporated into the matrix (school overcrowding, market of education, resources conditional on academic results, etc.), the same as the reproduction of social relationships, the inequality of classes would most likely become more visible.

## 3.3. Observe outside the institutionality: Towards overcoming the crisis

The educational institution should be capable of adapting to the social context in which it is immersed, taking into account its strategic, demographic and technological characteristics, as well as its degrees of uncertainty (Hatch, 2013). In other words, the educational institution should break down the institutional walls that have historically been raised in order to establish cooperative ties with other social groups in the community (Berkovich, 2014).

The walls between the educational institution and the family of the student need to come down first. This is because the cultural influence of the family is key for the musical development of students. On the one hand, the association between musical student practice and youth personality is determined mainly by the artistic and musical disposition of parental figures, even when demographic, cognitive and personality variables are controlled for (Corrigall & Schellenberg, 2015). On the other hand, families negotiate their musical identity. For instance, musical habits of adolescents affect the musical experiences of mothers (Morgan, MacDonald, & Pitts, 2015), as they generally show an affective interest in the musical preferences of their children. In view of this background, it is fundamental that the educational institution be aware of the relevance of the family in the musical-educative process, because they are key for the musical development of students and are a bank of information for the epistemic planning of curriculum.

Walls must also come down between the educational institution and other informal centers of education, because the abilities and interests between formal educational institutions and cultural organizations are complementary. Their presence in social space cannot be understood as a competition, instead they should join forces to work cooperatively with the intention of creating socio-educative projects together (Vierger, 2014). These projects should have an impact on reducing the cultural gaps between students, intercultural change, the generation of audiences and musical commitment (Pitts, 2007). Likewise, the educational institution should create links with local social groups that are not dedicated specifically to education, but that do have bio-psycho-social implications for the students (hospitals, orchestras, assisted living centers, etc.). Said organizational relationships foster a sense of belonging in the community for the student. The educational institution should also contribute to the undertaking of socio-educational projects.

One last group that the educational institution should make links with are mass media organizations, because they have erupted to such a degree in the daily routine of the home that they have transformed activities to which school children dedicate the majority of their time (Liceras, 2014). Certainly, it is complex to establish accords with this conglomeration because there are diverse communication platforms (radio, TV, social media, etc.). Nonetheless, the key is found in establishing links with the local media in order to strengthen ties with the community. For instance, the day before holidays a school choir could visit the local radio station and sing songs during a broadcast. Undeniably, the internet also represents a high relevance space because it simplifies the process of sharing material, to the point that the teacher can suggest recordings to their students without being limited to the teaching period assigned to the lesson.

If the educational institution is not capable of considering these social groups, it will have a difficult time in overcoming its current crisis. In fact, overcoming the crisis from within the strategic structure is not a very viable option because the plans for improvement always focus on the collective student body. However, music education is centered on the interaction among the person, music and social context, such that educational innovation should be focused primarily on the person because every human being possesses a personal and unrepeatable sociomusical baggage, which is the product of the most intimate aesthetic experiences.

In light of this, the educational institution should assume that its interrelation with other social groups is essential, because it provides central values to the educational process, generating a harmonic system that is key to the construction of the sociomusical identity of students (Guerrero, 2007). This sociomusical approach implies overcoming historical confrontations between social groups and the educational institution, such that musical knowledge acquired both before entering the educational system and those developed outside of the school are valued, as well as the knowledge incorporated in the formal school space. Therefore, the sociomusical approach does not reduce music education to a mere space of socialization and cultural transmission. Rather, it recognizes it as a critical, playful, musical and educational meeting space (Georgii & Westvall, 2010), where teacher, musicological content, student and social context interact.

According to the sociomusical approach, identity is understood from complex thinking as it considers relationships between human being, society, life and the world (Tobón, 2005). From a technical perspective, the sociomusical approach contributes in the design of contextualized learning situations and in the construction and implementation of socio-educational innovations. From a theoretical perspective, the sociomusical approach provides, on the one hand, knowledge concerning the personal dimension after inquiring into the sociomusical identity of the person. On the other hand, it provides information about the social dimension as it establishes degrees of equity (Schmidt, 2015) and democratization (Samper, 2016) that exist in a concrete context, through a principle of differentiation called sociomusical level. Thus, a sociomusical approach is proposed as a useful theory for the analysis of music education and its social complexity.

## 4. CONCLUSIONS

Music education loses curricular importance in the school system because national policies have been focusing on the improvement of academic results on standardized testing, with the intention of forming citizens that will successfully integrate into the job market. In this complex transnational panorama, schools have a social utility that is not necessarily oriented towards the reduction of social gaps, especially because the PISA reports indicate that the formal education system reproduces social reality. Therefore, the educational institution is currently in a state of decay as it lacks core values that assure the fundamental rights of equity and quality in education. When the role of the educational institution in the social system is analyzed from the perspective of music education, it is possible to observe how the efficientist approach of education policies provokes a crisis in music education given that it loses economic, temporal and material resources progressively.

In response to the first research question, the phenomenon of the internal music education crisis is expressed through the symptoms of decay in the educational institution raised by Dubet, because, from the genesis of the curriculum design process, the fundamental principles of equity and quality of education are not assured. Therefore, music education infringes said fundamental rights well before the learning situation breaks concretely into the classroom with the interaction of students, teachers, learning contents and the context. Thus, the theory of the music education crisis can be delimited, asserting that the lack of central values in the educational institution generates value tensions that translate as inequalities (sociomusical, demographic, etc.) in the social system.

Given that the educational institution has not been capable of assuring fundamental principles, it is imperative that other social groups start to be considered in curricular design, thus tearing down the historic walls that have isolated the school from the community. In response to the second research question, the collaborative multiorganizational work that implies a sociomusical approach can be useful in reducing sociomusical gaps because, from a bio-pyscho-social and ethic perspective, music education is assumed as a space of critical, joyful and educational encounters. Specifically, said sociomusical approach is proposed

as a theory that influences the hermeneutic circle of music education, as it would provide micro and macrosocial knowledge. This would allow for inquiring into the sociomusical identity of an individual and of a social context, permitting the establishment of degrees of equity and democracy based on principles of differentiation pertaining particularly to sociomusical capital. In short, the proposed approach would serve to overcome the music education crisis.

In conclusion, the music education crisis is triggered by symptoms of the educational institution decay. Therefore, the sociomusical approach is postulated as a theory that would contribute to overcoming the internal crisis in music education. From a technical perspective, the sociomusical approach supplies practical knowledge for the implementation of contextualized learning situations; whereas from the theoretical perspective, the sociomusical approach provides knowledge about the sociomusical identity of the person and the community. Consequently, the sociomusical approach is socially useful because it can be implemented in the hermeneutic cycle that exists between theory and empiric practice.

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