



Universitat de Lleida

DEGREE CURRICULUM
MUSICAL EDUCATION I

Coordination: TOLMOS TENA, ANTONIO

Academic year 2021-22

Subject's general information

Subject name	MUSICAL EDUCATION I			
Code	100830			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Primary Training	4	OPTIONAL	Attendance-based
	Double bachelor's degree: Degree in Pre-school Education and Degree in Primary Training	5	OPTIONAL	Attendance-based
	Double bachelor's degree: Degree in Primary Training and Degree in Physical Activity and Sports Sciences	5	OPTIONAL	Attendance-based
Course number of credits (ECTS)	9			
Type of activity, credits, and groups	Only examination			
Coordination	TOLMOS TENA, ANTONIO			
Department	SPECIAL DIDACTICS			
Important information on data processing	Consult this link for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
CANO SOBREVALS, JORDI	jordi.cano@udl.cat	0	
PACHON SOTO, ANA BELEN	anna.pachon@udl.cat	0	
TOLMOS TENA, ANTONIO	antoni.tolmos@udl.cat	0	

Learning objectives

1. Understand and analyze the musical language and use its expressive and communicative possibilities.
2. Expand auditory, rhythmic and vocal abilities.
3. Demonstrate knowledge of the history of music and folklore.
4. Know how to analyze songs and musical works.
5. Master the technique of Orff school instruments and learn about a children's repertoire.
6. Show good aesthetic and artistic taste in musical creations and choices.
7. Use technological means and resources correctly.
8. Evidence the ability to work to improve musical skills.
9. Demonstrate ability to work in a team.
10. Use oral and written language fluently and correctly.
11. Attend and analyze public artistic manifestations.

Competences

- Understand, analyze and know how to use the different aspects of musical art.
- Expand and consolidate the musical skills and resources that they train for teaching.
- Adopt a critical position regarding musical manifestations and know how to encourage participation in them, both inside and outside the school environment.
- Master ICT.
- Express yourself in writing and orally with correction.

Subject contents

- Musical language

- Vocal, auditory and rhythmic education
- History of music and folklore
- Instrumental training
- Instrumental group and choir

Methodology

Activities	Presential	No presential	
		Individual	Group
Teacher's presentation	20%	20%	
Classroom practice	15%	10%	10%
Work projects	5%	10%	10%

Development plan

PART: LANGUAGE AND INSTRUMENTAL LEARNING

Professor : Antoni Tolmos

Calendar: 55 sessions

SUBJECTS	OBJECTIVES	TASKS	EVALUATION
LANGUAGE AND INSTRUMENTAL LEARNING	Know the musical language from different aspects: Music writing Music reading Musical ear Harmony music theory Formal analysis Know the instrumental training from different aspects: Know how to harmonize popular and modern songs with triad agreements, quatricks and secondary dominant. Know and master the modern encryption of agreements. Master the basic mechanisms on piano accompaniment and musical improvisation based on functional harmony. Know and apply musical techniques and ideas that help motivate musical creation, develop the phrasus and form the appropriate musical style and language. Show interpretive resources with the student's main instrument.	Participatory Master Class Management of practical exercises. Active participation Practice of the given contents Preparation and presentation of musical exercises Neteja Ressalta les paraules disconnects	Written test 30% Group work 50% Active participation in class 20%

PART: VOCAL LEARNING, CHOIR DIRECTION AND CHOIR

Professor: Iolanda Dolcet

Calendar: 20 sessions

MODALITY	DESCRIPTION	OBJECTIVES	PROFESSOR'S TASKS	STUDENTS'S TASKS

P	<p>Exercises for locating and using abdominal breathing: inspiration and expiration exercises. Resonance exercises for the location of the resonators. Monophonic, homophonic, polyphonic and canon singing. Management Technique: preparation time, initial position, display time and attack. Basic figures within the address. Gestures Oral presentation: examples by the teacher. Classroom practice</p>	<p>VOCAL FORMATION, CORAL DIRECTION and CHOIR Participate in group activities recognizing the values that are developed assessing their functionality. Learn to listen individually and collectively to all participants within the group. Know the different voices of the choir. Discover the technical and expressive possibilities of the voice. Develop attention, memory, perception and imagination. Ensure the tuning, breathing, articulation and expression of the choir. Know the basic principles of choral direction. Acquire resources to achieve proper breathing and phonation as well as an exact tuning of the sounds.</p>	<p>SONG DIDACTICS Use the song not only to emit sounds and train the voice but to introduce students to the complex world of music. Use the composition to enjoy the music. Promote an attitude of respect towards any type of musical expression. Encourage an attitude of respect for any type of musical expression. Develop the apprentice hearing aid to discriminate different sounds. Encourage language learning through the work of a repertoire of songs from other countries. Know the basic criteria for choosing the most appropriate repertoire at all times. Promote, through the song, the development of verbal expression thus contributing to the expansion and enrichment of the vocabulary of elementary students.</p>	<p>Exhibition of different topics. Supervision of student work both theoretical and practical.</p>	<p>Performing vocal exercises following the teacher's guidelines. Didactic justification of the songs that have been chosen. Relate choral music with other activities of the school curriculum. Attendance at concerts to assess the expressive, aesthetic and technical aspects of the performance.</p>
NP	<p>Study of the songs. Research information on the different practices within the classroom and counteract them. Analyze the scores that have to work.</p>				

<p>AMADES, Joan (1982): Cançoner. Barcelona: Selecta.</p> <p>CABALLERO, M. R. (2001): El canto en la educación musical. Formación de coros escolares. Actas 1 Congreso Internacional de Música y Educación Musical en Extremadura.</p> <p>ELGSTRÖM, E. (2007): Como adecuar el campo vocal de los maestros de música a las tesituras vocales del alumnado de primaria. Eufonia. Didáctica de la música, n. 40.</p> <p>FERRER SERRA, J. (2001): Teoría y práctica del canto. Barcelona: Herder.</p> <p>GUSTEMS, J.; ELGSTRÖM, E. (2008): Guía práctica para la dirección de grupos vocales e instrumentales. Barcelona. Graó.</p> <p>MANSIÓ, M. (1947): El estudio del canto. Buenos Aires: Ricordi.</p> <p>PUJOL I SUBIRÀ, M. A. (2007): La canción tradicional catalana en la enseñanza primaria. Eufonia. Didáctica de la música, n. 41.</p> <p>http://www.xtec.es/centris/a8040060/cibercançoner/index.htm</p> <p>http://www.xtec.es/recursos/musica/cestroma/cestroma.htm</p> <p>http://www.xtec.es/recursos/musica/index.htm</p>	<p>Design of a didactic unit on a song representative of a primary cycle, at least two voices.</p> <p>Exhibition and defense of this teaching unit to class.</p>
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Evaluation

Oral presentations (25%)

Works, productions and practices in team or individual (25%)

Oral and written tests (50%)

All parts of the subject must be approved. The final evaluation will be agreed upon in a joint evaluation.

A different type of evaluation is contemplated in the event that the student cannot attend class regularly and accredit work requested by the teachers, in this case the activities to be presented will depend on the student's non-attendance hours. This is also valid for students who certify that they are entitled to the alternative evaluation.

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BERNSTEIN, L. (2002): El mestre us convida a un concert. Madrid: Siruela.

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CASSO, E.: Cançons de dues a cinc notes (adaptació de l'obra anterior). Fribourg: Pro Musica.

CHAPUIS, J. (1996): Canciones de intervalos y acordes. Barcelona: Pro Musica.

DENNIS, B. (1991): Proyectos sonoros. Buenos Aires: Ricordi.

DESPINS, J. P. (1989): La música y el cerebro. Barcelona: Gedisa.

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