Professional Master's Degree

Didactics and Pedagogy in Music Education

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Professional Master's Degree

Didactics and Pedagogy in Music Education

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

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01

Introduction

Music is one of the most enriching expressions of the human being, since, through it, we are able to transmit sensations and emotions that other languages or codes are unable to do. Through music, we not only communicate, but we are also able to acquire values and attitudes or learn to channel feelings in different situations of our lives.

The Professional Master's Degree in Didactics and Pedagogy of Music Education will generate a sense of confidence in the performance of your profession, which will help you grow personally and professionally"

Therefore, the teaching of music should not only be relegated to a matter of content acquisition, but it is necessary to educate and specialize the teacher in each and every one of the dimensions involved in musical learning.

This educational program will enable professionals in this field to increase their capacity for success, which results in a better practice and performance that will have a direct impact on students, on the improvement of the subject of music and on the general benefit of society as a whole.

This program offers an integral vision of musical learning in all its dimensions, providing tools, experiences and advances in this field, which have also been guaranteed by the teachers of the educational action. With which the student will learn based on professional experience, as well as pedagogy, which makes the student's education more effective and accurate. In addition, it is necessary to highlight that, although there are courses on the Didactics of music, there is no program that offers a multidimensional approach to musical learning, studying not only elements related to the content, but also giving importance to the figure of the learner, to their educational, personal, social and intellectual characteristics and needs.

The different modules are taught in sessions with an eminently practical approach, supported by the necessary theoretical support. All the teachers of the Professional Master's Degree have extensive experience in cases of all ages and in diverse socio-family and educational contexts. Furthermore, it must be taken into account that musical learning is approached integrating the educational, personal and social-group vision.

In addition to educating students in Musical Didactics and in the educational environment, it will also facilitate their insertion in the labor world, due to the great demand for this type of specialized professionals within the regulated educational system, as well as in the non-formal field (private music schools or musical groups). For those students who are already in the labor market, it will allow them a better professional positioning and will increase their possibilities of promotion and recognition.

This **Professional Master's Degree in Didactics and Pedagogy in Music Education** contains the most complete and up-to-date educational program on the market The most important features include:

- The development of 75 practical cases presented by experts in Didactics and Pedagogy in Music Education
- Its graphic, schematic and practical contents are designed to provide scientific and practical information on those disciplines that are essential for professional practice
- The latest developments on Didactics and Pedagogy in Music Education
- It contains practical exercises where the self-assessment process can be carried out to improve learning
- Algorithm-based interactive learning system for decision-making in the situations that are presented to the student
- With special emphasis on evidence-based methodologies in Didactics and Pedagogy in Music Education
- All of this will be complemented by theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

Update your knowledge through the program in Didactics and Pedagogy of Music Education"

This Professional Master's Degree is the best investment you can make when selecting a refresher program for two reasons: in addition to updating your knowledge in Didactics and Pedagogy of Music Education, you will obtain a qualification endorsed by TECH Global University"

Increase your confidence in decision-making by updating your knowledge through this Professional Master's Degree.

Make the most of this opportunity to learn about the latest advances in Didactics and Pedagogy of Music Education and improve the education of your students.

It includes in its teaching staff professional teachers belonging to the field of Didactics and Pedagogy of Music Education who bring to this program their work experience, as well as recognized specialists belonging to reference societies and prestigious universities.

Thanks to its multimedia content developed with the latest educational technology, it will allow the professional a situated and contextual learning, that is to say, a simulated environment that will provide an immersive learning programmed to prepare in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise throughout the program. For this purpose, the professional will be assisted by an innovative interactive video system developed by recognized experts in the field of Didactics and Pedagogy in Music Education and with great teaching experience.

02

Objectives

The program in Didactics and Pedagogy of Music Education is aimed at facilitating the performance of the professional dedicated to work in music education with children and adolescents.

This program is designed for you to update your knowledge in Didactics and Pedagogy of Music Education, with the use of the latest educational technology, to contribute with quality and confidence to the decision-making and monitoring of these students"

General Objectives

- Enable the student to teach in the field of music
- Introduce the student to the main characteristics of music teaching
- Show the student the main tools of work in the music classroom
- Prepare the student in the handling of techniques and strategies for the musical intervention in the different environments: formal and out-of-school
- Develop in the student the ability to elaborate their own methodology and work system based on previous successful models
- Be able to value the multidimensionality of music teaching
- Consolidate innovation and the application of new technologies as a central and useful element in the educational process1

"A unique, key, and decisive educational experience to boost your professional development"

Specific Objectives

Module 1. Primary and Secondary Socialization and its Relation to Music

- Get to know the space that music learning occupies at the current level
- Understand inclusive education and attention to diversity as a fundamental right through music
- Identify the educational needs of music students
- Gain knowledge about the characteristics of the subjects in the pre-school and primary stages
- Get to know the different centers of musical education nowadays

Module 2. Child Psychology, Music and Personal Motivation

- Learn the scientific and psychological foundations of musical learning
- Gain knowledge about the neuropsychological principles of music
- Understand the contributions of neuropsychology to musical educational practice
- Apply musical techniques for emotional management and social skills oriented to educational practice
- Review strategies of emotional intelligence applied to musical intervention
- Understand the importance of student motivation in the learning process
- Value the use of personal learning environments and tools used to favor metacognition
- Know the importance of emotional intelligence applied to the classroom and the different emotional education models

Module 3. Musical Learning in the Different Stages of Life Music for Children and Adults

- Refresh the theoretical bases of the learning process in individuals
- Differentiate musical learning in the different developmental stages
- Demonstrate the need to initiate musical learning at early stages of development
- Get to know the dimensions of musical learning
- Justify the importance of musical language in the educational process

Module 4. Music Teacher Training

- Gain knowledge about the characteristics of the current music teaching-learning process
- Differentiate the roles played by the different educational agents nowadays
- Understand the bases of the organization of the curriculum at the center and classroom level
- Understand the functioning and competencies of music teachers and professors
- Understand the urgent need for specific education of music teachers
- Organize the teacher's decision-making
- Apply cognitive strategies to one's own learning process, as well as in teaching
- Critique teacher training plans
- Acquire teaching skills to address student demotivation in the music classroom

Module 5. Music Didactics

- Explore the possible routes towards the achievement of a quality music education
- Interpret the different pedagogical models of musical learning
- Justify current music teaching methodologies
- Discuss the consideration of learning styles and their repercussions in the different educational stages
- Propose concrete lines of action for musical practice
- Review educational practices
- Describe the advantages of playing with music and motor activity in the learning process

Module 6. Material Resources for Music Education

- Understand the structure of the educational system and how music-related educational projects and plans are developed
- Get to know practical cases of music learning
- Analyze the importance of learning styles in music students
- Analyze the different models that explain learning styles
- Plan educational actions and precise orientations to favor the development of each learning style

Module 7. Principles of Music Composition for School

- Compare the different tools of musical learning
- Understand musical creativity as a necessary tool in the integral development of the person
- Review the organization of the musical syllabus in the different educational stages

Module 8. Instrumentation for Music Education

- Apply instruments and tools in musical learning
- Get to know in a technical way the existing instruments in the classroom
- Understand the aspects of instrumentation, before and after J.S. Bach
- Master the techniques of attack and expressiveness in the melodic function

Module 9. History of Musical Learning

- Analyze the historical background and the evolution of musical learning
- Compare the evolution of the concept of music teaching in the international framework
- Critique the different currents of music learning
- Critique myths and false beliefs of music teaching
- Critique reference manuals and their applicability to the field of music teaching
- Analyze music as a tool for conflict resolution
- Share the educational challenges of the present and the objectives of a school in the 21st century

Module 10. Evaluation of Music Students

- Identify successful educational experiences based on the analysis of cases
- Master the existing evaluation instruments and tools
- Propose the items to be evaluated in the musical area
- Understand the importance of debate in the educational process

Module 11. New Technologies Applied to Music Education

- Propose innovative teacher training plans adjusted to current knowledge
- Analyze the benefits in the use of ICT for learning music
- Apply a networked musical learning

Module 12. Music as an Alternative Therapy: Music Therapy

- Propose intervention strategies and musical educational projects
- Demonstrate the importance of emotions in the learning process
- Gain knowledge about the musical intervention in the improvement of self-esteem and self-knowledge of the individual
- Organize emotional management activities applied to music
- Understand the benefits of music therapy in children and youth disorders

03

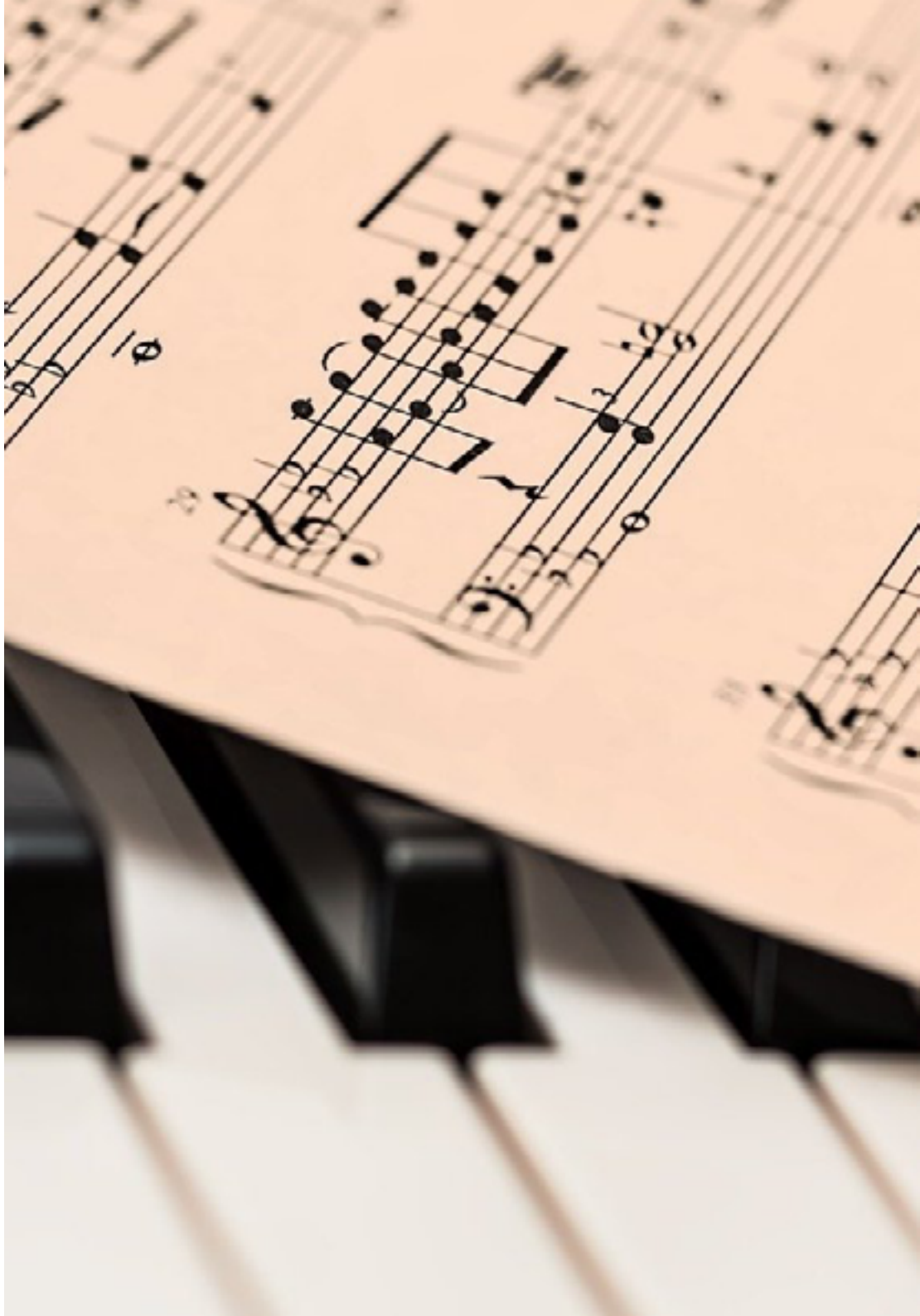
Skills

After passing the assessments of the Professional Master's Degree in Didactics and Pedagogy in Music Education, the professional will have acquired the necessary professional competencies for a high-quality and up-to-date practice based on the latest trends.

With this program you will be able to master new methodologies and strategies in Didactics and Pedagogy of Music Education"

General Skills

- Possess and understand knowledge that provides a basis or opportunity to be original in the development and/or application of ideas, often in a research context
- Apply acquired knowledge and problem-solving skills in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.
- Be able to integrate knowledge and face the complexity of making judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities related to the application of their knowledge and judgments.
- Communicate their conclusions and the ultimate knowledge and rationale behind them to specialized and non-specialized audiences in a clear and unambiguous manner.
- Acquire the learning skills that will enable them to continue studying in a manner that will be largely self-directed or autonomous



Specific Skills

- Learn about dynamic learning experiences based on the application of Music
- Apply strategies in the selection and organization of information to reflect on one's own practice
- Describe the principles of cooperative learning applied to Music
- Analyze the structure of cooperative learning
- Discuss cooperative learning strategies applied to the whole group
- Review research and projects on cooperative learning
- Critique educational experiences based on cooperative learning in different educational stages
- Reflect on the role of the teacher as a facilitator in the cooperative learning process
- Compare the use of new technologies with other educational tools
- Differentiate between information technologies, learning technologies and student empowerment technologies
- Justify the need for both teachers and students to advance in digital expertise
- Discuss the advantages and disadvantages of the transformation of education with new methods and technological tools
- Propose activities and strategies to implement arts education as a backbone element parallel to other educational areas
- Assess experiences in primary and secondary school related to the use of mobile devices and different free use applications
- Know digital educational content, digital tools and educational platforms
- Elaborate a base of technological resources that can be used for educational practice
- Compare digital resources and share experiences in order to compile a resource bank
- Contribute personal experiences, knowledge and work that help to consolidate and transfer what has been learned
- Gain knowledge of the benefits of Music as an alternative therapy
- Compare the application of music therapy in the different disorders or illnesses on which it works
- Relate the different alternative therapies with the application of music as a therapeutic tool

04

Course Management

The program includes in its teaching staff reference experts in Didactics and Pedagogy of Music Education who bring to this program their work experience. In addition, other experts of recognized prestige participate in its design and elaboration, completing the program in an interdisciplinary way.

Learn from reference professionals, the latest advances in the procedures in the field of Didactics and Pedagogy of Music Education"

Management

Mr. Atencia Micó, Óscar

- Director of the Valencian Institute of Far High-Capacity Individuals
- Teacher at the Higher Institute of Social and Socio-Sanitary Studies
- Master's Degree in Direction and Management of Educational Centers by the University of Valencia
- Master's Degree in Direction and Management of Gerontological Centers by the UNED (UNED)
- Degree in Pedagogy from the University of Valencia

Professors

Mr. García Casasempere, José Antonio

- Secondary School teacher expert in Opera
- Teacher of Spanish at High School Pare Arques
- Co-author of La ópera de Valencia
- Doctor from the University of Valencia

Ms. Igual Pérez, María José

- Professional Conservatory of Music of Alicante "Guitarrista José Tomás"
- Professor of Violin

Mr. Palacios, Francisco

- Pedagogue of musical education, collaborating teacher in Master's Degree in Music Education

Ms. Villegas Puerto, Ana

- Member of the Gabriel y Galán High School
- High school teacher at Gabriel Galán High School
- Co-author of the work "Econews: el telediario como herramienta didática" and winner of the first prize in the category of A More Civic and Solidarity School

Notario Pardo, Francisco

- Family and School Mediator, and Official Court Expert
- Department Supervisor Officer. Valencian Government
- Social Educator of the Intervention Team of Basic Primary Care of Social Services City Council of Alcoy
- Official Expert (family and minors). Family Courts, Juvenile Prosecutor's Office
- Interim Social Educator. Valencian Government
- Intervention Technician in Family Foster Care. Trama Center Association, Alicante
- Coordinator of Foster Care Intervention Center, Alicante
- Director of the Master's Degree in Inclusive Education for Children in Social Risk Situations
- Degree in Pedagogy. University of Valencia
- Diploma in Social Education. University of Valencia
- Diploma in Intervention with Families at Risk and Minors with Antisocial Behavior. University of Valencia
- Specialization Diploma in Intervention and Therapeutics in N.E.E. and Socio-educational Needs. Official College of Pedagogues and Psychopedagogues of the Valencian Community
- Official College of Pedagogues and Psychopedagogues of the Valencian Community. Official Expert (family court, minors)
- Teacher of Career Training for Employment. Servef Center
- University Certificate in Family and School Mediation San Vicente Mártir Catholic University
- University Expert in Social Inclusion and Inclusive Education. CEU Cardenal Herrera University
- Postgraduate Diploma in "Intervention with at-risk families and children with antisocial behavior"

Mr. Mira Tomás, Josep

- Web Developer at inaCátalog Mobility Sales
- SQA June Developer at Imaweb
- ERP & Web Management at Madrid Musical SA
- Creative producer at NOIIZ LTD
- Freelance Multimedia Music Composer
- Music Composer Degree at Conservatory
- Master's Degree in Music Technology at Katarina Gurska
- Higher Degree in Multiplatform Applications Development at Florida Universitaria
- Degree in Composition and Music Theory at Musikene

Ms. Moya Pastor, Maria Luisa

- Violinist and Violin Music Teaching Pedagogue
- Violinist and Freelance Violin Teacher
- Violin teacher at the Conservatory Mestre Feliu de Benicarló in Valencia
- Violin Teacher at Musicalis Academy
- Degree in Violin from the Joaquin Rodrigo Higher Conservatory of Music in Valencia
- Master's Degree in Digital Education E-learning and Social Networks at TECH Technological University in Valencia
- Master's Degree in Violin Specialization at the Liège Conservatory of Music
- Master's Degree in Violin Pedagogy at the Liège Conservatory of Music
- Master's Degree in Music Research at the UNIR

A path to achieve education and professional growth that will propel you towards a greater level of competitiveness in the employment market"

05

Structure and Content

The structure of the contents has been designed by a team of professionals from the best international educational centers, universities and companies, who are aware of the current relevance of specialization to be able to intervene in the education and accompaniment of students or to apply strategies in the business world. In addition, they are committed to quality teaching through new educational technologies.

This Professional Master's Degree in Didactics and Pedagogy of Music Education contains the most complete and up-to-date program on the market"

Module 1. Primary and Secondary Socialization and its Relation to Music

1.1. Introduction
- 1.1.1. Sociology and Pedagogy as a Process that Studies the Process of Socialization
- 1.1.2. Sociology and Music Learning

1.2. Concept of Socialization
- 1.2.1. Ethnography
- 1.2.2. Social Anthropology and Education
- 1.2.3. Observation as the Main Tool of Anthropology

1.3. The Socialization Process
- 1.3.1. The Human Being as a Learner
- 1.3.2. Main Contributions to the Concept of Socialization
- 1.3.3. Culture

1.4. Primary and Secondary Socialization
- 1.4.1. The Primary Socialization Process
- 1.4.2. The Secondary Socialization Process
- 1.4.3. Other Theories on Socialization Processes: Tertiary Socialization

1.5. The Socialization Agents
- 1.5.1. The Family
- 1.5.2. Education
- 1.5.3. Relationship with Peers
- 1.5.4. The Media and New Technologies

1.6. The Life Cycle and its Relationship with the Socialization Process
- 1.6.1. Early Childhood
- 1.6.2. Childhood
- 1.6.3. Adolescence
- 1.6.4. Adulthood
- 1.6.5. Old Age

1.7. Socialization, Learning and its Relation to the Educational Sciences
- 1.7.1. Developmental Psychology and Education
- 1.7.2. Educational Sociology
- 1.7.3. Pedagogy
- 1.7.4. Comparative Education
- 1.7.5. Philosophy of Education
- 1.7.6. Education Economics

1.8. The Process of Socialization and its Relation to Music
- 1.8.1. Introduction
- 1.8.2. How Should these Principles for the Acquisition of Musical Knowledge Be Regulated?

Module 2. Child Psychology, Music and Personal Motivation

2.1. Introduction
- 2.1.1. Educational Psychology
- 2.1.2. Influence of Psychological Processes
- 2.1.3. Music and Psychology
- 2.1.4. The Human Brain

2.2. Concept of Psychology
- 2.2.1. Main Currents of Psychology
- 2.2.2. Areas of Specialization of Psychology

2.3. Developmental psychology
- 2.3.1. Definition of Development
- 2.3.2. The Brain and Cognitive Development
- 2.3.3. Piaget and Vygotsky as Referents of Social Psychology

2.4. Educational Psychology
- 2.4.1. Introduction to Educational Psychology
- 2.4.2. Concept, Definition and Current Situation of Educational Psychology
- 2.4.3. The Importance of Language in the Acquisition of Knowledge
- 2.4.4. The Development of Memory in the Learning of Content
- 2.4.5. Main Learning Strategies

2.5. Psychology and its Relation to Music Learning
- 2.5.1. The Decade of the 80's as a Starting Point
- 2.5.2. The Phylogenetic Current
- 2.5.3. Ontogenetic Studies
- 2.5.4. Aesthetic Understanding
- 2.5.5. The Acquisition of the Symbolic Function
- 2.5.6. The Theory of Enculturation and Training
- 2.5.7. Neuroscience and Emotional Intelligence

2.6. The Motivational Concept
- 2.6.1. Introduction
- 2.6.2. Types of Motivation
- 2.6.3. Introduction
- 2.6.4. Phases of Motivation
- 2.6.5. School Motivation
- 2.6.6. Motivational Intervention Programs
- 2.6.7. Steps in Personal Growth

2.7. Motivation and its Relation to Music
- 2.7.1. Introduction
- 2.7.2. How to Motivate the Music Student?

Module 3. Musical Learning in the Different Stages of Life. Music for Children and Adults

3.1. Introduction
- 3.1.1. Objectives
- 3.1.2. The Importance of this Module in the Professional Master's Degree as a Whole
- 3.1.3. Who is Aimed At?
- 3.1.4. Contents
- 3.1.5. Methodology

3.2. Principles and Fundamentals of Musical Learning
- 3.2.1. Main Pedagogical Currents from the 20th Century to the Present Day
  - 3.2.1.1. Introduction to the Dalcroze Method
  - 3.2.1.2. Introduction to the Kodaly Method
  - 3.2.1.3. Introduction to the Willems Method
  - 3.2.1.4. Introduction to the Orff Method
  - 3.2.1.5. Introduction to the Suzuki Method
- 3.2.2. Pedagogical Principles in the Initial Learning of Music
  - 3.2.2.1. Towards a New Work Proposal: Cooperative Learning
  - 3.2.2.2. Benefits of Musical Learning

3.3. When Can Music Learning Be Initiated?
- 3.3.1. General Considerations
  - 3.3.1.1. The Importance of the Family Environment
  - 3.3.1.2. Child Prodigies
  - 3.3.1.3. Beginning of Instrument Learning
    - 3.3.1.3.1. Wind Instruments
    - 3.3.1.3.2. Stringed Instruments
    - 3.3.1.3.3. Percussion Instruments
  - 3.3.1.4. Music Therapy as an Activity prior to Formal Learning

3.4. Pre-School Education and Musical Learning
- 3.4.1. Basic Characteristics of the Pre-School Stage
- 3.4.2. Integration of the Music Area in the Pre-School Stage
- 3.4.3. Main Methodological Considerations

3.5. Music in Primary Education
- 3.5.1. Basic Characteristics of the Primary School Stage
- 3.5.2. Integration of the Music Area in the Primary School Stage
- 3.5.3. Main Methodological Considerations

3.6. Benefits of Musical Learning in High School Education
- 3.6.1. Basic Characteristics of the High School Stage
- 3.6.2. Integration of the Music Area in the High School Stage
- 3.6.3. Main Methodological Considerations
- 3.6.4. What Does Musical Learning Contribute at this Stage?

3.7. SEN and Music Teaching BORRAR
- 3.7.1. SEN in the Spanish Educational System BORRAR
- 3.7.2. Benefits of Music for Students with SEN BORRAR
- 3.7.3. Music Therapy as a Stimulating Base BORRAR
- 3.7.4. Methodological Proposals for Students with ADHD BORRAR
- 3.7.5. Methodological Proposals for Students with Autism BORRAR
- 3.7.6. Methodological Proposals for Students with High Abilities BORRAR
- 3.7.7. Methodological Proposals for Students with Down Syndrome BORRAR
- 3.7.8. Methodological Proposals for Students with Physical Disabilities BORRAR

3.8. Music: Education for Adults
- 3.8.1. General Considerations
- 3.8.2. Characteristics of this Learning
  - 3.8.2.1. The Functioning of the Brain in this Learning
  - 3.8.2.2. Possible Obstacles
- 3.8.3. Music Schools as the Main Educational Institutions in Adult Education
- 3.8.4. The Teacher as a Guide in Adult Learning

3.9. The Learning of the Music in the Old Age: Characteristics of the Evolutionary Stage and its relation with Learning
- 3.9.1. General Considerations
- 3.9.2. Main Methodological Lines
- 3.9.3. Proposals for Voice Education
- 3.9.4. Proposals for Auditory Education
- 3.9.5. Music Therapy as a Source of Well-Being
- 3.9.6. Proposals for Rhythmic Education

Module 4. Music Teacher Training

4.1. Introduction to Teacher Training
- 4.1.1. Music Education as a Social Fact
- 4.1.2. Approaches to Teacher Training
- 4.1.3. Challenges of Higher Music Education

4.2. Vocation as a Fundamental Element of Music Education
- 4.2.1. Vocation as a Teaching Activity
- 4.2.2. Fundamental Features
- 4.2.3. Personal Fulfillment

4.3. Didactic Competencies
- 4.3.1. Fundamentals of Didactics in Music Education
- 4.3.2. Didactics of Musical Language
  - 4.3.2.1. Voice and Singing
  - 4.3.2.2. Instrumental Practice
  - 4.3.2.3. The Dance
- 4.3.3. ICT Applications
- 4.3.4. Research and Didactics
- 4.3.5. Curricular Orientations
- 4.3.6. Models of Music Teaching

4.4. The Importance of Mastery in the Transfer of Knowledge
- 4.4.1. Teaching-Learning Styles
- 4.4.2. The Network Structuring of Contents

4.5. The Music Teacher in Pre-School and Primary Education. Main Characteristics
- 4.5.1. The Teacher in the Pre-School Stage
- 4.5.2. The Primary Education Teacher
- 4.5.3. The High School Education Teacher
- 4.5.4. The Conservatory Teacher
- 4.5.5. Music Schools. Non-Regulated Education

4.6. The Conservatory as a Training Element for the High School Education Teacher
- 4.6.1. The Educational Value of Music
- 4.6.2. Training of the Specialist Teacher
- 4.6.3. Professional Competencies

4.7. Current Trends in Teacher Training
- 4.7.1. Introduction

4.8. The Teacher in Non-Formal Education
- 4.8.1. Introduction
- 4.8.2. Differences between Formal, Non-Formal and Informal Education
- 4.8.3. Music Schools

4.9. The Continuing Education of the Music Teacher
- 4.9.1. Introduction
- 4.9.2. Modalities of Continuing Education
  - 4.9.2.1. Modalities of Continuing Education Activities
  - 4.9.2.2. Types of Continuing Education Activities
  - 4.9.2.3. ICT
- 4.9.3. The Initial and Continuing Education of Music Teachers

4.10. The Importance of Quality in the Teacher Education Process
- 4.10.1. Quality Criteria in Teacher Training
- 4.10.2. The Concept of Educational Quality
- 4.10.3. Quality Standards
  - 4.10.3.1. School Management Standards
  - 4.10.3.2. Professional Performance Standards
  - 4.10.3.3. Teacher Professional Performance Standards
  - 4.10.3.4. Management Professional Performance Standards
- 4.10.4. Quality Criteria in Educational Centers

Module 5. Music Didactics

5.1. Introduction
- 5.1.1. Introduction
- 5.1.2. Music in Ancient Greece
- 5.1.3. The Greek Ethos
- 5.1.4. Epic Poetry: Homer
  - 5.1.4.1. The Iliad
  - 5.1.4.2. The Odyssey
- 5.1.5. From Myth to Logos
- 5.1.6. Pythagoreanism
- 5.1.7. Music and Healing

5.2. Main Musical Methodologies
- 5.2.1. Dalcroze Method
  - 5.2.1.1. Description of the Method
  - 5.2.1.2. Main Features
- 5.2.2. Kodaly Method
  - 5.2.2.1. Description of the Method
  - 5.2.2.2. Main Features
- 5.2.3. Willems Method
  - 5.2.3.1. Description of the Method
  - 5.2.3.2. Main Features
- 5.2.4. Orff Method
  - 5.2.4.1. Description of the Method
  - 5.2.4.2. Main Features
- 5.2.5. Suzuki Method
  - 5.2.5.1. Description of the Method
  - 5.2.5.2. Main Features

5.3. Music and Corporal Expression
- 5.3.1. The Musical Experience through Movement
- 5.3.2. Rhythmic-Corporal Expression
- 5.3.3. Dance as a Teaching Resource
- 5.3.4. Relaxation Techniques and their Relation with Musical Learning

5.4. Playing with Music as a Learning Activity
- 5.4.1. What is Playing?
- 5.4.2. Playing Features
- 5.4.3. Benefits of Playing
- 5.4.4. Playing with Music
  - 5.4.4.1. Resources for Playing with Music

5.5. Main Differences between Music Education for Children and Music Education for Adults
- 5.5.1. Music Education in Children
- 5.5.2. Music Education for Adults
- 5.5.3. Comparative Study

5.6. Educational Resources for Music Education for Children: Musicograms and Musical Stories
- 5.6.1. Musicograms
- 5.6.2. Musical Stories
  - 5.6.2.1. The Elaboration of Texts in Musical Stories
  - 5.6.2.2. Musical Adaptation of the Texts

5.7. Educational Resources for Music Education for Adults
- 5.7.1. Introduction
- 5.7.2. Main Educational Resources for Adults

Module 6. Material Resources for Music Education

6.1. Introduction
- 6.1.1. The Change From Analogue to Digital
- 6.1.2. Open Educational Resources as a Basis for Student Equity
- 6.1.3. Education for All and its Relation to the New Technologies
- 6.1.4. Some Educational Models based on OER
  - 6.1.4.1. Open Learn (United Kingdom)
  - 6.1.4.2. The OpenCourseWare Worldwide Consortium (OCW)
  - 6.1.4.3. Digital Educational Platforms
  - 6.1.4.4. Open Materials for the Training of University Staff in E-Learning and Learning Object Repositories
  - 6.1.4.5. *Open E-Learning Content Observatory Services*
- 6.1.5. Materials and Resources for Music Learning

6.2. Music Learning Materials
- 6.2.1. Characteristics of the Music Learning Materials
- 6.2.2. Types of Material

6.3. Non-Musical Material Resources
- 6.3.1. Main Non-Musical Material Resources
- 6.3.2. The Use of New Technologies in the Learning of Music
  - 6.3.2.1. Some Technological Resources
    - 6.3.2.1.1. Digital Tablets
    - 6.3.2.1.2. Computers
    - 6.3.2.1.3. Web Applications and Resources

6.4. Musical Teaching Resources
- 6.4.1. Main Teaching Resources
- 6.4.2. Musical Instruments in the Classroom
- 6.4.3. Musicograms in Pre-School and Primary Education
  - 6.4.3.1. Characteristics of the Musicogram
- 6.4.4. Songbooks
  - 6.4.4.1. Main Characteristics of Songbooks
  - 6.4.4.2. Popular Songs
  - 6.4.4.3. Importance of the Culture in Musical Learning

6.5. Resources for Dance Learning
- 6.5.1. Importance of Dance in Music Learning
- 6.5.2. Main Resources
  - 6.5.2.1. Adaptation of the Classroom to Dance Learning

6.6. Musical Instruments and other Sonorous Elements for Music Learning
- 6.6.1. The Body as a Musical Instrument
- 6.6.2. Percussion Instruments in the Classroom
  - 6.6.2.1. Characteristics of the Percussion Instruments
  - 6.6.2.2. Percussion Instruments Most Commonly Used in the Classroom
  - 6.6.2.3. Music Education through Percussion Instruments
- 6.6.3. Reed Instruments and their Importance in Musical Learning
  - 6.6.3.1. Xylophones and Marimbas
  - 6.6.3.2. Characteristics of Reed Instruments
  - 6.6.3.3. Music Education through Reeds
- 6.6.4. Wind Instruments: the Recorder Flute
  - 6.6.4.1. Characteristics of the Recorder Flute
  - 6.6.4.2. Music Education through the Recorder Flute

6.7. Importance of the Audio-Visual Material for Musical Learning
- 6.7.1. Digital Blackboards as a Tool for Musical Learning
- 6.7.2. Audiovisual Material Resources

Module 7. Principles of Music Composition for Schools

7.1. Introduction to Musical Composition
- 7.1.1. What Does Composition Consist Of?

7.2. Fundamentals of Musical Composition
- 7.2.1. Construction of the Antecedent
- 7.2.2. Construction of Simple Themes
  - 7.2.2.1. Concept of Form
  - 7.2.2.2. The Sentence
    - 7.2.2.2.1. Beginning of the Sentence
    - 7.2.2.2.2. End of the Sentence
  - 7.2.2.3. The Motive or Leitmotif of a Musical Piece
  - 7.2.2.4. The Link between Motives
- 7.2.3. The Accompaniment
- 7.2.4. Melody and Theme
  - 7.2.4.1. Vocal Melody
  - 7.2.4.2. Instrumental Melody
- 7.2.5. Small Forms
- 7.2.6. Large Forms

7.3. Importance of Composition in the Teaching Environment
- 7.3.1. Application of Musical Composition in the Educational Environment
- 7.3.2. Music Composition in Primary and High School Education

7.4. Main Tools for Musical Composition
- 7.4.1. Technological Tools: Applications for Musical Composition

Module 8. Instrumentation for Music Education

8.1. Introduction
- 8.1.1. Concept of Musical Instruments
  - 8.1.1.1. Definition
  - 8.1.1.2. Types of Musical Instruments
- 8.1.2. Instrumentation throughout History
  - 8.1.2.1. Historical Review
  - 8.1.2.2. The Instrument as an Artistic Object
- 8.1.3. Instrumentation in the Classroom Context
  - 8.1.3.1. The Acquisition of Competences
  - 8.1.3.2. The Development of Skills

8.2. What is Musical Instrumentation?
- 8.2.1. Up to J.S. Bach
  - 8.2.1.1. Treatises on Instrumentation
- 8.2.2. From J.S. Bach
  - 8.2.2.1. Treatises on Instrumentation

8.3. Aspects of Instrumentation
- 8.3.1. Pitch and Musical Timbre
  - 8.3.1.1. Tessitura of the Instruments
- 8.3.2. Chords
  - 8.3.2.1. Construction
  - 8.3.2.2. Tonal Functions

8.4. Orff Instruments. Technical Knowledge of the Instruments in the Music Classroom
- 8.4.1. Reed Instruments
  - 8.4.1.1. Family. Features
- 8.4.2. Small Percussion
  - 8.4.2.1. Membranophones
  - 8.4.2.2. Idiophones
  - 8.4.2.3. Shaken Instruments

8.5. Musical Instrumentation in Stringed Instruments
- 8.5.1. Plucked String
  - 8.5.1.1. The Guitar
- 8.5.2. The Plucked String
  - 8.5.2.1. The Piano

8.6. Musical Instrumentation for Recorder Flute
- 8.6.1. Types of Recorder Flutes
  - 8.6.1.1. Flutes in Folklore
  - 8.6.1.2. Recorder

8.7. Percussion Instruments in the Classroom
- 8.7.1. The Orff Family
  - 8.7.1.1. Uses
  - 8.7.1.2. Correct Positions of Instrumental Execution
- 8.7.2. Small Percussion
  - 8.7.2.1. Execution Techniques

8.8. Instrumentation for Reeds
- 8.8.1. Types of Drumsticks
  - 8.8.1.1. Uses
  - 8.8.1.2. Sonorities
- 8.8.2. Use of Chords
  - 8.8.2.1. With 2 Sticks
  - 8.8.2.1. With 3 Sticks
- 8.8.3. Melodic Function
  - 8.8.3.1. Introductory Exercises
  - 8.8.3.2. Attack Techniques and Expressiveness

8.9. Review of the Contents Covered
- 8.9.1. Adaptation of Classroom Instruments
- 8.9.2. Important Factors in Classroom Didactics

Module 9. History of Musical Learning

9.1. Introduction: the Importance of Music in History
- 9.1.1. Baroque
  - 9.1.1.1. Characteristics of the Period
- 9.1.2. Classicism
  - 9.1.2.1. Characteristics of the Period
- 9.1.3. Romanticism
  - 9.1.3.1. Characteristics of the Period
- 9.1.4. Modern or Contemporary Music
  - 9.1.4.1. Characteristics of the Period

9.2. Music Education in History
- 9.2.1. The Music Teacher in the Different Historical Periods
  - 9.2.1.1. The Role of the Teacher in the Baroque Period
  - 9.2.1.2. The Role of the Teacher in the Classical Period
  - 9.2.1.3. The Music Teacher in the Romanticism Period
  - 9.2.1.4. The Music Teacher in the Present Day
- 9.2.2. The Emergence of the Conservatory
  - 9.2.2.1. The Beginnings and Origins
  - 9.2.2.2. The Conservatory as a Place of Intervention for Children at Risk of Social Exclusion
  - 9.2.2.3. The Conservatory Today
  - 9.2.2.4. New Spaces for Musical Learning

9.3. Music Education in the 20th Century
- 9.3.1. Introduction
- 9.3.2. A Traditional Model Based on Imposition
- 9.3.3. A Change of Perspective: Towards Participatory, Non-Imposing Methodologies

9.4. Current Educational Paradigms applied to Music Education
- 9.4.1. Introduction
- 9.4.2. New Methodologies applied to Music Education
  - 9.4.2.1. Cooperative Learning and Music Learning
    - 9.4.2.1.1. What is Cooperative Learning?
    - 9.4.2.1.2. The Characteristics of Cooperative Learning
  - 9.4.2.2. PBL: Project-Based Learning
    - 9.4.2.2.1. What Is PBL?
    - 9.4.2.2.2. Characteristics of Project-Based Learning
  - 9.4.2.3. Gamification in the Music Classroom
    - 9.4.2.3.1. What is Gamification?
    - 9.4.2.3.2. Characteristics of Gamification

Module 10. Evaluation of Music Students

10.1. Introduction
- 10.1.1. General Aspects
- 10.1.2. References

10.2. What is to Evaluate?
- 10.2.1. Preliminary Considerations
- 10.2.2. Main Definitions of the Evaluation Process
- 10.2.3. Features of the evaluation
- 10.2.4. The Role of Evaluation in the Teaching-Learning Process

10.3. What Should Be Evaluated in the Musical Area?
- 10.3.1. Knowledge
- 10.3.2. Competencies
- 10.3.3. Skills

10.4. Pre-Evaluation Guidelines and Criteria
- 10.4.1. Evaluation Functions
- 10.4.2. Educational Programming
  - 10.4.2.1. What is Educational Programming
- 10.4.3. Why Pre-Programming?

10.5. Evaluation Tools and Instruments
- 10.5.1. Observation as an Evaluation Tool
  - 10.5.1.1. Participant Observation
  - 10.5.1.2. Indirect Observation
- 10.5.2. Portfolio
  - 10.5.2.1. What is a Portfolio?
  - 10.5.2.2. Characteristics of the Portfolio
- 10.5.3. The Class Journal
  - 10.5.3.1. What is a Class Journal?
  - 10.5.3.2. Parts of a Class Journal
- 10.5.4. The Debate
  - 10.5.4.1. What is Debating?
  - 10.5.4.2. Importance of the Debate in the Educational Process
  - 10.5.4.3. Considerations Prior to the Debate
- 10.5.5. Conceptual Maps
  - 10.5.5.1. What is a Concept Map?
  - 10.5.5.2. Main Elements of the Concept Map
  - 10.5.5.3. ICT Tools for the Elaboration of Concept Maps
- 10.5.6. The Objective Evaluation Tests
  - 10.5.6.1. Completion or Simple Recall Tests
  - 10.5.6.2. Matching
  - 10.5.6.3. Ordering Tests
  - 10.5.6.4. Exercises of Answers with Alternatives
  - 10.5.6.5. Multiple Solution

10.6. Musical Evaluation Applied to the New Technologies
- 10.6.1. Kahoot and Other Virtual Evaluation Resources

Module 11. New Technologies Applied to Music Education

11.1. Introduction
- 11.1.1. Music Before the Information Society
- 11.1.2. The Information Society
- 11.1.3. Digital Breach and its Impact on Music Learning

11.2. What are ICTs?
- 11.2.1. Definition
- 11.2.2. Evolution of the Concept

11.3. Main Technological Devices
- 11.3.1. Computers in the Music Classroom
- 11.3.2. Digital Tablets
- 11.3.3. The Use of Smartphones in the Classroom

11.4. The Internet and its Relation with Music Learning
- 11.4.1. Introduction
- 11.4.2. Learning Music on the Internet

11.5. Benefits in the use of ICT for Music Learning
- 11.5.1. Characteristics of ICT
- 11.5.2. Main Benefits of Musical Learning

11.6. ICT Resources for Musical Learning
- 11.6.1. Music Educational Resources

11.7. Risks Associated with the use of ICT: Techno-Addictions in Children and Adolescents
- 11.7.1. What is an Addiction?
- 11.7.2. Technoaddiction
- 11.7.3. Intervention in Situations of Technoaddiction

Module 12. Music as an Alternative Therapy: Music Therapy

12.1. What is an Alternative Therapy?
- 12.1.1. Definition
- 12.1.2. Conventional Therapies vs. Alternative Therapies

12.2. Main Alternative Therapies
- 12.2.1. Chromotherapy
- 12.2.2. Art Therapy
- 12.2.3. Aromatherapy
- 12.2.4. Relaxation Techniques and Mindfulness
- 12.2.5. Music Therapy

12.3. Music as an Alternative Therapy: Music Therapy
- 12.3.1. Definition
- 12.3.2. Origins
- 12.3.3. Music Therapy Today

12.4. Benefits of Music Therapy
- 12.4.1. Introduction
- 12.4.2. Main Benefits of Music Therapy

12.5. Main Benefits of Music Therapy
- 12.5.1. Introduction
- 12.5.2. The Benenzon Method

12.6. Main Tools of Music Therapy
- 12.6.1. Introduction
- 12.6.2. Main Tools

12.7. Music Therapy in Children and Adolescent Disorders
- 12.7.1. Music Therapy and Asperger's
- 12.7.2. Music Therapy and ADHD
- 12.7.3. Music Therapy and Down Syndrome

12.8. Primary and High School Education and its Relation with Music Therapy
- 12.8.1. Music Therapy in Primary Education
- 12.8.2. Music Therapy in High School Education

06

Methodology

This training program offers a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**
This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

At TECH Education School we use the Case Method

In a given situation, what should a professional do? Throughout the program students will be presented with multiple simulated cases based on real situations, where they will have to investigate, establish hypotheses and, finally, resolve the situation. There is an abundance of scientific evidence on the effectiveness of the method.

With TECH, educators can experience a learning methodology that is shaking the foundations of traditional universities around the world.

It is a technique that develops critical skills and prepares educators to make decisions, defend their arguments, and contrast opinions.

Did you know that this method was developed in 1912, at Harvard, for law students? The case method consisted of presenting students with real-life, complex situations for them to make decisions and justify their decisions on how to solve them. In 1924, Harvard adopted it as a standard teaching method"

The effectiveness of the method is justified by four fundamental achievements:

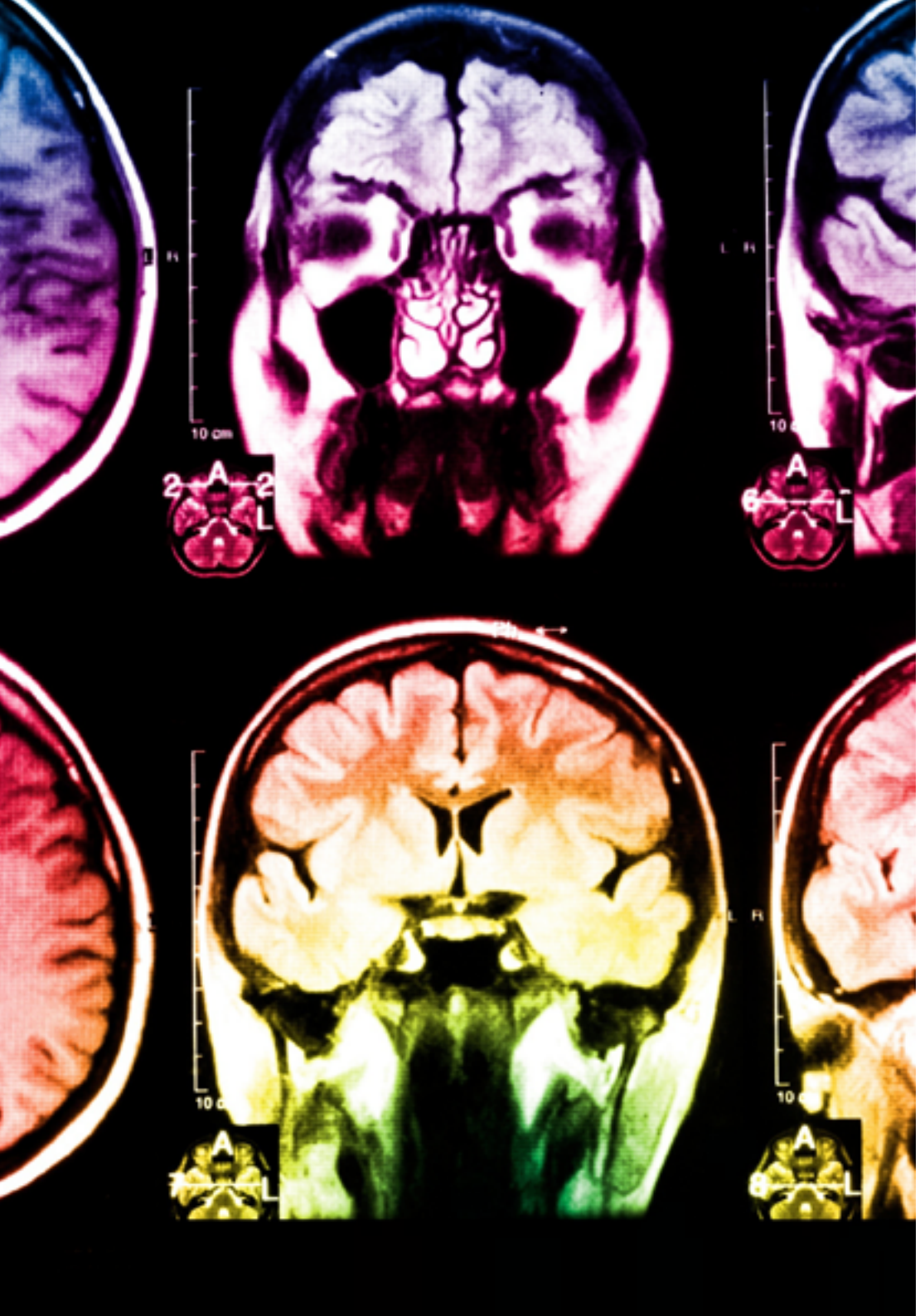
1. Educators who follow this method not only grasp concepts, but also develop their mental capacity, by evaluating real situations and applying their knowledge.
2. The learning process is solidly focused on practical skills that allow educators to better integrate the knowledge into daily practice.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life teaching.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.

Relearning Methodology

At TECH we enhance the case method with the best 100% online teaching methodology available: Relearning.

Our University is the first in the world to combine case studies with a 100% online learning system based on repetition, combining a minimum of 8 different elements in each lesson, which represent a real revolution with respect to simply studying and analyzing cases.

Educators will learn through real cases and by solving complex situations in simulated learning environments. These simulations are developed using state-of-the-art software to facilitate immersive learning.



At the forefront of world teaching, the Relearning method has managed to improve the overall satisfaction levels of professionals who complete their studies, with respect to the quality indicators of the best online university (Columbia University).

With this methodology we have trained more than 85,000 educators with unprecedented success in all specialties. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.

In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

The overall score obtained by our learning system is 8.01, according to the highest international standards.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialist educators who teach the course, specifically for the course, so that the teaching content is really specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Educational Techniques and Procedures on Video

TECH introduces students to the latest techniques, with the latest educational advances, and to the forefront of Education. All this, first-hand, with the maximum rigor, explained and detailed for your assimilation and understanding. And best of all, you can watch them as many times as you want.

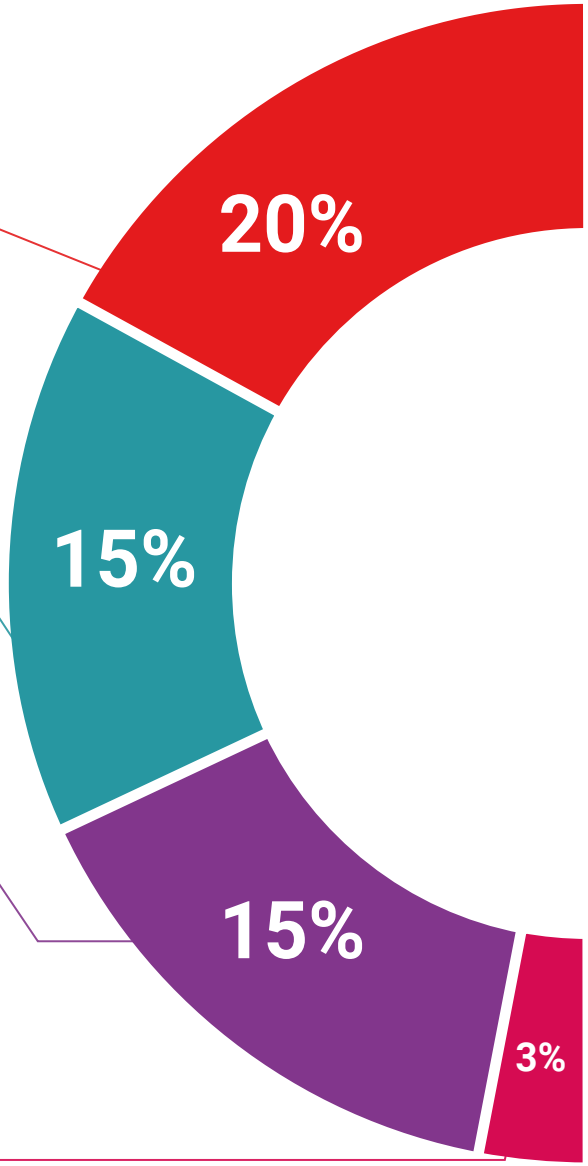
Interactive Summaries

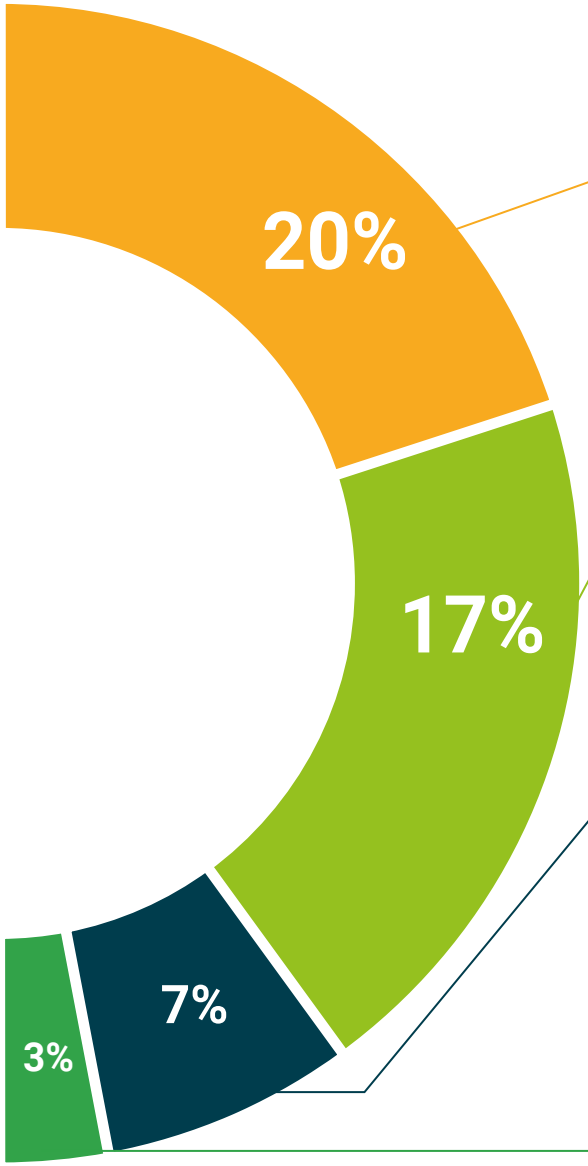
The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive multimedia content presentation training Exclusive system was awarded by Microsoft as a "European Success Story".

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Expert-Led Case Studies and Case Analysis

Effective learning ought to be contextual. Therefore, TECH presents real cases in which the expert will guide students, focusing on and solving the different situations: a clear and direct way to achieve the highest degree of understanding.

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises: so that they can see how they are achieving your goals.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

Quick Action Guides

TECH offers the most relevant contents of the course in the form of worksheets or quick action guides. A synthetic, practical, and effective way to help students progress in their learning.

07

Certificate

The Professional Master's Degree in Didactics and Pedagogy in Music Education guarantees students, in addition to the most rigorous and up-to-date education, access to a Postgraduate Certificate issued by TECH Global University.

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"

This program will allow you to obtain your **Professional Master's Degree diploma in Didactics and Pedagogy of Music Education** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (***official bulletin***). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

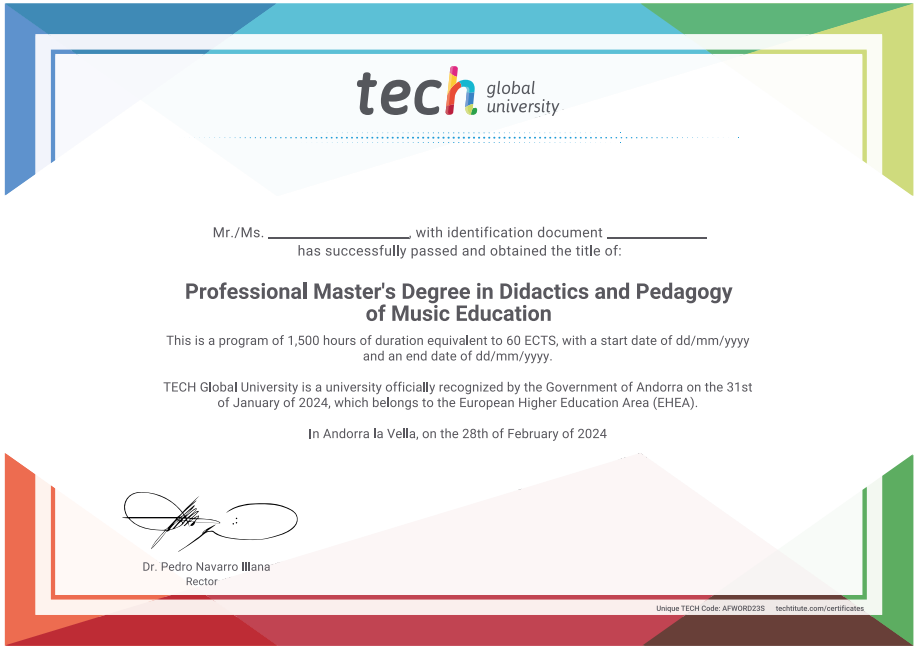
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Professional Master's Degree in Didactics and Pedagogy of Music Education**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**



tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Professional Master's Degree in Didactics and Pedagogy of Music Education

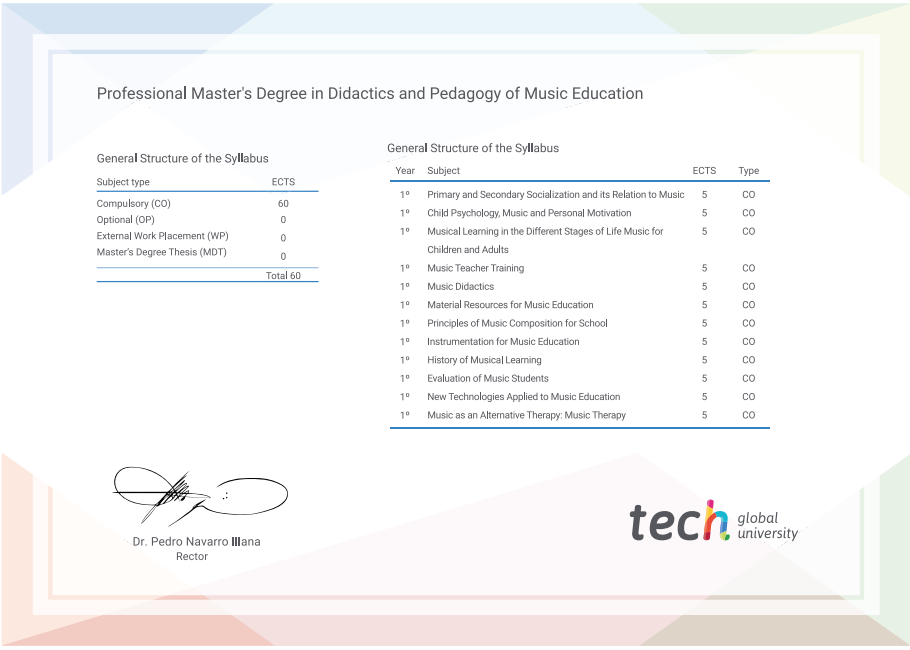
This is a program of 1,500 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates



Professional Master's Degree in Didactics and Pedagogy of Music Education

General Structure of the Syllabus

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	Primary and Secondary Socialization and its Relation to Music	5	CO
1º	Child Psychology, Music and Personal Motivation	5	CO
1º	Musical Learning in the Different Stages of Life Music for Children and Adults	5	CO
1º	Music Teacher Training	5	CO
1º	Music Didactics	5	CO
1º	Material Resources for Music Education	5	CO
1º	Principles of Music Composition for School	5	CO
1º	Instrumentation for Music Education	5	CO
1º	History of Musical Learning	5	CO
1º	Evaluation of Music Students	5	CO
1º	New Technologies Applied to Music Education	5	CO
1º	Music as an Alternative Therapy: Music Therapy	5	CO

Dr. Pedro Navarro Illana
Rector

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Professional Master's Degree

Didactics and Pedagogy in Music Education

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree

Didactics and Pedagogy in Music Education

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