

# TEACHING RESOURCES

## A WORLD OF SOUNDS **B**

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# CONTENTS

## INTRODUCTION

1. General aims of this stage (E.S.O.) .....	7
2. Aims of the Music Area .....	11
3. Contents of the Music Area .....	13
4. Skills of the Music Area .....	15
5. Content and skill blocks .....	17
6. Contents, assessment criteria and evaluable learning standards .....	19
7. Justification of the WORLD OF SOUNDS B project .....	29

## ANSWERS - ACTIVITIES WORKBOOK

### UNIT 1

Musical sensations. <i>The character of music</i> .....	6
---	---

### UNIT 2

Musical purpose. <i>Musical genre</i> .....	18
---	----

### UNIT 3

Musical beat. <i>Movement or tempo</i> .....	32
--	----

### UNIT 4

Rhythm. <i>Tempo and beat</i> .....	46
-------------------------------------	----

### UNIT 5

Intensity in music. <i>Dynamics and dynamic markings</i> .....	56
--	----

### UNIT 6

Sound colour. <i>Instrumentation</i> .....	72
--	----

### UNIT 7

Tonal succession. <i>Melody</i> .....	86
---------------------------------------	----

### UNIT 8

The fabric of music. <i>Texture</i> .....	102
---	-----

### UNIT 9

Musical structures. <i>Form</i> .....	114
---------------------------------------	-----

List of listening exercises .....	130
-----------------------------------	-----

## PROGRESS TESTS

<i>Progress Tests</i> .....	135
-----------------------------	-----



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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 practice 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 its meaning.

- “Musical and Cultural Contexts” relates music to its cultural and historical context, providing information on the value of Spain’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 to 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 of 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 musical 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 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 in different styles and from different periods, seeking technical and expressive perfection, and improvising vocal pieces in groups, using different types of scales, while showing openness and respect for contributions from the teacher and from classmates.  
Skills: CAE, LC
- BL1.2. Interpreting musical pieces in different styles and from different periods, with instruments and the body, seeking technical and expressive perfection, and improvising using different types of scales, while participating actively in instrument playing and related activities.  
Skills: CAE, SIES
- BL1.3. Interpreting dances in different styles and from different periods, seeking technical and expressive perfection, and improvising choreographies using movement as a means to enrich one's musical perception and aesthetic values.  
Skills: CAE
- BL1.4. Creating vocal, instrumental and choreographic compositions using formal compositional procedures as studied and evaluating the process and results for their subsequent improvement.  
Skills: CAE, LTL

### **B.2 LISTENING**

- BL2.1. Identifying different timbres, ranges and musical groups from the 19th century, and diverse dynamic ranges and changes, as well as their graphic representation, using listening exercises in the styles and from the periods being studied, and maintaining silence and an attentive attitude during listenings.  
Skills: CAE
- BL2.2. Analysing musical elements and the forms into which works are organised as being studied on this level, using recordings and live performances, and using music scores.  
Skills: CAE
- BL2.3. Discriminating between the possibilities of sound and different ways of producing sound, and drawing up verbal and/or audiovisual proposals for improving out acoustic environment.  
Skills: CAE, LC

### **B.3: MUSICAL AND CULTURAL CONTEXTS**

- 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

#### **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 be 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 been 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:

- Care and improvement of vocal technique to achieve appropriate expression, with special attention being paid to resonance and emission.
- Vocal interpretation, by imitation and using scores, of rhythmic formulas based on simple and compound time signatures, valuing the importance of a specific beat in interpretations.
- Interpreting vocal pieces with 2 and up to 3 voices, with emphasis on being in tune.
- Extension of the repertoire of songs and vocal pieces in the Renaissance, Baroque and Classical 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, and extending into nearby scales, generating melodic dialogue with a variety of dynamics.
- Extension of gestures and effects in vocal interpretation and improvisation using avant-garde proposals via or with the support of musical and gestural languages.
- Reinforcement of techniques for emotional control to improve interpretation before classmates and the public.
- Appreciating the importance of beat in interpretations, and enjoying student contributions from individuals and groups.
- Attention to and improvement of instrumental techniques for classroom instruments, electronic instruments and the body itself to achieve appropriate expressiveness, paying special attention to achieving independence in different body parts.
- Use of the body as a means of musical expression, using rhythmic activities and body percussion, and extending their possibilities.

- Instrumental and body interpretation, by imitation and using scores, of rhythmic formulas based on simple and compound time signatures, valuing the importance of a specific beat in interpretations.
- Interpretation of instrumental pieces using harmonic accompaniments, and reinforcing execution techniques.
- Extension of the repertoire of songs and vocal pieces in the Renaissance, Baroque and Classical 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, and extending into nearby scales, generating melodic dialogue with a variety of dynamics.
- Extension of 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.
- Reinforcement of techniques for emotional control to improve interpretation before classmates and the public.
- Promotion of interest and respect for the contributions of individuals and groups to foster cooperative work.
- Care and improvement of corporal techniques to achieve appropriate expressiveness and to adapt the various body movements to different musical styles.
- Extension of techniques for group movement for better coordination of choreographic interpretations.
- Choreographic and dance interpretation with the rhythmic formulas used in other levels and with more complex accompaniments, valuing the importance of a specific beat in group interpretations.
- Choreographic and dance interpretation of Renaissance, Baroque and Classical styles, using music 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 improving technical and interpretative capacities.
- Extension of 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 as accompaniments.
- Reinforcement and practise of techniques for emotional control to improve interpretation before classmates and the public.
- Valuing the body as a true musical instrument.
- Creation of vocal, instrumental, corporal and choreographic pieces using rhythmic formulas on the basis of directions, using the graphic representations of the music under study (intensity and dynamic markings, time signatures, ties, dots, bird's eyes, missed beats, 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 a pentatonic scale, reinforcing 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.
- 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, improvising vocal pieces in groups using the elements of musical language and evaluating processes and results for their improvement.

Skills: CAE, LC

BL1.2. Interpreting musical pieces from different periods and in different styles with instruments and the body, perfecting interpretative technique and improvising using different elements of musical language, showing interest in the sound-producing possibilities of objects around us.

Skills: CAE

BL1.3. Interpreting dances from different periods and in different styles, and improvising choreographies using musical elements on the appropriate level, perfecting interpretative technique and expressiveness, and valuing and respecting the cultural heritage and traditions from our everyday lives.

Skills: CAE

BL1.4. Creating vocal, instrumental and choreographic compositions using elements from the musical language of an appropriate level using the compositional procedures as studied, and evaluating results for subsequent improvement.

Skills: CAE, LTL, SIES

## **BLOCK 2: LISTENING**

### **Contents:**

- Baroque and Classical opera. Visual and auditory recognition of these. Characteristic instruments of the Renaissance, Baroque and the Classical periods. Visual and auditory recognition of these.
- Other registers of the human voice: contra-tenors/castrati, mezzo-sopranos, baritones. Auditory identification and classification.
- Expressive possibilities of the voice and of instruments and their evolution throughout history. Listening to fragments of different character with the same instruments and vocal registers. Vocal groups: Chamber choir and other choirs. Listening to examples.
- Auditory identification and recognition on music scores of uniform and progressive dynamic markings: f, mf, mp, p, crescendo and diminuendo (and their signs).
- Graphic representation of sounds after listening to examples of diverse sound environments: urban, rural, natural, etc.

- Interest in the contribution of music to the quality of human experience, showing a critical attitude towards indiscriminate music consumption.
- Rhythms in nature.
- Identification and following of beats and accents in diverse listening exercises with binary and ternary rhythms, pickups on upbeat and downbeat.
- Simple and compound time signatures. Auditory identification using musical scores. Auditory identification, reading and dictation of simple rhythmic patterns combining basic notes and rests, plus ties, dots and bird's eyes.
- Listening, with the help of musical scores, to fragments and pieces including missed-beats, syncopations and special or irregular groupings.
- Reading and auditory recognition of sudden tempo changes and resuming to the original tempo.
- Melody: listening to and recognising consonant and discordant intervals in diatonic scales.
- Scales of G maj, E min, F maj and D min.
- Listening to different types of scales and recognising them on scores.
- 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. Tonality: subdominant chords. Plagal cadence.
- Auditory identification of the cadential sequence: IV, V and I.
- Listening to and differentiating chords and arpeggios by hearing works in various styles, with the support of scores.
- Musical form.
- Introduction and coda. Variation and development as compositional procedures. Other structural elements of form: periods, motifs, cells.
- Auditory recognition and subsequent analysis of diverse combinations of sound parameters such as pitch, duration, intensity and timbre, as well as their relation to sound waves and their graphic representation.
- Application of strategies for developing attention, inner listening, comprehensive memory and anticipation during the process of listening, interpreting and creating music.
- Live musical performances. Attending live concerts from the role as interpreter and spectator. Identification situations involving exposure to certain sounds and noises for long periods of time, as well as acoustic aggressions in the environment, and active contribution to their decrease and to personal and collective well-being. Analysis of their causes and proposals for solutions via individual and/or group projects, in oral and/or written form. Experimentation on the expressive possibilities of sounds and their effects, openly and creatively.

- Interest in our daily sound environments and reflection on these.
- 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 different timbres, ranges and musical groups from the Renaissance, Baroque and the Classical periods, and diverse dynamic ranges and changes, as well as their graphic representation, using listening exercises in the styles and from the periods being studied, and maintaining silence and an attentive attitude during listenings.

Skills: LC, CAE

BL2.2. Identifying diverse languages, musical elements and methods of organising diverse works, using recordings and live performances, with the support of music scores.

Skills: CAE

BL2.3. Discriminating between the possibilities of sound and different ways to produce sound, describing the processes involved verbally, and identifying daily situations in which the indiscriminate use of sound is made, analysing causes and proposing solutions.

Skills: CAE, LC, SCS

## **BLOCK 3: MUSICAL AND CULTURAL CONTEXTS**

### **Contents:**

- Listening to and recognising the styles, periods and/or cultures of musical works from around the world (Renaissance, Baroque and the Classical periods), 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 characteristic formal and compositional elements of each period being studied, by listening, reading scores, librettos or concert programmes. Recognition and analysis of the fugue, sonata, suite, basso continuo, Alberti bass, the parts of an opera, etc.
- Analysis of the relationships between socio-cultural events and music in the periods being studied, using oral and written proposals.
- Distinguishing the importance of plurality in musical styles and interest in and enjoyment of the expansion of horizons and musical preferences as a source of cultural enrichment. Active participation in all kinds of music performances and stage events.

- Creating projects and reports, orally and in writing, on diverse musical works and genres from the Middle Ages to the contemporary period (Renaissance, Baroque and Classical), in their sociocultural contexts, with the support of a technological resources. Discussion and presentation of personal opinions.
- Elaboration of reasoned criticisms using different resources: listening to works, criticisms of concerts, seeing works performed live and on audiovisual media.
- Participation in talks and discussions on the styles of music studied, adopting respectful attitudes, using diverse sources of information.
- 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, etc.
- Differentiating and valuing the expressive and communicative functions of music in relation to theatre, radio and television.
- Identification and description of the relationship between the music studied and the world of theatre and films, using a variety of written and audiovisual materials. Knowledge of and description of traditional Spanish repertoires, in relation to the social functions of music, including their characteristic instruments, covering the styles already studied.
- Valuing musical heritage in general and Spanish musical heritage in particular.
- Understanding the relationship between the social functions of music in different cultures and styles (historical and modern).

#### **Contents, assessment criteria and evaluable learning standards:**

BL3.1. Identifying 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.

Skills: CAE, LC, SCS

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

Skills: CAE



**BLOCK 4: MUSIC AND TECHNOLOGIES****Contents:**

- Listening entertainment and basic editing of music scores using computer programmes and web tools.
- Listening to pieces using audio programmes and creating themed playlists: by styles, genres, composers, etc.
- Editing digital audio. Major formats. Audio compression. Interpretation of pieces from different cultures, styles and genres using computer applications and electronic devices. Creating melodies and accompaniments using diverse computer programmes.
- Recording and editing of digital videos. Main formats of digital video. Creation of soundtracks and short musical productions using diverse digital resources.
- Using Podcasts for sharing creations and interpretations in the classroom.
- Copyrights. Licensing: Copyright vs. Copyleft, Creative Commons. Respecting standards regulating intellectual property and the rights to honour, intimacy and image rights.
- 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 simple melodies, accompaniments and short musical productions, using computerised applications for recording, editing audio, editing music scores and sequencers.

Skills: DS, CS, LTL

**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.
- 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.
- Solidarity, tolerance, respect and courteousness. Active listening techniques. 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 encyclopaedias, specialised databases, etc.
- Strategies for filtering information searches.
- Storing digital information in computer devices and network services. Evaluating 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

### Contents, assessment criteria and evaluable learning standards:

- BL5.1. Interpreting 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: MSST, 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, SCS

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: DS, MSST

## **7. Justification of the WORLD OF SOUNDS B Project**

“A WORLD OF SOUNDS B” comprises the following teaching materials and resources:

- **Student’s Book** and **Activities Workbook** structured into 9 Units

- UNIT 1 Musical Sensations

- UNIT 2 Musical Purpose

- UNIT 3 Musical Beat

- UNIT 4 Rhythm

- UNIT 5 Intensity in Music

- UNIT 6 Sound Colour

- UNIT 7 Tonal Succession

- UNIT 8 Musical Texture

- UNIT 9 Musical Structures

1 Music Interpretation CD (26 songs for interpretation) using music tracks included in the Student’s Book.

- **CLASSROOM TEACHING RESOURCES**

- 1 Musical Creation and Practise CD (21 interpretations)

- 4 Listening Exercise CDs (196 exercises)

- 3 Video DVDs (84 videos) to complement teaching explanations

- 1 CD-ROM for Computer Activities (9 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 MUSICAL CONTEXT

- BLOCK 2 LISTENING

- BLOCK 3 CULTURAL CONTEXT

- BLOCK 4. MUSICAL CREATION

- BLOCK 5 MUSIC INTERPRETATION (Orff instrument)

- MUSIC AND TECHNOLOGIES

This new project follows the methodology used in prior publications, with a series of aspects to be highlighted:

Within the Musical and Cultural Contexts, Listening and Cultural Context blocks, both the Student's Book and the Activities Workbook include new concepts and activities that help the student to understand and assimilate the contents given in the 9 Units in a more practical manner. To achieve maximum effectiveness, the project includes a series of videos, totalling 84, which graphically complement the explanation of the concepts being given, facilitating comprehension of the teacher's explanations. Added to this are no less than 196 listening exercises, which permit the consolidation of concepts in a practical way, with corresponding exercises in the Student's Activities Workbook.

The number of videos has been increased to a total of 84, 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 the Listening block have been renewed (196 in total), contributing to the expanding the students' listening experiences for each musical element involved (character, genre, tempo and beat, instrumentation, etc.).

In Block 5. Musical Interpretation comes with 21 instrumental tracks intended for "Instrument Practise", where students carry out a series of activities using music instruments intended to give them practise with the right hand, the left hand, and recorder positions for Bb, F#, G#, high F, high E, and rhythm practise, etc.

Also in Block 5. "Musical Interpretation" is presented in 26 interpretations of well-known musical themes (CD included in the Student's Book) using quality instrumental tracks and complemented by a DVD video of the original interpretation, helping the student to gain a more pro-active comprehension of the musical piece.

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.