



Information about the subject

Degree: Bachelor of Arts Degree in Primary School Education

Faculty: Faculty of Teacher Training and Education Sciences

Code: 1162043 **Name:** Sound spaces for diversity and interculturality

Credits: 6,00 **ECTS Year:** 3, 4 **Semester:** 2

Module: Qualifying Mention in Music Education

Subject Matter: Sound spaces of diversity and interculturality **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:

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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 prior knowledge 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 Explain rationally the basic anatomical and physiological elements of the human voice as a musical instrument and apply them in vocal practice
- R2 Select vocal repertoire and appropriate auditory and audiovisual didactic material for the Primary stage, from different cultural areas
- R3 Actively participate in the design, interpretation, and didactic application of individual and collective musical expressions, with varied didactic resources suitable for Primary Education
- R4 Apply basic gestures and resources for directing the musical group
- R5 Identify the basic musical elements by ear



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
CG5	Promote a positive coexistence inside and outside of the classroom, resolve discipline issues, and contribute to peaceful resolution of conflicts. Encourage and value effort, perseverance, and personal discipline in students.			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
CG11	Know and apply information and communication technologies in the classrooms. Selectively discern audiovisual information that contributes to learning, civic education, and cultural enrichment.			X	
SPECIFIC		Weighting			
		1	2	3	4
EM3	Acquire resources to encourage participation in activities, valuing musical experiences in a positive way within the framework of an active and participative didactic, inside and outside the school.				X
EM5	Affective experience of music, promoting metric precision, rhythmic sense and coordination of body movements.				X
EM7	To acquire the technical vocal and instrumental training that will enable them to create, select and direct globalising musical activities in the classroom.				X



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Course guide

Year 2025/2026

1162043 - Sound spaces for diversity and interculturality





Assessment system for the acquisition of competencies and grading system

Assessed learning outcomes	Granted percentage	Assessment method
R3, R4, R5	5,00%	Solution of practical cases: Execution tests, real and/or simulated tasks.
R1, R3, R4	20,00%	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, R3, R4, R5	5,00%	Monitoring of student work in non-face-to-face/distance sessions: Observation techniques, rubrics, checklists. Portfolios.
R2, R3, R4, R5	20,00%	Active participation in theoretical-practical sessions, seminars, and tutorials: Attitude scale (to gather opinions, values, social and managerial skills, interaction behaviors).
R1, R5	25,00%	Written tests: Objective tests with short and extended responses.
R1, R2, R3, R4, R5	25,00%	Projects. Development and/or design works.

Observations

The course assessment will be organized by assignment/project, with a minimum grade of 5 required for each assignment to be determined. All assignments will have a completion and submission date that must be adhered to.

The above assessment systems will be integrated into the following assessment blocks:

Case study solutions: 30%. Linked to learning outcomes R1, R2, R3, R4, and R5. It will be assessed using the platform's specific tasks. Oral presentation of group and individual work: 30%. Submit the videos and audio clips provided on the platform that demonstrate the acquired skills. Linked to learning outcomes R1, R2, R3, R4, and R5. It will be assessed using the platform's specific tasks. Written assignments and tests: 30% Design of teaching proposals and questionnaires on theoretical aspects. Linked to learning outcomes R1, R2, R3, R4, R5. It will be assessed using specific platform assignments. Monitoring of student work in non-face-to-face/distance sessions: 10%. Establish a minimum of 4 personalized tutorials. Linked to learning outcomes R1, R2, R3, R4, R5. It will be assessed using specific platform assignments.



Single assessment:

Students who cannot attend the continuous assessment system by attending at least 80% of classes will be eligible for this assessment system. In this case, communication with the professor for follow-up will be essential. During this monitoring, the professor will schedule partial and final submissions, if necessary. In the case of this assessment method, the RAs and the percentage of assignments required to achieve them will be the same as in the face-to-face format. All students involved must appear in person on the official exam date set by the Dean's Office.

Use of Artificial Intelligence: The use of Artificial Intelligence tools is permitted to support study, for example, to generate alternative explanations, summaries, concept maps, or self-assessment exercises. Its use is also authorized to improve the clarity and coherence of self-created texts, or to receive feedback on them. In all cases, students must report their use of AI platforms, citing the tools used in the corresponding references section. However, under no circumstances will Artificial Intelligence be permitted to replace students' personal work and effort in completing assignments and submissions that demonstrate the Learning Outcomes (LO) required for knowledge acquisition.

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 |
| M3 | Project-based Learning |
| M4 | Learning Contracts |



M5	Seminar Work
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	R1, R3, R4	15,00	0,60
Theoretical Class M1	R1, R5	5,00	0,20
Practical Class M3, M5	R3, R4, R5	20,00	0,80
Tutoring M3, M4, M5	R1, R2, R3, R4, R5	10,00	0,40
Evaluation M3, M4	R1, R2, R3, R4, R5	10,00	0,40
TOTAL		60,00	2,40

LEARNING ACTIVITIES OF AUTONOMOUS WORK

	LEARNING OUTCOMES	HOURS	ECTS
Group work M3, M7, M9	R2, R3, R4, R5	40,00	1,60
Individual work M3, M5, M10	R1, R2, R4	50,00	2,00
TOTAL		90,00	3,60

ON-LINE LEARNING

SYNCHRONOUS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Individual tutoring (e-learning mode)	R1, R2, R3, R4, R5	60,00	2,40
TOTAL		60,00	2,40



ASYNCHRONOUS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Individual work	R1, R2, R3, R4, R5	90,00	3,60
TOTAL		90,00	3,60



Description of the contents

Description of the necessary contents to acquire the learning outcomes.

Theoretical contents:

Content block

Contents

CONTENT BLOCK I: THE VOICE

1. Anatomy and physiology of the voice
 1. Respiration and air management
 2. Production of sound vibration
 3. Amplification and articulation of sound
 4. Vocal hygiene

BLOCK OF CONTENT II: COLLECTIVE MUSICAL EXPRESSION

1. Singing in the classroom
2. The children's song
3. Group musical direction
 1. Basic Management Gestures
 2. Dynamics of learning and memorization of works: resources
 3. Choral repertoire: the canon, works with 2 and 3 voices

BLOCK OF CONTENT III: THE MUSICAL HEARING

1. The musical perception
 1. Physiological and psychological bases
 2. Stimulation and auditory discrimination
2. Auditory analysis of the musical elements
 1. The melody
 2. The texture
 3. The form of musical construction
 4. Extra musical content
3. Music audition in Primary
 1. Hearing in the Primary Education curriculum
 2. Work Techniques
 3. Activities
 4. Selection criteria



Temporary organization of learning:

Block of content	Number of sessions	Hours
CONTENT BLOCK I: THE VOICE	10,00	20,00
BLOCK OF CONTENT II: COLLECTIVE MUSICAL EXPRESSION	10,00	20,00
BLOCK OF CONTENT III: THE MUSICAL HEARING	10,00	20,00



References

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- AGUILAR, M.^a C. (2002). *Aprender a escuchar música*. Madrid: A. Machado Libros.
- ARTIGUES, M.; BARJAU, I.; BONAL, M. D. (1989). *Audiciones. Aprender a escuchar la música*. Barcelona: Teide.
- BERNSTEIN, L. (2003). *El maestro invita a un concierto. Conciertos para jóvenes*. Madrid: Siruela.
- BUSTOS, I. (2000). Trastornos de la voz en edad escolar. Archidona: Aljibe.
- BRUNNER, M. (2002). La formación de Coros Infantiles. *Eufonía. Didáctica de la Música*, 45, 10-18.
- COPLAND, A. (1994). *Cómo escuchar la música*. México: Fondo de Cultura Económica.
- DÍEZ MARTÍNEZ, M. (1996). "Las voces infantiles. Extensión y tesitura de voz en niños de 7 a 14 años". En Távira, 13, 43-53.
- DOMÉQUE, M.; LAGARRIGA, E.; SEGALÉS, E. (1988). *Audición musical*. Barcelona: Teide.
- GUSTEMS, J. y ELGSTROM, E. (2008). *Guía práctica para la dirección de grupos corales*. Graó: Barcelona.
- PRIETO, R. (2001). *Dirección de Agrupaciones Musicales Escolares para Maestros, Creatividad e Improvisación*. Club Universitaria: Alicante.
- QUIÑONES, C. (2011). *Técnicas para el cuidado de la voz*. Madrid: Wolters Kluwer Educación.
- WELCH, G.F. (2006). "Singing and Vocal Development". En G.McPherson (Ed.), *The Child as Musician*, (pp.311-329). New York: Oxford University Press.
- WUYTACK, J.; BOAL PALHEIROS, G. (1995). *Audición musical activa*. Porto-Portugal: Associação Wuytack de Pedagogía Musical.

Articles on hearing in educational journals:

Aula de innovación educativa. Barcelona: Graó.

- Núm. 24. Marzo, 1994. Monografía sobre Audición musical:
 - Julio Heredero Palomar. "Educación musical, educación por la música." (pp. 9 a 12)
 - Susana Herrera Ruiz. "Importancia del movimiento en la educación musical." (pp. 17-21)
 - Fernando Palacios. "La audición musical. Punto clave de la formación artística." (pp. 22-26)
 - Núm. 65. Octubre, 1997.
 - Montserrat Brasó y Jordina Oriols. "La audición musical en la Educación infantil." (pp. 29-33)
 - Núm. 70 Marzo, 1998.
 - Conchita Martín y Javier Centeno. "La música española en autores extranjeros. Aplicaciones en el aula en Educación Primaria." (pp. 23-26)
- Eufonía: Didáctica de la música*. Barcelona: Graó.
- Núm. 2. Enero, 1996. "Monografía: La audición musical"
 - Núm. 4. Julio, 1996. "Monografía: Música y nuevas tecnologías."



- Luisa Muñoz Cortés. "La música contemporánea en el aula" (pp. 117-126)
- Judith Akosachky. "La audición sonora y musical en la educación infantil." (pp. 97-102)
- Núm. 6. Enero, 1997. "Monografía: Interculturalidad"
- Josep M. Vilar i Torrens "La utilización de las músicas del entorno del alumnado y algunos parámetros de la etnomusicología." (pp.101-109)
- Núm. 11. Abril, 1898. "Monografía: El lenguaje musical."
- Andrea Giráldez. "Del sonido al símbolo y a la teoría" (pp.7 a 13)
- Eva Gancedo. "La música actual como elemento didáctico." (pp. 15 a 19)
- Núm. 12. Julio, 1898. "Monografía: Música moderna"
- J. Raventós. "Jugar con sonidos en el fin del milenio: música máquina en el aula." (pp.67-77)
- Josep M. Vilar "La presencia de las músicas modernas en los libros de texto de Educación Secundaria" (pp.78-89)
- Núm. 13. Octubre, 1998. "Monografía: Medios audiovisuales en el aula de música"
- Thomas Schmitt. "La música contemporánea en la educación. Ideas sobre la aplicación de nuevos conceptos en la enseñanza." (pp. 69-75)
- Núm. 14. Enero, 1999.
- Gabriela A. López Bono. "Sugerencias para trabajar las audiciones musicales en segundo ciclo de Educación secundaria obligatoria." (pp. 115-120)
- Núm. 15. Abril, 1999.
- Carles Riera. "La anticipación musical: una capacidad artística a desarrollar." (pp.15-21)

Complementary Bibliography:

- ALSINA, P. (2006). *Aproximación a las estrategias de aprendizaje*. Barcelona: ALSINA, P.
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- ALSINA, P. (2007). *Educación Musical y Competencias. Referencias para su desarrollo*. Barcelona: Eufonía. Didáctica de la Música.
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<<http://www.medicinadelcant.com/cast/2.pdf>>.
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- WUYTACK, J. (1993). *Cantando, bailando*. Valencia: Nau.

Online Resources:

- Revista Léeme (Lista Electrónica Europea de Música en la Educación)
<<http://musica.rediris.es/leeme/>>
- Choral Public Domain Library (partituras corales libres de derechos de autor)
<<http://www.cpdlib.org>>
- Biblioteca virtual de educación musical <<http://www.bivem.net>>
- Averroes (Recursos educativos musicales)
<http://www.juntadeandalucia.es/averroes/recursos/area_musica.php3>
- Xarxa telemàtica educativa de Catalunya (Audición musical en educación infantil y primaria)<<http://www.xtec.es/recursos/musica/audicio/index.htm>>
- Fonoteca virtual <<http://rsta.pucmm.edu.do/biblioteca/Fonoteca/index5.html>>
- Educación musical <<http://www.presencias.net>>