



## Information about the subject

**Degree:** Bachelor of Arts Degree in Primary School Education

**Faculty:** Faculty of Teacher Training and Education Sciences

**Code:** 1162041 **Name:** Development of musical creation and improvisation

**Credits:** 6,00 **ECTS Year:** 4 **Semester:** 2

**Module:** Qualifying Mention in Music Education

**Subject Matter:** Development of musical creation and improvisation **Type:** Elective

**Field of knowledge:** Social and legal sciences

**Department:** Teaching and Learning of Physical Education, Plastic Arts, and Music

**Type of learning:** Classroom-based learning / Online

**Languages in which it is taught:** Spanish

### Lecturer/-s:

OMU4A16 Santiago Vivo Gonzalez (**Responsible Lecturer**) [santiago.vivo@ucv.es](mailto:santiago.vivo@ucv.es)

OMU4Z16 Santiago Vivo Gonzalez (**Responsible Lecturer**) [santiago.vivo@ucv.es](mailto:santiago.vivo@ucv.es)

OMUEXT Santiago Vivo Gonzalez (**Responsible Lecturer**) [santiago.vivo@ucv.es](mailto:santiago.vivo@ucv.es)



## Module organization

### Qualifying Mention in Music Education

Subject Matter	ECTS	Subject	ECTS	Year/semester
Didactics of Musical Education	6,00	Teaching of music education	6,00	3, 4/1
Sound spaces of diversity and interculturality	6,00	Sound spaces for diversity and interculturality	6,00	3, 4/2
ICTs in Music Education	6,00	Information and communication technologies applied to music education	6,00	4/2
Rhythm and movement	6,00	Rhythm and movement	6,00	4/2
Development of musical creation and improvisation	6,00	Development of musical creation and improvisation	6,00	4/2

## Recommended knowledge

No previous knowledge is required.



## Learning outcomes

At the end of the course, the student must be able to prove that he/she has acquired the following learning outcomes:

- R1 Improvising melodically and rhythmically over different harmonic structures
- R2 Compose musical arrangements based on simple melodies, enabling the development of didactic resources for primary education
- R3 Actively participate in collaborative musical activities
- R4 Design learning spaces in diverse contexts, through globalizing and inclusive musical activities
- R5 Theoretically argue about the musical practices carried out in the classroom, in order to innovate and improve teaching work, acquiring habits and skills for autonomous and cooperative learning



## Competencies

Depending on the learning outcomes, the competencies to which the subject contributes are (please score from 1 to 4, being 4 the highest score):

GENERAL		Weighting			
		1	2	3	4
CG1	Understand the curricular areas of Primary Education, the interdisciplinary relationship between them, the evaluation criteria, and the body of didactic knowledge around the respective teaching and learning procedures.				X
CG2	Design, plan, and evaluate teaching and learning processes, both individually and in collaboration with other teachers and professionals from the school.				X
CG10	Reflect on classroom practices to innovate and improve teaching work. Acquire habits and skills for autonomous and cooperative learning and promote it among students.				X

SPECIFIC		Weighting			
		1	2	3	4
EM8	Perform musical arrangements of simple melodies, both rhythmic and harmonic.				X
EM9	To promote and enable spontaneous musical creation by encouraging individual creativity through musical perception and expression.				X
EM10	Improvisate melodically and rhythmically on different harmonic structures.				X



## Assessment system for the acquisition of competencies and grading system

Assessed learning outcomes	Granted percentage	Assessment method
R1, R2	5,00%	Solution of practical cases: Execution tests, real and/or simulated tasks.
R1, R2, R3	30,00%	Oral presentation of group and individual works: Self-assessment systems (oral, written, individual, in groups). Oral tests (individual, in groups, presentation of topics or works).
R1, R2	5,00%	Monitoring of student work in non-face-to-face/distance sessions: Observation techniques, rubrics, checklists. Portfolios.
R1, R2, R3	10,00%	Active participation in theoretical-practical sessions, seminars, and tutorials: Attitude scale (to gather opinions, values, social and managerial skills, interaction behaviors).
R1, R2	30,00%	Projects. Development and/or design works.
R1, R2, R3	20,00%	Reports/Practice reports.

### Observations

The above evaluation systems will be materialized through the following evidences:

Individual and group work expositions. Theoretical-reflective written work, individual and/or group. Attendance and active participation in the sessions.



## CRITERIA FOR THE AWARDING OF HONOURS:

In accordance with the regulations governing the assessment and grading of subjects in force at UCV, the distinction of "Matrícula de Honor" (Honours with Distinction) may be awarded to students who have achieved a grade of 9.0 or higher. The number of "Matrículas de Honor" (Honours with Distinction) may not exceed five percent of the students enrolled in the group for the corresponding academic year, unless the number of enrolled students is fewer than 20, in which case a single "Matrícula de Honor" (Honours with 9 Distinction) may be awarded. Exceptionally, these distinctions may be assigned globally across different groups of the same subject. Nevertheless, the total number of distinctions awarded will be the same as if they were assigned by group, but they may be distributed among all students based on a common criterion, regardless of the group to which they belong. The criteria for awarding "Matrícula de Honor" (Honours with Distinction) will be determined according to the guidelines stipulated by the professor responsible for the course, as detailed in the "Observations" section of the evaluation system in the course guide.

## Learning activities

The following methodologies will be used so that the students can achieve the learning outcomes of the subject:

- M1 Participatory Master Class
- M2 Case Study
- M3 Project-based Learning
- M5 Seminar Work
- M6 Problem-based Learning
- M7 Cooperative/Collaborative Work
- M9 Group and Individual Tutoring
- M10 Individual Tutoring



## IN-CLASS LEARNING

### IN-CLASS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Group Work Presentation M1, M3, M5	R1, R2, R3	8,00	0,32
Theoretical Class M1, M2, M3, M5	R1, R2, R3	10,00	0,40
Practical Class M1, M2, M3, M5	R1, R2, R3	30,00	1,20
Tutoring M2, M5	R2	2,00	0,08
Evaluation M2, M3, M5	R1, R2, R3	10,00	0,40
<b>TOTAL</b>		<b>60,00</b>	<b>2,40</b>

### LEARNING ACTIVITIES OF AUTONOMOUS WORK

	LEARNING OUTCOMES	HOURS	ECTS
Group work M1, M3, M5	R1, R3	40,00	1,60
Individual work M2, M3	R1, R2	50,00	2,00
<b>TOTAL</b>		<b>90,00</b>	<b>3,60</b>

## ON-LINE LEARNING

### SYNCHRONOUS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Seminar (e-learning mode)	R1, R2, R3, R4	60,00	2,40
<b>TOTAL</b>		<b>60,00</b>	<b>2,40</b>



## ASYNCHRONOUS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Individual work	R1, R2, R3, R4	90,00	3,60
<b>TOTAL</b>		<b>90,00</b>	<b>3,60</b>

## Description of the contents

Description of the necessary contents to acquire the learning outcomes.

Theoretical contents:

Content block	Contents
BLOCK 1: Improvisation as a way towards musical creation.	UNIT 1: Initiation to modern harmony: ciphers, analysis and active listening.active listening.UNIT 2: Introduction to group practice of musical improvisation.
BLOCK 2: Instrumental workshops.	UNIT 3: The body as an instrument. Composition and creation of polyrhythms of corporal percussion.UNIT 4 : Orff instrumental workshop.
BLOCK 3: Development of musical creativity in the primary classroom.	UNIT 5: Techniques of improvisation and musical play applied to primary education.Primary Education.UNIT 6: Simple musical adaptations-arrangements for the primary classroom.primary school.UNIT 7: Global musical activity.





## Temporary organization of learning:

Block of content	Number of sessions	Hours
BLOCK 1: Improvisation as a way towards musical creation.	10,00	20,00
BLOCK 2: Instrumental workshops.	10,00	20,00
BLOCK 3: Development of musical creativity in the primary classroom.	10,00	20,00

## References

- Alonso, Ch. (2007). Free improvisation: composition in movement. Madrid : DosacordesCalvillo, A.J. (2009). Fundamentos didácticos de la Nuevas tecnologías Aplicadas a la Música I: Música y edición de sonido. Music I: Music and sound editing. Madrid: Antonio J. Calvillo Castro. Chacón, M. A. and Molina, E. (2010). Musicalización de textos ¿Cómo poner música a untext? Madrid: Enclave CreativaHal Leonard Corporation (2007). The new Real Book, 6th edition. Milwaukee: Author.Hemsey de Gainza, V. (2000). La improvisación musical. Melos (Ricordi Americana)Herrera, E. (1995). Teoría musical y armonía moderna, vol.II. Barcelona: Antoni Bosch editor SA.Lorenzo, A., and Olabarrieta, J. (2010). Improvisation. From theory to practice. Paris:BoileauMalbrán, S. R., Muñoz, J.R., Méndez, M.P., Gordillo J., Jones, R., Herrera, L.M., ....., andGiráldez, A. (2007). Creativity in the music classroom: composing and playing.Barcelona: Graó.Nettl, B., and Russell, M. (2004). In the course of performance. Studies on the world of musical improvisation. Madrid: AkalPeter, M., and Peter, W. (1996/2000). Music for all. Development of music in the curriculum for students with special educational needs. Madrid: Akal.Prieto, R. (2001). Conducting school music ensembles for teachers.Creativity and improvisation. Alicante: Ed. Club UniversitarioSchafer, R.M. (1965). The composer in the classroom. Melos (Ricordi Americana)Storms, G. (2008). 101 musical games: Having fun and learning with rhythms and songs.