TEACHING RESOURCES

A WORLD OF SOUNDS C

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INTRODUCTION

Music as a cultural asset and language and non-verbal communications means is highly valuable in people's lives. It promotes the integral development of individuals and assists in their emotional and intellectual education through knowledge of music as a cultural and historical manifestation, and contributes to the strengthening of a more open, reflexive and critical approach of life amongst pupils.

Today, music is one of the main identifying factors amongst youth. Thanks to technological developments, access to ever-increasing sources of music has multiplied greatly, as have different ways of creating and interpreting music using means that now form part of daily life, such as Internet, mobile devices, audio and video game players, etc. This has helped people to develop their sense perceptions, aesthetic sensitivity, creative expression and critical reflective capabilities.

Music also contributes to the development of values such as effort, perseverance, discipline, decision-making, self-sufficiency, commitment, taking on responsibilities and the entrepreneurial, innovative and critical spirit that contributes to a person's integral development. Music practise improves memory, concentration, psychomotor activities, control of the emotions, self-esteem, the ability to act before an audience and team work. Music strengthens the development of abilities such as oral and written communication, mathematical thinking and technological and scientific knowledge, and helps in the acquisition of competence while ensuring an integral education and support in making young pupils more mature.

Above and beyond these aesthetic values, which are in the realm of consciousness and cultural expression, pupils will learn aptitudes for cooperation and team work by participating in different groups or bands where each will play different roles in interpreting music together. Moreover, entrepreneurial aptitudes can be strengthened by bringing pupils closer to the various musical and non-musical professions related to this subject.

The study of this subject starts off with the prior knowledge gained by students in Primary Education, and the evolving characteristics of the student body at this age requires that they do more deeply into the areas where their levels of abstraction can be satisfied at this time in the course of their development. Providing pupils with a vocabulary that enables them to describe musical phenomena, understanding musical language as a means of artistic expression, sensitivity towards musical expressions and an understanding of music as a phenomenon interwoven throughout the history of society, are, among others, the aims of this subject.

The basic curricular elements have been organised into sections or blocks called: Interpretation and Creation; Listening; Musical and Cultural Contexts; and Music and Technology. These four blocks are interrelated, as they share multiple elements, but this division makes them more susceptible to being thoroughly studied.

- "Interpretation and Creation" introduces instrumental, vocal and corporal expression along with improvisation and musical composition, enabling pupils to participate actively in music as musicians.
- "Listening" aims to create a primary and fundamental attitude towards this art by giving pupils the basic tools with which to enjoy music by listening to it and being able to understand it meaning.
- "Musical and Cultural Contexts" relates music to its cultural and historical context, providing information on the value of Span's musical heritage and identifying the style and distinctive features of music as limited to each of the basic historical periods.

- "Music and Technology" aims to provide knowledge of and practise in the interaction of music and new technologies, with special importance being given to the proximity of these technologies in the daily lives of Secondary School pupils, generating a link between technological languages as normally used in and around the music room at school.

1. General aims of this stage (E.S.O.)

Pursuant to [Spanish] Royal Decree 1105/2014, of 26 December, establishing the basic curriculum of Compulsory Secondary Education and of Bachillerato studies. Compulsory Secondary Education in Spain (E.S.O.) contributes to developing in pupils capacities that allow them to:

a) Accept responsibility for their duties, knowing and exercising their rights in respecting others, practising tolerance, cooperation and solidarity among people and groups, practising dialogue, strengthening human rights and equality and equal opportunity amongst men and women, as common values in a plural and intercultural society, and preparing themselves to exercise democratic citizenship.

In music studies pupils practise a variety of activities involving social relationships, respect for others, observation and concentration, discipline and obedience, sensitivity, personal awareness and creativity. Group activities include playing together, dance, sharing instruments and materials, team work, etc.

Through an analysis of the various social functions of music in each culture, pupils are given the necessary criteria for understanding others better, opening channels for communication that bridges gaps between peoples and cultures, and promoting equality and respect amongst gender groups.

b) Develop and consolidate habits of discipline, study, and individual and team work and as a necessary condition for the effective accomplishment of learning tasks and as a means of personal development.

The variety of tasks performed in music studies (corporal and instrumental interpretation and creation of musical pieces) helps pupils to express themselves in various ways, using artistic languages and developing their creativity.

c) Value and respect differences in gender and equality rights and opportunities for all; rejection of discrimination against people due to gender or any other reason or for any other personal or social condition or circumstance; rejection of stereotypes that imply discrimination between men and women, as well as any manifestation of gender violence.

This is closely related to personal growth. Part of this growth involves detecting likes and dislikes —as regards people or fictional heroes —and admiration or disdain. Music provides us with clues and information about ourselves if we analyse our inclinations. This process is much more latent to the teens than other ages, in which they can identify musical styles such as hip-hop, grunge, heavy metal, etc. as a way towards self-knowledge. Other material is also used to show pupils their idiosyncrasies, such as Mozart, folk music, jazz, gamelan, etc.

Group work in this material gives rise to ongoing opportunities for pupils to openly share with others, or before others, their more intimate qualities, giving them more self-knowledge and developing their self-esteem.

Making music together is a way of creating greater awareness and strengthening their capacity to perceive, react and empathise with others' moods, feelings and needs, and develop a sense of community.

d) Strengthen their affective capacities in all areas of personality and in their relations with others, rejecting violence, prejudices of all kinds, and sexist behaviour and becoming able to solve conflicts peacefully.

Participation in a range of musical activities, especially those requiring group interpretation and creation, which require collaborative work, helps students to enhance their relationship-forming abilities. This gives them the opportunity to express their own ideas, value those of others and co-ordinate their own actions with those of all other members of a group, and to accept responsibility for the attainment of successful results.

e) Develop basic skills in the use of information sources to acquire new knowledge while enhancing their capacity for criticism; acquire basic preparatory skills in the field of technologies, especially information and communication technologies.

Dealing with musical information through reading the specialised press or the works of music critics, album covers, bibliographical references, Internet, etc. all helps pupils in to achieve a more adequate use of information and helps develop their own musical criteria.

f) Approach scientific knowledge as an integrated body of knowledge structured into different disciplines, and learn and apply methods of identifying problems in the fields of knowledge and experience.

Both theoretical and practical tasks are used to develop self-control in attention and concentration. Study techniques are used in learning a song and being able to play or interpret musical fragments, through concentration and analysis of different listening exercises and music scores.

g) Develop an enterprising spirit, self-confidence, participation skills, discernment, personal initiative and the capacity to learn how to learn, plan, make decisions and accept responsibilities.

Music, in its creative and participative aspects, offers a series of strategies for propitiating both team work and individual work. Elements such as attention, concentration and memory, order and analysis are basic precepts in approaching musical material. Also important are collaboration and joint efforts, as mentioned above, and abilities to plan and manage projects. Interpretation and composition are two clear examples of activities that require prior planning and appropriate decision-making to obtain the results being sought.

h) Learn how to express oneself correctly, both orally and in writing, in the Spanish language and, the language of their autonomous community, if relevant, using complex texts and messages; develop skills in acquiring knowledge, reading and studying literature, and develop reading habits and tastes.

Music has its own contributions and linguistic requirements that call for a specific vocabulary and a manner of expression. Similarly, the character of music being a universal language, on the one hand, and its integration in with other artistic expression, on the other, generates linguistic diversity, that can be shared and used in common, especially in daily communication. Tasks involving the search for information on different periods and composers, as well as reading music criticisms and other documents, promote the development of understanding and expression of this language.

i) Understand and express oneself in one or more foreign languages in an appropriate way.

By listening to examples of vocal music with texts in different languages (English, French, Italian, etc.) where thoughts and feelings are expressed and interpreted, pupils are able to extract the main and the secondary ideas and give their opinions on these. They also interpret songs in their original language: (English (pop), Latin (Medieval songs), etc.

j) Acquire knowledge of, learn to value and respect the basic aspects of their native culture and history, and their artistic and cultural heritage, and those of other people as well.

Entering into contact with a wide variety of music, from both the past and the present favours the understanding of different cultures and their contribution to human progress, and through this, helps students to value others and the characteristics of the society in which we live.

Music as a subject promotes the capacity to critically appreciate, understand and value different cultural and musical manifestations through perceptive and expressive experiences and through gaining knowledge of music from different cultures, periods and in different styles. This reinforces open and respectful attitudes and offers elements for the elaboration of appropriately founded judgements with respect to different musical manifestations.

k) Understand and accept the functions of their own bodies and those of others, respect differences, reinforce personal habits for health and well being and incorporate physical education and the practise of sport to favour their personal and social development. Pupils learn to know and value the human dimensions of sexuality in all its diversity. They can critically value social habits related to health, consumerism, caring for living things and the environment, contributing to better awareness and conservation.

Musical education helps pupils to develop their personalities more harmoniously. It stimulates the brain. It tunes up auditory faculties and develops capacities for motor behaviour required for psycho-physical balance in individuals: coordination, time-space relationships, balance, etc.

Also covered are the problems of noise pollution and distractions that may originate from the inappropriate use of music in pedestrian life or as drivers, the inadequate use of earphones, etc. In addition, in singing exercises the whole sound producing apparatus is used, including relaxation, respiration, voice production and communication. Dancing also promotes the practise of sport and helps towards personal and social development.

l) Appreciate artistic creation and understand the language of different artistic manifestations using diverse means of expression and representation.

Music as a subject for study contributes to the knowledge of other cultures, through listening exercises, musical practise and dance. Comparisons of similarities and differences are made as regards current-day music and the music of historical periods (i.e. pop music versus Classical music).

Music also has the capacity to provoke emotions and feelings, and this is one if its strongest assets when it comes to motivation in appreciators of any of the arts.

2. Aims of the Music Area

1. Develop musical listening skills through recognition of the parameters of sound and the basic elements of musical language.

2. Work with the graphic representational elements of music in both reading and writing musical signs.

3. Develop capacities for musical improvisation.

4. Achieve a greater command of the basics of composition and the forms of musical organisation.

5. Interpret simple musical forms and develop musical capacities and skills in individual and group tasks.

6. Respect one's own and others' musical creations.

7. Investigate the sound-producing possibilities of objects and materials.

8. Discriminate different instruments, voices and voice groups by ear.

9. Decipher musical signs and codes by reading music scores.

10. Value silences in listening to music.

11. Distinguish different types of music and their cultural origins.

12. Describe musical organisation and structures in a music piece by interpreting it, either live or in a recording.

13. Locate and describe situations in which an indiscriminate use of sound is used and provide solutions.

14. Relate music to other disciplines.

15. Enhance pupils' interest in different cultures and diversify musical preferences.

16. Familiarise pupils with Spain's cultural heritage and help them to adopt attitudes fostering its conservation and transmission to others.

17. Help pupils to develop a critical attitude towards music and provide them with means for discussing and reasoning about musical questions.

18. Place value on current-day music by developing pupils' capacities for critical analysis and interest in its creative and innovative qualities.

19. Work with technological tools for recording, playing, creating or interpreting music.

20. Familiarise pupils with computer resources as a means of learning and investigating musical themes.

3. Contents of the Music Area

As opposed to the more summarised and experiential character of Artistic Education in Primary School, the Music Area in Secondary Education permits a more differentiated and analytical approach, bearing in mind the developmental characteristics of students as far as abstraction levels are concerned. This differentiation does not mean, however, that the focus of the material should be different, so it revolves around two fundamental concepts in musical education - perception and expression. Both concepts are closely linked to the vertebrating element of musical language.

The contents of this area have been organised into five blocks: "Interpretation and Creation", "Listening", "Musical and Cultural Contexts", "Music and Technology" and "Common and Transversal Subjects". all blocks are interrelated and their different types of content are to be worked on in the classroom in an integral manner, so that the two areas of perception and expression help to strengthen each other.

Developing skills and gaining a command of musical language follows a process similar to that of any other mother tongue, so perception or hearing is always the start of the teaching process. In the "Listening" section pupils acquire and interiorise sound structures and elements of musical language that are necessary for comprehension, use and enjoyment.

In the "Musical and Cultural Contexts" section, they relate musical heritage to its appropriate culture and history, through descriptions of the development of musical elements in different styles and periods. The time sequence, instead of following the normal chronological line from the Middle Ages, starts with the historical periods of the Modern Age (Renaissance, Baroque and the Classical Period), which is better assimilated by pupils of a more mature cognitive age.

The "Interpretation and Creation" section aims to develop capacities related to vocal and instrumental expression, movement and dance. Its purpose is to ensure pupils achieve a basic command of the techniques required for singing and playing an instrument, bearing in mind rhythm and motor functions associated with movement. Musical creation refers to exploring and combining sounds by improvisation, making musical arrangements and individual and group composition.

The "Music and Technology" section promotes knowledge and use of new technologies related to music, which is of special importance in this stage in view of the popularity of these technologies in the daily lives of pupils.

The "Common and Transversal Subjects" section provides a number of elements common to the areas being developed in all transversal competencies, thereby complementing the contents of this subject.

4. Skills in the Music Area

Royal Decree 1105/2014, of 26 December, establishing the basic curriculum of Compulsory Secondary Education and of Bachillerato studies, defines competencies or skills as the capacities to integrally apply the contents of each subject matter in each educational stage, for the purpose of achieving an appropriate command of related activities and the efficient resolution of complex problems involved therein.

For the effects of the present Royal Decree, the skills required under this curriculum are as follows:

a) Linguistic Communication. (LC)

b) Mathematical skills and basic skills in science and technology. (MSST)

c) Digital skills. (DS)

d) Learning to learn. (LTL)

e) Social and civic skills. (SCS)

f) Sense of initiative and entrepreneurial spirit. (SIES)

g) Cultural awareness and expressiveness. (CAE)

This decree concludes by saying: for an efficient acquisition of skills and their effective integration in the curriculum, integrated learning activities should be designed that permit pupils to advance towards the learning goals in more than one skill at the same time.

Among those to be fostered are the development of linguistic communication skills, mathematical skills and basic scientific and technological skills.

In reference to key skills, in view of its integral character, the area of Music contributes to the development of all of these, but particularly the skills related to "Cultural Awareness and Expressiveness" in all of its aspects. It also strengthens pupils' capacity to perceive, comprehend and benefit from musical productions, by improving understanding of music per se, and favouring its consideration as a means for personal enrichment.

 Familiarity with major musical works in each period promotes the creation of a cultural identity. Open and respectful attitudes are fostered, and elements are provided for the elaboration of fundamental judgements and opinions on different genres and styles. Music interpretation, improvisation and composition, either individual or in groups, permits ideas and feelings to be expressed, and aids in the acquisition of skills in cooperation and teamwork. Lastly, values such as effort, perseverance and self-discipline are necessary pre-requisites for the creation of any quality-based musical production.

As regards "Linguistic Communication" skills, the subject area of Music, inasmuch as it is a language in itself with its own specific codes, contributes to the acquisition and usage of a basic musical vocabulary. Vocal expression fosters skills related to the production of speech and the correct articulation of sounds. Singing contributes to the knowledge and enjoyment of language, favouring the interiorisation of linguistic structures as well as the development of a greater vocabulary.

As regards "Mathematical skills and basic skills in science and technology", the representation of the sound parameters on music scores aims to reflect the attributes, time relationships and proportions of given musical elements. Sound as a physical phenomenon can be appreciated and understood better from the experience of listening to music and expressing music. In addition, the contents related to vocal and instrumental techniques fosters the development of this skill by preventing possible posture and/or vocal problems derived from inappropriate body postures.

The subject of Music contributes directly to the development of "Digital skills". The search for, selection and use of music information using appropriate sources and media, as well as knowledge involving hardware and software used in music, and of digital audio formats and sound management techniques all favour the acquisition of these skills. Of special note are the various forms of participation as regards creating and disseminating musical contents, bearing in mind ethical questions such as digital identities, copyrights, user licences and other standards for digital interaction.

In reference to "Learning to Learn" skills, listening helps pupils to strengthen their basic capacities for individual study such as attention, concentration and memory, followed by reflection and analysis. Furthermore, all music creation and expression activities require that pupils gain greater awareness of their own capabilities and oblige them to efficiently manage their time and resources. These processes in turn call for a high level of motivation, as well as strategies for planning and compliance for the achievement of expected aims.

Music also contributes to the acquisition of "Social and civic skills". Participation in music activities, especially group creation and interpretation, promotes the acquisition of behaviour for social relationships. Group experiences offer pupils the opportunity to coordinate their own efforts and actions with those of others and learn responsibility for the results. Participation in volunteer concerts fosters the ideal of "learning to serve others" and helps towards interaction with society. In addition, contact with a wide variety of music and styles favours the understanding of other cultures, develops tolerance, overcoming of prejudices and biases and promotes interest in intercultural communication and diversity.

Lastly, music contributes notably to the development of skills in the "Sense of initiative and entrepreneurial spirit" as it brings into play the abilities of planning, innovating and managing projects using imagination and creativity. Song and choreography creation, selection and preparation of concert repertoires and the creation of a school musical or opera are some of the many projects that can be undertaken in this area. All of these promote abilities such as the taking of risks, solving or problems, critical thinking, perseverance, a sense of responsibility, increasing self-esteem and leadership capabilities, which are all key factors to be acquired in this area.

5. Content and skill blocks

BLOCK 1: INTERPRETATION AND CREATION

BL1.1. Interpreting vocal pieces from different periods and in different styles, perfecting technique and expressiveness, and improvising vocal pieces in groups using different types of scales, showing openness and respect for the proposals of the teacher and of classmates.

Skills: CAE, LC

BL1.2. Interpreting musical pieces from different periods and in different styles with instruments and the body, seeking technique and expressive perfection, and improvising using different styles of scales, participating actively in instrument playing and other related activities.

Skills: CAE, SIES

BL1.3. Interpreting dances from different periods and in different styles, seeking technique and expressive perfection, and improvising choreographies using different types of movements as a means for enriching the pupil's musical perception and their aesthetic values.

Skills: CAE

BL1.4. Creating vocal, instrumental and choreographic compositions using compositional procedures and the formal types studied in the classroom, and evaluating these processes and the results for their ongoing improvement.

Skills: CAE, LTL

B.2 LISTENING

BL2.1. Identifying the different timbres, ranges and instrumental groups of the 19th century, and their diverse dynamic ranges and changes, as well as their graphic representation, using listening exercises in the styles and periods studied, and maintaining attention and silence during listening.

Skills: CAE

BL2.2. Analysing the musical elements and forms of organisation in works adapted to the pupil's level, using recordings and live interpretations, and using music scores.

Skills: CAE

BL2.3. Distinguishing the possibilities of sound using different forms and modes of production, and elaborating verbal and/or audiovisual proposals to improve our acoustic environment.

Skills: CAE, LC

B.3: MUSICAL AND CULTURAL CONTEXTS

BL3.1. Analysing the style, period and/or culture, and the expressive media used in a variety of works from the Middle Ages and contemporary periods, and using their musical elements, through listening exercises in diverse contexts and with the support of a variety of resources.

Skills: CAE, SCS

BL3.2. Discussing diverse musical works and genres after analysis, from the Middle Ages and contemporary periods, in their sociocultural contexts, and expressing reasoned opinions on these, either orally or in writing, with openness and the overcoming of stereotypes.

Skills: LC, CAE, SCS

BL3.3. Analysing the functions of the styles and genres as studied, in relation to mathematics, architecture and poetry, via activities and projects, using text resources, and evaluating their contributions to personal and group development.

Skills: CAE, SCS

B.4: MUSIC AND TECHNOLOGIES

BL4.1. Applying digital resources to educating the ear and creating simple accompaniments and sounds using computerised applications for recording, editing audio and editing music scores.

Skills: DS, CAE

6. Contents, assessment criteria and evaluable learning standards

Evaluating progress must an ongoing process of obtaining information for decision making as to the best way to proceed with teaching and learning. Assessment criteria have been drawn up from real learning experiences in order to facilitate observation and evaluation in real classroom contexts. Their syntax permits a better selection of the most appropriate instruments (objective tests, interviews, questionnaires, observation scales, etc.) for evaluating different types of content. Rubrics are appropriate instruments for evaluating procedural contents in the subject matter, as they provide objectivity and precision in grading. Similarly, student portfolios facilitate self-assessment and co-evaluation amongst peers, and therefore, critical reflection in support of student autonomy.

Contents and assessment criteria have be sequentialised progressively to facilitate identification and evaluation of basic learning at each level. This also facilitates programming reinforcement or additional-content activities, as well as adapting the syllabus for the inclusion of pupils with specific needs.

CONTENTS, ASSESSMENT CRITERIA AND EVALUABLE LEARNING STANDARDS

BLOCK 1: INTERPRETATION AND CREATION

Contents:

- Attention to and improvement of vocal techniques to achieve appropriate expressiveness, with special attention being paid to articulation.

- Vocal interpretation, using scores, of diverse rhythmic formulas, including time signature changes, syncopation and poly-rhythmic forms, seeking an appropriate beat in interpretations.

- Interpreting vocal pieces with 2 and up to 3 voices, with precision in execution.

- Extension of the repertoire of songs and vocal pieces in the Romantic, contemporary and Medieval styles, using music from around the world, modern pop music and jazz, paying special attention to the heritage and traditional repertoires of Spain.

- Improvising, either individually or in group, vocal pieces on diatonic, pentatonic and blues scales, using different keys and melody types.

- Vocal interpretation and improvisation using avant-garde proposals via or with the support of musical and gestural languages.

- Use of techniques for emotional control to improve interpretation before classmates and the public. Promotion of interest and respect for the contributions of individuals, groups or the conductor.

- Attention to and improvement of instrumental techniques for classroom instruments, electronic instruments and the body itself to achieve appropriate techniques and expressiveness.

- Use of the body as a means of musical expression, using rhythmic activities and body percussion.

- Instrumental and corporal interpretation, by imitation and using scores, of diverse rhythmic formulas, including time signature changes, syncopation and poly-rhythmic forms, seeking correct interpretation skills.

- Interpretation of instrumental pieces using accompaniments, major, minor and complex harmonies, seeking precision in execution.

- Extension of the repertoire of instrumental pieces in Romantic, contemporary and Medieval styles, using music from around the world, modern pop music and jazz, paying special attention to the heritage and traditional repertoires of Spain.

- Improvising, either individually or in group, instrumental pieces on diatonic, pentatonic and blues scales, using different keys and melody types, and extending the use of effects and dynamics. Instrumental and corporal interpretation and improvisation using avant-garde proposals via or with the support of musical and gestural languages, and exploring diverse sound-producing objects and materials.

- Use of techniques for emotional control to improve interpretation before classmates and the public.

- Valuing instrumental playing in all its different manifestations. Use of corporal techniques to achieve appropriate expressiveness and to adapt the various body movements to musical forms, rhythms and melodies. Improving basic techniques for group movement, strengthening coordination as a basis of choreographic interpretations.

- Choreographic and dance interpretation with the rhythmic formulas used on this level and with more complex accompaniments, valuing technical precision in execution.

- Interpretation of dances and choreographies in Romantic, contemporary and Medieval styles, using dances from around the world, modern pop music and jazz, paying special attention to the heritage and traditional repertoires of Spain. Improvising choreographies, individually and in groups, and recognising movement as a means to enrich one's musical perception.

- Instrumental and corporal interpretation and improvisation using avant-garde proposals via or with the support of musical and gestural languages, and exploring diverse sound-producing materials and effects as accompaniments to movement. Use of further practises in techniques for emotional control to improve interpretation before the public.

- Creation of vocal, instrumental, corporal and choreographic pieces using rhythmic formulas appropriate to given circumstances, using the graphic representations of the music under study (dynamics, anacruses, syncopation, etc.), with emphasis on the basic principles of compositional procedures.

- Creation of prosodies, adapted to their level, using a melody, an accompaniment or a specific text as a means of musical expression. Creation of instrumental pieces, accompaniments and effects, using electronic devices, improving techniques for the use of Apps and music software for sound editing and management.

- Creation of choreographies for songs and musical pieces in different styles, individually and in groups.

- Creation using the voice, body and instruments of avant-garde proposals via or with the support of musical and gestural languages, giving shape and configuration to their forms, with special attention being paid to new sources of sound.

- Participation in the coordination of vocal, instrumental, corporal and choreographic creations.

- Interest in and respect for the diversity of proposals in music, and for the tastes of others.

Contents, assessment criteria and evaluable learning standards:

BL1.1. Interpreting vocal pieces from different periods and in different styles, perfecting technique and expressiveness, and improvising vocal pieces in groups using different types of scales, showing openness and respect for the proposals of the teacher and of classmates.

Skills: CAE, LC

BL1.2. Interpreting musical pieces from different periods and in different styles with instruments and the body, seeking technique and expressive perfection, and improvising using different styles of scales, participating actively in instrument playing and other related activities.

Skills: CAE, SIES

BL1.3. Interpreting dances from different periods and in different styles, seeking technique and expressive perfection, and improvising choreographies using different types of movements as a means for enriching the pupil's musical perception and their aesthetic values.

Skills: CAE

BL1.4. Creating vocal, instrumental and choreographic compositions using compositional procedures and the formal types studied in the classroom, and evaluating these processes and the results for their ongoing improvement.

Skills: CAE, LTL

BLOCK 2: LISTENING

Contents:

- Symphony orchestras and major chamber music groups. Description, visual and auditory recognition of musical instruments.

- The human voice and its ranges. Auditory identification and classification of all voice ranges, using listening exercises and watching interpretations, using audiovisual media.

- Enjoyment of the expressive possibilities of the voice and of instruments and their evolution throughout history.

- Listening to a variety of works for orchestra, choirs and soloists.

- Auditory identification and recognition on music scores of uniform and progressive dynamic markings: ff, f, mf, mp, p, pp, crescendo and diminuendo (and their signs).

- Valuing silences and rests as indispensable elements in interpretation and listening.

- Interest in the contribution of music to the quality of human experience, showing a critical attitude towards indiscriminate music consumption.

- Rhythm in music.

- Auditory discrimination, transcription and analysis of binary and ternary rhythms, simple and compound times signatures, and regular and irregular beats.

- Listening to, and repeating via body percussion and transcription on staffs of rhythmic sequences, including missed-beats, syncopations and special or irregular groupings (tuplets).

- Auditory and graphic identification of articulation modes: legato and staccato. Melody.

- Listening to and recognition of consonant and discordant intervals in the diatonic scale.

- G major and F major scales.

- Listening to and reading pentatonic and chromatic scales.
- Listening to melodies with different intervals and characters, and verbal expression of the sensations and emotions generated by them.
- Harmony: arpeggios.
- Consonance and dissonance. Listening to augmented and diminished chords, and introduction to 7th and 9th chords.
- Auditory identification, transcription and analysis of scores in sequential cadences: IV, V and I.
- Listening to and differentiating chords and arpeggios by hearing works in various styles, with the support of scores.
- Musical form.
- Analysis of the syntax and main structural forms of works in different styles.
- Drawing up arguments and personal opinions, using the appropriate language, on noise pollution and the indiscriminate use of music, in oral and written form, with the support of technological and audiovisual resources.
- Participation in discussions on noise pollution, its causes and possible solutions.
- Application of strategies for developing attention, inner listening, comprehensive memory and anticipation during processes of listening to, interpreting and creating music.
- Creatively investigating and discovering the sound-producing and musical possibilities of objects, the voice and the body.
- Valuing silences and rests as indispensable elements for the exercise of attention during music listening.

Contents, assessment criteria and evaluable learning standards:

BL2.1. Identifying the different timbres, ranges and instrumental groups of the 19th century, and their diverse dynamic ranges and changes, as well as their graphic representation, using listening exercises in the styles and periods studied, and maintaining attention and silence during listening.

Skills: CAE

BL2.2. Analysing the musical elements and forms of organisation in works adapted to the pupil's level, using recordings and live interpretations, and using music scores.

Skills: CAE

BL2.3. Distinguishing the possibilities of sound using different forms and modes of production, and elaborating verbal and/or audiovisual proposals to improve our acoustic environment.

Skills: CAE, LC

BLOCK 3: MUSICAL AND CULTURAL CONTEXTS

Contents:

- Listening to and recognising the styles, periods and/or cultures of works from the Middle Ages and the contemporary age (Romanticism, Nationalism, Post-Romanticism, Impressionism and Academic Music of the 20th C) by analysing their musical elements with the support of a variety of resources: music graphs, scores, listening exercises, videos, texts, all related to technical elements with the characteristics of the period in question.

- Relating common musical elements to their appropriate historic and modern styles. Recognising the most significant composers in different styles and the genres under study.

- Recognising the variety of manifestations of dancing related to the styles of music heard, establishing similarities.

- Identifying the formal and compositional elements that are characteristic of the styles studied. Recognising and analysing the characteristic forms of each period, including symphonies and concertos, by listening, reading scores, librettos or concert programmes.

- Analysing the relationship between sociocultural events, technological developments and music in the periods being studied, through oral and written proposals.

- Participation in the planning and production of all kinds of music performances and live stage events.

- Drawing up projects and reports, either oral or written, on diverse works from the Middle Ages and the contemporary age (Romanticism, Nationalism, Post-Romanticism, Impressionism and Academic Music of the 20th C), in their sociocultural contexts, using ICTs for preparation and dissemination. Preparing discussions and drawing up personal opinions.

- Elaboration of reasoned criticisms using different resources: listening to works, criticisms of concerts, seeing works performed live and on audiovisual media.

- Participating in dialogues and talks and adopting an open attitude towards current-day proposals and innovations.

- Using diverse sources of information in the process of searching for and organising music, with respect for adequacy and reliability.

- Differentiating and valuing the social functions of music works in the styles and genres studied by attentive listening: festivities, ceremonies, hymns, rituals, dances and audiovisual material.

- Analysis and enjoyment of the expressive and communicative functions of music in relation to film and advertising languages.

- Analysis of music used in different types of performances and audiovisual productions.

- Preparation of projects using diverse written and audiovisual media on the relationship of the music being studied with other disciplines, such as mathematics, architecture, poetry, etc.

- Sound and music in audiovisual media and ICTs. Drawing up proposals for the preservation and transmission of Spain's music heritage.

- Valuing musical heritage in general and Spanish musical heritage in particular.

- Valuing technological resources as instruments for the discovery and enjoyment of music.

- Interest in getting to know the expressive functions of music, and enjoying it as a selective listener.

- Interest in expanding one's perspectives and musical preferences in a critical and selective manner.

Contents, assessment criteria and evaluable learning standards:

BL3.1. Analysing musical styles, periods and/or cultures, and the expressive media used, in different works from the Middle Ages to the contemporary age, based on their musical elements, by listening exercises in diverse contexts and with the support of a variety of resources.

Skills: CAE, SCS

BL3.2. Discussing diverse musical works and genres after analysis, from the Middle Ages and contemporary periods, in their sociocultural contexts, and expressing reasoned opinions on these, either orally or in writing, with openness and the overcoming of stereotypes.

Skills: LC, CAE, SCS

BL3.3. Analysing the functions of the styles and genres as studied, in relation to mathematics, architecture and poetry, via activities and projects, using text resources, and evaluating their contributions to personal and group development.

Skills: CAE, SCS

BLOCK 4: MUSIC AND TECHNOLOGIES

Contents:

- Auditory entertainment and editing scores using computer programmes, applications for mobile devices and web tools.

- Listening to and analysing music from different cultures and in different styles with the support of audio editors, score editors and sequencers.

- Advanced editing of digital audio. Conversion of audio into a variety of formats, compressed or uncompressed.

- Improvisation and interpretation of pieces from different cultures, styles and genres using computer applications and electronic devices.

- Creating rhythms, melodies and accompaniments using diverse computer programmes. Editing digital video and combining images, sound and voice. Compression formats for digital video. Creation of small musical and audiovisual productions using diverse digital resources.

- Use of networks and web-based audio and visual services and social web videos for sharing creations and interpretations.

- Use of licenses: Copyright vs. Copyleft, Creative Commons.

- Use, care and maintenance of electronic instruments, mobile devices and computers.

Contents, assessment criteria and evaluable learning standards:

BL4.1. Applying digital resources to educating the ear and creating rhythms, melodies, accompaniments and musical and audiovisual productions, using computerised applications for editing audio, video, music scores and sequencers and sharing one's own materials over social web servers.

Skills: DS, CAE

BLOCK 5: TRANSVERSAL ELEMENTS OF THIS SUBJECT

Contents:

- Strategies for oral comprehension: activation of prior knowledge, maintaining attention, selection of information; memorisation and retention of information.
- Types of text: descriptive, instructive, argumentative and particularly narrative texts. Planning oral texts.
- Prosody. Intentional use of intonation and pauses.
- Grammatical rules.
- Text properties in communication situations: appropriateness, coherence and cohesion.
- Respect in the use of language.
- Interactive communication situations (conversations, interviews, discussions, debates, etc.).
- Linguistic and non-linguistic strategies: introduction, body and conclusion; cooperation, customary courtesies, forms of address, etc.
- Respect in the use of language.
- Glossary of conceptual terms for the corresponding educational level.
- Strategies for reading comprehension: before, during and after reading.
- Types of texts normally used in this subject.
- Strategies for written expression: planning, writing, review and re-writing.
- Presentation formats.
- Application of spelling and grammar rules (punctuation, concordance, structure, correct use of conjunctions, etc.).
- Text properties in communication situations: appropriateness, coherence and cohesion.
- Respect in the use of language.
- Strategies for searching for and selecting information.
- Procedures for information synthesis.
- Procedures for content presentation.
- Procedures for quoting and paraphrasing.
- Bibliographies and webliographies. Initiative and innovation.
- Self-knowledge. Evaluation of strengths and weaknesses.
- Self-regulation of emotions, controlling anxiety and uncertainty and capacity for self-motivation.
- Resilience, overcoming obstacles and failures. Perseverance, flexibility.
- Alternative thinking. Critical awareness. Means-end thinking.
- Planning, organisation and management strategies.
- Selection of technical information and material resources. Strategies for supervision and problem-solving.
- Evaluation of processes and results.
- Valuing mistakes as learning opportunities. Communication skills.

- Work, professional and study environments related to this subject.
- Self-knowledge of strengths and weaknesses.
- Responsibility and efficiency in completing tasks.
- Role playing in work and study teams.
- Thinking in perspective.
- Egalitarian dialogue.
- Knowledge of cooperative learning structures and techniques.
- Digital search and visualisation tools.
- Searches in blogs, wikis, forums, sound banks, specialised websites, online dictionaries and encyclo-paedias, specialised databases, etc.
- Strategies for filtering information searches.
- Storing digital information in computer devices and network services.
- Valuing the positive aspects of ICTs for information searches and contrasting.
- Information organisation using different criteria.
- Use of the most common ICTs for collaborating with and communicating to groups for work planning, contribution of constructive ideas, understanding others' ideas, etc.; sharing information and resources; building a group product or achieving a group aim.
- Email.
- Cooperation modules in personalised learning environments. Social network services such as blogs, wikis, forums, etc.
- Habits and behaviour in cyber-communication, personal protection and protection of others against bad practises and cyber-bullying.
- Analysis of target audiences and adaptation of communication to them.
- Writing, simple formatting and printing of text documents.
- Designing multimedia presentations.
- Scaling, rotating and cropping images.
- Copyrights and publication licenses.

Contents, assessment criteria and evaluable learning standards:

BL5.1. IInterpreting oral texts on the educational level derived from diverse sources using oral comprehension strategies to obtain information and apply it while reflecting on the content, extending knowledge acquired and carrying out learning tasks.

Skills: LC, LTL

BL5.2. Expressing oral texts which have been planned, in the personal, academic, social or professional sphere, with clear pronunciation, applying the standards of prosody and correct grammar on the corresponding educational level and appropriate to the textual properties of each communication situation, transmitting knowledge in an organised way using non-discriminatory language.

Skills: LC, LTL

BL5.3. Participating in communication exchanges in the personal, academic, social or professional sphere, applying linguistic and non-linguistic strategies on the corresponding educational level appropriate to oral interaction using non-discriminatory language.

Skills: LC, LTL

BL5.4. Recognising conceptual terminology used in this subject matter on the corresponding educational level and using it correctly in oral and written activities in the personal, academic, social or professional sphere.

Skills: LC, LTL

BL5.5. Reading texts in diverse formats presented on printed or digital media, using reading comprehension strategies on the corresponding educational level to obtain information and apply it while reflecting on the content, extending knowledge acquired and carrying out learning tasks.

Skills: LC, LTL

BL5.6. Writing texts in the personal, academic, social or professional sphere, in diverse formats and on diverse media, with appropriate formal aspects, applying the standards of correct spelling and grammar on the corresponding educational level and appropriate to the textual properties of each communication situation, transmitting knowledge in an organised way using non-discriminatory language.

Skills: LC, LTL

BL5.7. Finding and selecting information from diverse sources in a contrasted manner and organising the information obtained using diverse procedures for synthesis or presentation of the contents; extending knowledge and drawing up texts in the personal, academic, social or professional sphere, on the corresponding educational level and quoting sources appropriately.

Skills: LC, LTL

BL5.8. Carrying out tasks or projects efficiently, showing initiative to propose and undertake actions with awareness of one's strengths and weaknesses, showing curiosity and interest during work and acting with flexibility to find alternative solutions.

Skills: SIES, LTL

BL5.9. Planning tasks and projects, either individually or in groups, and suitably forecasting resources and timing to achieve the aims as proposed, adapting to changes and unforeseen factors and transforming difficulties into possibilities, evaluating the process and final product based on guidelines and communicating the results obtained in one's own way.

Skills: SIES, LTL

BL5.10. Recognising studies and professions related to the knowledge being acquired on the corresponding educational level and identifying the knowledge, abilities and skills required so as to relate them to one's strengths and preferences.

Skills: SIES, SCS

BL5.11. Participating in work groups and teams to achieve common aims, sharing diverse roles with efficiently and responsibility, showing support for classmates and empathy and recognition for their contributions, and using egalitarian languages to solve conflicts and discrepancies.

Skills: SIES, LTL

BL5.12. Finding and selecting contrasted information, text documents, images, soundtracks, videos, etc. using filtering strategies in digital media such as sound banks, specialised websites, online dictionaries and encyclopaedias, specialised databases, etc., and registering these on paper in an organised manner or digitally storing them on computer devices and network services.

Skills: CD

BL5.13. Collaborating and communicating to construct a product or group task by sharing digital information and contents and using ITC tools, social web services or virtual environments for learning. Applying appropriate behaviour in communication, preventing or reporting inappropriate behaviour and protecting others from bad practises such as cyber-bullying.

Skills: DS, CS, LTL

BL5.14. Creating and editing digital contents such as text documents or multimedia presentations in an aesthetic manner using desktop information applications for a better understanding of the contents being studied, and knowing how to apply the various types of licenses and permits involved.

Skills: CD

7. Justification of the WORLD OF SOUNDS C Project

"A WORLD OF SOUNDS C" comprises the following teaching materials and resources:

- **Student's Book** and **Activities Workbook** estructured into 6 Units.

  U1 The Middle Ages

  U2 The Renaissance

  U3 The Baroque

  U4 The Classical Period

  U5 Romanticism/Nationalism

  U6 Impressionism/20th C

  1 Music Interpretation CD (18 songs for interpretation) using music tracks included in the Student's Book.

- **CLASSROOM TEACHING RESOURCES**

  2 Listening Exercise CDs (89 exercises)

  4 Video DVDs (217 videos) to complement teaching explanations

  1 CD-ROM for computer Activities (6 units)

- **TEACHER'S RESOURCES**

  SYLLABUS

  TEACHING GUIDE including the Student's Workbook Answers.

  PROGRESS TESTS

Each TEACHING UNIT has the following content sections:

BLOCK 1 CULTURAL CONTEXT

BLOCK 2 MUSICAL CONTEXT. LISTENING

BLOCK 3. OTHER USEFUL DATA

BLOCK 4. PRESENT-DAY MUSIC

BLOCK 5. MUSICAL CREATION

BLOCK 6. MUSIC INTERPRETATION (Orff instrument)

MUSIC AND TECHNOLOGIES

SIt was thought better to reduce the number of units due to scheduling requirements, although all historical periods are covered. Thus, Unit 5 combines Romanticism and Nationalism, and Unit 6 Impressionism and the 20th Century.

The number of videos has been increased to 217, which are spread throughout the content sections, graphically complementing the explanations of the concepts being given and facilitating understanding of the teacher's classroom explanations.

Most of the listening exercises included in Block 2, Musical and Cultural Contexts section, have been re-newed (89 in total). Listening Exercises contribute the expanding the students' listening experiences and facilitate the analysis of each musical element involved (character, genre, tempo and beat, instrumentation, etc.).

Block 4. Current Music is included as a novelty, relating the contents of the different historical periods of music (Middle Ages, Renaissance, Baroque, Classicism) with present-day music styles, helping the student to relate and connect classical music with music heard today.

Thus, in performances, parallels can be established between the past and the present relating periods to periods, as shown here:

Music of the Middle Ages as used in present-day music with medieval influences.

Music of the Renaissance: present-day groups and interpreters who use choral music in their compositions.

Music of the Baroque: present-day groups and interpreters who use virtuosity and improvisations in their compositions.

Classical music: present-day groups and interpreters who combine the typical instruments of symphony orchestras or strings quartets in their compositions.

Romanticism and Nationalism: present-day groups and interpreters who use modern music with traditions and customs from their respective territories.

Music from the 20th century: present-day groups and interpreters who search for experimentation and use new technologies and electronic instruments in their compositions.

Block 5. In Musical Creation the contents corresponding to the language of music are complemented by a series of activities to be done in the Workbook.

The Musical Interpretation block is presented in 18 interpretations of well-known classical themes using quality instrumental tracks and all units have corresponding songs from present-day music related to the classical period being studied.

Also included are interpretations of well-known songs with Orff instruments, in some units, which can be downloaded from the publisher's website.

In the "Music and Technologies" block a CD-ROM is provided, including a series of activities for the computer or digital blackboard intended for reviewing in an entertaining way the concepts given in each Unit.

As for the transversal and common contents included in the new teaching regulations, these are covered throughout the teaching units in the book, and specified in the Teacher's Guide and the Classroom Programme given to teachers, as an additional resource for daily practise.