



VOCAL AND INSTRUMENTAL MUSICAL EDUCATION: TEACHING RESOURCES

Degree in Primary Education
The University of Alcalá

Academic Year 2021/2022

Year 2: Term 1

COURSE GUIDE

Name of subject:	Vocal and Instrumental Musical Education: teaching resources.
Course code:	430003
Degree program:	Degree in Primary Education
Department and field:	Department: Learning Sciences Field: Didactics of expression through music
Type of class:	Mandatory
ECTS credits:	6
Year and term:	Second year: first term
Teaching staff:	Dr. Rafael Villanueva Liñán
Horario de Tutoría:	
Language of instruction:	Spanish/ English

1. COURSE DESCRIPTION

Basic musical contents such as writing, reading, critical audition, scales, intervals, tonalities, acoustics and other theoretical subjects there will be treated with a practical approach. Students will learn to compose and perform using both acoustical and IT resources. Starting our academic trip with the sound, we will continue with rhythm, melody, harmony, and basic musical forms.

There are no pre-requisites for enrollment in this subject.

2. AIMS AND OBJECTIVES

By the end of the course students will:

General skills:

1. Understand the principles that contribute to cultural, personal and social development through the arts.
2. Become familiar with aspects of the school curriculum regarding audio-visual and musical education.
3. Acquire the conceptual tools to encourage lifelong participation in musical activities inside and outside of school.
4. Develop and evaluate the contents of the curriculum through the use of appropriate didactic resources and promote development of students' skills.
5. Learn how to create quality teaching materials to further develop the Primary Education curriculum.

Specialized skills:

6. Understand and appreciate the value which musical education has for personal and emotional development, as well as its role in the development of critical reflection and social interaction skills.
7. Learn and understand the basic techniques of musical composition, improvisation and interpretation, which could be of use in the primary teaching profession.
8. Correctly adapt activities and musical education course contents to the level they are being taught at and be able to propose curriculum changes consistent with these. Have the ability to develop a curriculum through the use of appropriate teaching resources.
9. Make use of appropriate technical and intellectual resources in the classroom to enable diverse stylistic and aesthetic alternatives regarding the many music-based forms of expression.

3. COURSE CONTENTS

Units (topics can be specified when considered necessary)	Total number of classes, credits or hours.
IT resources for reading/ writing basic musical notation.	<ul style="list-style-type: none"> ● 7 class contact hours. ● 14 hours independent study.
Study of basic metric- rhythmic structures.	<ul style="list-style-type: none"> ● 5 class contact hours. ● 10 hours independent study
Study of intervals and scales.	<ul style="list-style-type: none"> ● 7.5 class contact hours ● 15 hours independent study
Major and minor keys.	<ul style="list-style-type: none"> ● 6.5 class contact hours. ● 13 hour independent study
Prog Study of tonality.	<ul style="list-style-type: none"> ● 7.5 class contact hours ● 15 hours independent study
Study of the creation of chords.	<ul style="list-style-type: none"> ● 6.5 class contact hours. ● 13 hours independent study
Elements of sound. Basic acoustics.	<ul style="list-style-type: none"> ● 6.5 class contact hours. ● 13 hours independent study
Musical instruments in primary education. Construction and usage.	<ul style="list-style-type: none"> ● 3.5 class contact hours.

- 7 hours independent study.

4.1. Distribution of credits (specify hours)

Number of class-contact hours:	50 hours
Number of independent study hours:	100 hours
Total number of hours	150 hours

4.2. Methodological strategy, teaching materials and resources

Class contact hours	<ul style="list-style-type: none"> • Theory classes and theoretical/practical classes in large groups and in smaller groups. • Instructive classes to present (presentation) and emerge the students in complex topics, allowing them to form conclusions. • Classes focused towards developing, applying and expanding knowledge of topics through the use of different strategies: solving case studies, problem solving, role-play, debates... • Group tutorials
Course materials and resources	<ul style="list-style-type: none"> • Printed materials (books, sheet music, journal articles) • Audio-visual materials (Internet, online platforms, recordings) • Technological resources (computers, audio-visual players, software, projectors, screens)
Independent study	<ul style="list-style-type: none"> • Reading

- Complete activities and exercises, provide examples, research.

5. ASSESSMENT: Procedures, assessment and grading criteria

Assessment criteria

1. For course content covered during class contact hours:

- Learn the key concepts and principal theories of each topic.
- Integrate and apply course content to diverse situations.
- Solve problems perceptively.
- Present ideas coherently.
- Draw ideas together in a comprehensive manner.
- Correct spelling and adequate register for text type.

2. For completed coursework and practical work:

- Originality.
- Accuracy.
- Clarity and strong theoretical grounding.
- Integration of theory and practice.
- Correct spelling and adequate register for text type.

Grading criteria

1. Distinction:

- Complete mastery of basic learning outcomes.
- Formation of ideas based on consideration and application of acquired knowledge.
- Completion of all assigned tasks.

2. Merit:

- Mastery of basic learning outcomes.
- Good level of reflection in the learning process.
- Adequate completion of most assigned tasks.

3. Pass:

- Mastery of basic learning outcomes.
- Good level of reflection in the learning process.
- Completion of a sufficient number of assigned tasks.

4. Fail:

- Low level of understanding and poor application of learning outcomes.
- Low level of reflection in the learning process.
- Failure to participate in tasks assigned by the teacher.

The final grade weighting is divided into:

- 40%: Acquisition of knowledge, demonstrated in a final exam
- 20%: Attendance and participation in practical and theory classes.
- 40%: Correct and satisfactory completion of assigned tasks such as exercises, and written tests and essays.

Assessment procedures

The subject is assessed using a combination of various assessment procedures in order to allow all students to reach their full potential. The performance of the student throughout the term, that is to say, continuous assessment, is the primary assessment criteria. Overall evaluation is therefore based on:

1. Attendance and participation in theoretical and practical classes.
2. Completion of exercises, written exams and tests (including the final exam)

The use of bibliographic and online resources is fundamental. Activities aimed at evaluating this will be completed by the student.

Students have the option to take an end of term assessment as opposed to following the continuous assessment system. If the student wishes to do this they must apply in writing to the Dean of the Faculty of Education in the first two weeks of the course. The end of term assessment procedure will be comprised of written exercises. Re-sit examinations will be comprised of an exam. The exam contains written exercises based on theoretical issues, as well as practical exercises.

If the health authorities consider it necessary to suspend the classroom teaching activity or the circumstances of the subject require it, teaching, or part of it, would continue with the online methodology until the suspension was lifted, at which point it would become to the face-to-face modality .

6. BIBLIOGRAPHY

- ALBERDI, A., ALSINA, M., ALSINA, P., ARRIAGA, C., FLORES, S., GIRÁLDEZ, A., IBARRETXE, G., LOIZAGA, M., RAMÍREZ DE LOAYSA, A. (2010). *Música. Complementos de formación disciplinar*. Ministerio de Educación, Barcelona: Graó.
- ARVELO, A. (Director).(2005). *Tocar y Luchar* [Video digital ampliado a 35mm]. Venezuela: Centro Nacional Autónomo de Cinematografía / Cinema Sur.
- BALL, P. (2010). *El instinto musical. Escuchar, pensar y vivir la música*. Madrid: Turner.
- BAUMAN, Z. (1999). *Modernidad líquida*. Buenos Aires: Fondo de Cultura Económica.
- BLANCO, N. (2005). Innovar más allá de las reformas: Reconocer el saber de la escuela. *Revista Electrónica Iberoamericana sobre Calidad, Eficacia y Cambio en Educación*, 3 (1), pp. 372-381.

- BLASCO, J. (2014). *Música en el aula. Práctica para la composición musical*. (En imprenta).
- BROCKBANK, A. y McGill, I. (2002). *Aprendizaje reflexivo en la educación superior*. Madrid: Ediciones Morata, S.L.
- CAVALIERI, M.C. (1998). *Composing, performing and audience-listening as symmetrical indicators of musical understanding*. University of London, Institute of Education (inédito).
- COCHRAN-SMITH, M. y LYTLE, S. L. (2002). *Dentro/Fuera. Enseñantes que investigan*. Madrid: Akal.
- COLLADO, G. (2011). Yamaha ClassBand en España. *Docenotas.com*, 2 de diciembre 2011. www.docenotas.com/entrevistas/yamaha-classband-en-espana
- COROMINAS, M., RODRÍGUEZ GONZÁLEZ, M., LÓPEZ PÉREZ, I. Y SÁNCHEZ-ENCISO, J. (2008). Comunidades reflexivas. *Cuadernos de pedagogía*, 379, 55-58.
- DIERSSEN, M. (2001). Neurobiología de la experiencia musical. *Eufonía Didáctica de la Música*, nº 21, enero 2001.
- ELLIOT, J. (1993). *El cambio educativo desde la investigación-acción*. Madrid: Morata.
- FERNÁNDEZ BRAVO, J. A. (2015). Con tic y con tac. Siete pétalos de flor para un docente enamorado. *Revista del Colegio Oficial de Doctores y Licenciados en Filosofía y Letras y en Ciencias*, nº 257, octubre-noviembre 2015, pp. 8-9.
- FINKEL, D. (2008). *Dar clase con la boca cerrada*. Valencia: Publicacions de la Universitat de València. (Versión original 2000).
- GARDNER, H. (2011). *Frames of Mind: The Theory of Multiple Intelligences*. (versión original 1983) Newcastle Upon Tyne (UK): Basic Books.
- GIL CASADO, M. (2007). Proyecto de educación artística integrada. <http://ficus.pntic.mec.es/~mgic0010>

- GILLESPIE, R., HAMANN, D. L.(2009). *Strategies for Teaching Strings. Building a Successful String and Orchestra Program*. New York: Oxford University Press.
- LINARES, J. J. (2010). La herencia pedagógica del profesor de instrumento. *Música y Educación*, nº 82, junio 2010, pp. 48-52.
- LONGUEIRA, S. (2006). *Cuerpo de profesores de Música y Artes Escénicas: cómo elaborar la programación y las unidades didácticas*.
- MATAS, A., TOJAR, J.C. y SERRANO, J. (2004). Innovación educativa: un estudio de los cambios diferenciales entre el profesorado de la Universidad de Málaga, *Revista Electrónica de Investigación Educativa*, 6 (1).
- MILLS, J. (2005). *Music in the school*.Oxford: Oxford University Press.
- PAYNTER, J. (1999). *Sonido y Estructura*. Madrid: Akal.
- PERRENOUD, P. (2004). *Desarrollar la práctica reflexiva en el oficio de enseñar. Profesionalización y razón pedagógica*. Barcelona: Graó.
- RODRÍGUEZ-QUILES, J.A. (2012). Del burro cantor la sombra. Educación musical en España por movimiento cancrizante. *Eufonía Didáctica de la Música*, nº 54, enero 2012, pp. 7-23.
- VILLANUEVA, R. (2014). *La enseñanza musical instrumental en la enseñanza obligatoria: análisis de la situación actual y la clase de cuerda como alternativa al currículo*.Biblioteca de medicina y ciencias de la salud. campus universitario. 28871 Alcala de Henares. (inédita).