

Live Music

Teacher's Book

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Music in Secondary Education

As both a cultural asset and as a nonverbal language and means of communication, music is a phenomenon that has unquestionable value in people's lives. It also promotes the integrated development of individuals, promotes their emotional and intellectual development (through contact with music as a manifestation of culture and history), and contributes to the strengthening of an open, reflective and critical attitude in students.

Musical education at secondary school shares the same challenges as those facing the whole educational sphere in the early twenty-first century. On the one hand, the application of computers and other technologies to music has radically changed the ways in which it is composed and performed. Music has also been "democratised" as it spreads to more people in more places. These developments have affected all styles and types of music, but in particular have promoted the spread of popular music (often referred to as 'modern' or 'urban' music) and have contributed to a standardisation of international musical tastes and to the creation of a powerful music industry.

With this in mind, it follows that musical education is fundamental for the ways in which students consume music and develop their ability to create music, so that they can develop their own personal criteria in the face of the musical tastes of a globalised society. Moreover, the incorporation of immigrants in educational establishments and fusion of styles that characterizes today's music mean that an openness to the music of other cultures is required. What is more, our classrooms currently reflect wider tensions, conflicts and the need to resolve situations caused by the challenges of social integration. The music classroom is no exception, and we need to find innovative ways for developing cooperation and peaceful coexistence through the experience and practice of music.

The music is undoubtedly an extremely important phenomenon in everyday life, being one of the principal focal points for the development of identity in young people. With technological developments, there has been a huge increase in the different ways that people access expanding sources of musical culture, and the sphere of musical creation and performance has also been transformed by the

technology of our daily lives, such as the Internet, mobile devices, audio equipment and video games. Music also informs the development of important values, given that it facilitates the development of perception, aesthetic sensitivity, creative expression and critical reflection.

Beyond these aesthetic values, which are linked to cultural awareness and expression, music students also develop an attitude of cooperation and team work skills. This happens when they find themselves working in different groups, within which the individual students take different roles in order to perform music as an ensemble.

In this way, the subject informs the development of other values, such as effort, discipline, decision-making, autonomy, compromise, taking responsibility, as well as an innovative and critical spirit, which all contribute to the integrated development of the person. It also facilitates the development of abilities such as spoken and written communication, mathematical thinking and technological and scientific knowledge, which all play a part in the person's ability to acquire other new skills.

The study of music on this course follows on from the previous knowledge acquired by students during their primary education and is tailored to the developmental characteristic of students of this age. There is a more involved study of content areas which, due to their level of abstraction, need to be engaged with at this stage in the students' development.

Consequently, teaching music at this stage builds on the students' previous experience and knowledge, improving the way that active musical practice is linked to reflections on what has been done. These principles, focusing on the development of receptive, creative, expressive and physical skills, and on the understanding of musical tasks and contexts, provide a base to ensure that meaningful and functional learning takes place.

Live Music seeks to provide an answer to the new challenges in music education: an education which is experienced with the incorporation of new information and communication technologies, with the integration of contemporary music, and with an approach that focuses on multicultural and intercultural education.

Objectives of Compulsory Secondary Education

Compulsory Secondary Education will contribute to the students' development of the following skills and abilities:

- a) Taking responsibility for their duties, knowing and exercising their rights in relation to others, practising tolerance, cooperation and solidarity between individuals and groups, practising dialogue and strengthening human rights as common values in a pluralistic society, and preparing for the exercise of democratic citizenship.
Key Competences: LC, SCC
- b) Developing and consolidating their habits of discipline, study and work, both individually and as part of a team, as a necessary condition for the effective implementation of learning tasks and as a means of personal development.
Key Competences: LLC
- c) Valuing and respecting gender, as well as equality in terms of rights and opportunities. Rejecting stereotypes involving discrimination between men and women.
Key Competences: SCC
- d) Strengthening their emotional abilities in all areas of personality and in their relationships with others, as well as rejecting violence, prejudice and sexist behaviour of any kind, and resolving conflicts peacefully.
Key Competences: SCC
- e) Developing basic skills in using sources of information in a critical way, and acquiring new knowledge. Acquiring basic preparation in the field of technology, especially with information and communication.
Key Competences: LC, LLC
- f) Considering scientific knowledge as integrated knowledge structured into different disciplines, as well as knowing and applying methods to identify problems in various fields of knowledge and experience.
Key Competences: MSTC
- g) Developing entrepreneurship and self-confidence, participation, critical thinking, personal initiative, and the ability to learning to learn, planning, making decisions and taking responsibility.
Key Competences: LLC, SCC, IE
- h) Accurate understanding and expression of complex texts and messages, and beginning to know about, to read and to study literature, with both spoken and written English and with the other official regional language, if relevant.
Key Competences: LC
- i) Understanding and expressing themselves in one or more foreign languages, as appropriate.
Key Competences: LC
- j) Knowing, valuing and respecting basic aspects of culture and history, both their own and of others, as well as aspects relating to artistic and cultural heritage.
Key Competences: CC
- k) Knowing and accepting the functioning of their own body and that of others, respecting differences, consolidating habits for maintaining physical health, and incorporating physical education and sport to encourage both personal and social development. Knowing and valuing the human dimension of sexuality in all its diversity. Critically evaluating social habits relating to health, consumption, to the care of living beings, and to looking after the environment, contributing to its conservation and improvement.
Key Competences: SCC, IE
- l) Appreciating artistic creativity and understanding the language of different art forms, using various means of expression and representation.
Key Competences: LC, CC, SCC

Students in Compulsory Secondary Education

General psycho-evolutionary issues

Students who attend compulsory secondary education are in the period of preadolescence and adolescence, a time when physiological changes are taking place and when they leave behind the bodies they have had as children. This forces them to adapt to their new appearance and to their future role as adults, which will define their identity and their position in relation to society. The task of the educator is to **respect and support the smooth development** of this delicate moment when students are in transition between childhood and adulthood.

Intellectual development

These ages see the development of new logical reasoning skills and of more abstract, hypothetical, and reflective thinking. Students gradually become more aware of their own inner world. They analyse and reflect on their reality and feelings in a process which leads them to develop their own personality. Although they are reaching their highest point of development intellectually, this is not accompanied by a sense of security in themselves. **They feel indecisive, timid and unstable**, fluctuating between times when they stay silent, withdrawn and lethargic and other times when they behave in a more outgoing and active way.

Physical changes and body image

The adolescent perceives his or her new body as something strange, as it differs from their previous body image. The physical transformation, which begins at around eleven years of age and continues until eighteen or nineteen, is the long process of change required to achieve the physical and sexual maturity of adulthood. It carries deep implications for the boy and the girl, who must recognize and assume a new body, master its developing functions, and assimilate the changes psychologically. The process is different in boys and girls, and the young person's social, economic and ethnic background also influences how it is experienced. Adolescents tend to compare themselves with their peers and, especially, with an ideal image, which can vary greatly depending on the times and fashions. In the case of boys, changes with the voice can be an added source of confusion.

Independence as a search for identity

In this period, the adolescent passes from the dependency of childhood to a new aspiration for independence. In this process of self-affirmation the teenager withdraws from adults, especially parents and teachers, criticising them for their way of being, for how he or she is treated, for feelings of being misunderstood, for their closed attitude to everything new, and for the restrictions that are imposed. This affirmation is defined by its opposition to the environment.

Idealism and the need for new role models

This age manifests a tendency for idealism. Adolescents want to create a world according to their own vision, as the one presented by the adults seems very limited. Their heroes and idols are no longer those close by (parents, teachers, etc.), but distant figures (singers, actors, athletes, etc.), or they create their own ideals.

Personal self-affirmation within a group

Friendship plays an important role in the adolescent's life: friends are a kind of surrogate family that provides stimulation, empathy, belonging, participation and gregariousness. They feel the need to communicate their own ideas and experiences, often seeking exclusive friendships. In their group of friends, they look for support and recognition so that they can feel secure. They reject the presence of adults in order to further strengthen their own personality, and they are often withdrawn in an attempt to preserve their own privacy.

The role of music in the lives of adolescents

Music has always played an important role in learning and culture, as it is able to influence customs and emotions. It forms part of the tradition of a country or region, or of a cultural organization, such as university music groups. In many circumstances, music becomes the real protagonist (such as carols at Christmas, or a waltz as a first dance at a wedding), or its performer (Plácido Domingo, Michael Jackson), or the composers (Mozart,

Beethoven, Vivaldi, etc.). In modern popular music since the fifties, rock and roll has become part of history due to its most acclaimed performers (Elvis Presley, The Beatles, The Rolling Stones, etc.).

But now, more than at other times, adolescents' lives are saturated by musical sounds. Music is often their constant companion. It plays an important role in socialization and in the formation of their personality, and it also becomes a symbol of their search for identity and autonomy. They use music to reinforce identification with their peer group, as a vehicle for their rebellion against conventions, to help them establish a separate identity in relation to their parents, or just to relax, entertain themselves, or to avoid feelings of loneliness. Listening to music and watching music videos are two of the most common leisure activities during adolescence.

The educator must be aware of issues that greatly affect students with regard to their experience of music. One issue is that we are in a society of constant change, changes that are occurring at a meteoric speed and which surprise adolescents. "As I don't like it, I'll change it" is their usual thinking. Consequently, they often do not know how to wait, and have a diminished ability to tolerate frustration and boredom. This carries the risk of looking without seeing and listening without hearing. Their musical tastes, like their clothes and even their ways of thinking and living, are subject to fashions that influence them through the Internet and the media in general. Music has become a habitual presence in the free time or leisure time of young people, both in their private sphere at home, and as part of the increasingly early initiation into nights out at the weekend, where music is commonly accompanied by alcohol and tobacco. They enjoy many types of music: alternative, classical, folk, heavy metal, jazz, rap, rock, pop, electronic, salsa, grunge, house and techno, among others.

Music videos which spread quickly on the web have become a form of persuasive communication, influencing consumer culture and altering the habits of adolescents, who are their main audience. They influence the ways young people watch television, listen to music and buy records. They are used by television producers to increase audiences and by record producers to sell music. There are two types of music video. In a 'performance video' a band sing their song at a concert or in a studio; a 'concept video', on the other hand, develops a story in parallel with the song, and may or may not add elements to the lyrics. Although the 'performance videos' may occasionally be shocking, they do not usually have

a seriously negative impact. Rather, it is 'concept videos' that have been criticized for promoting violence and for inciting sexual behaviour. Finally, we should not forget that the artists of popular music play an important role in the development of adolescents, as they can act as role models and can be idolized. Scenes of fanaticism at concerts, long queues at the doors of hotels where their idols are staying, and the imitation of behaviours and styles are just a few examples of the influence they can have.

The Music Classroom: Resources and Materials

The music classroom needs some resources, materials and specific spaces. Care and responsibility for the classroom and materials should be informed by educational objectives. The centre should have a spacious and soundproofed classroom, free of noises from outside. Instead of desks, it is more convenient to use stackable chairs that can be adapted to the various groupings. In terms of materials, the classroom needs to have a lined board, a computer with projector, other audio-visual equipment, folding music stands and, of course, musical instruments with a cupboard to keep them in.

The musical instruments must have decent sound quality (in terms of tuning and tone), to ensure adequate possibilities for performance. The most numerous should be small percussion instruments (made of skin, wood and metal, such as rattles, scrapers, etc.) and barred instruments, so that all students have access to them. We are not referring to professional marimbas or vibraphones, but to those intended for music education: glockenspiels (soprano and alto), metallophones (soprano, alto and bass) and xylophones (soprano, alto and bass). It is also desirable to have melodic instruments such as guitars, at least one keyboard (piano or electronic piano) and other instruments that can be played by individual students, such as the recorder. It is good to have some kind of low instrument (cello, double bass or electric bass), which can be used in a simple way to support bass lines, and even electrical instruments more characteristic of modern music. We should not forget those instruments that produce special effects, like the rainstick, flexatone, whistles, siren, cuckoo and any others made by the students themselves.

Methodological Approaches

For the *Live Music* project, objectives, content and evaluation criteria are established for the entire stage, with a proposed curriculum that is open and flexible, leaving the teacher free to adapt and modify the method to their students and to the educational environment. In other words, although the course has been carefully crafted, it is not meant to be a lineal method, as its objectives are not envisaged as achievable only via a single path, but rather in a global manner which depends on the particular situation and many different variables. It is, therefore, an open work, which primarily addresses the development of students' expressive and perceptive possibilities, aiming to prepare them for an understanding of sound in the world today via an approach based on the active practice and critical analysis of music.

We use an **active methodology**, based on meaningful learning that harnesses a recurrent, cyclical or spiralling procedure.

The approach was developed with a **global perspective**. The course units have been developed by taking one particular topic relating to music (sound, musical genres, types of music, classical music, modern music, traditional music, stage, dance, music and technology, etc.), presented so as to be especially appealing to students. This topic – related to music, culture and society – is used as a pretext for studying the different content blocks at secondary level in such a way that a partial or fragmented presentation of music never occurs. The basis of the method is working with sound and its representation in the language of music via the three main means of expression: the voice, instruments and movement, including their evolution over time and their integration with technological media.

Excessive theorising is rejected, since all content is presented clearly in a schematic way, and priority is given to procedural strategies and to the development of attitudes: to the active practice of music and to the enjoyment of music, be that in the role of listener, performer or critic.

Procedures are developed in relation to different areas of learning.

a) **Audio-perceptive:** starting with sound and the appreciation of silence, this is the discrimination and ordering of auditory perception according to different parameters and elements of music.

- b) **Performance:** musical practice that involves the voice, instruments and physical movement.
- c) **Psychomotor:** contributes to the development of motor behaviours related to general coordination, practical coordination, lateralisation and spatiotemporal perception.
- d) **Creative:** specifically working with the creation and composition of music using improvisation as a starting point.
- e) **Notation:** the language of music or system of codes with which we represent sound and which is present as an element in the development of musicality.
- f) **Analytical or critical:** studying, commenting on and evaluating the musical items which are performed and heard.

The methodological approach has been developed taking cultural diversity as a starting point. Cross-curricular issues and mixed abilities are dealt with specifically, without making distinctions between languages, races, genders, etc.

The approach is also informed by psychological knowledge of the ages in question for secondary education, with a perspective that attends to intellectual and emotional, as well as musical aspects. For this reason, many of the time signatures, keys, and vocal and instrumental arrangements of pieces of music have been adapted to suit the abilities of students of this age.

Sociological knowledge has also been considered. It has informed the level of knowledge involved for the secondary curriculum, but also to the reality of schools today, where an increasing diversity of different levels can be found.

The methodology attempts to encourage a process of meaningful learning, relating what the learner already knows to new content and skills, so that the latter can be integrated into their cognitive structure. Most of the procedures suggested are designed to be carried out by the students themselves, through practice and supported by their own sense of motivation.

The focus is fun and playful, with the aim of facilitating the understanding of music in a lively and easy way, but not without an attitude of seriousness towards learning. It is very important to develop a pleasant atmosphere in the classroom which encourages students to work and learn together.

Content: Specific Treatment of Content Blocks

The content blocks are: Listening, Performance and Creation, Musical and Cultural Contexts, and Music and Technology. Although the contents are structured in four blocks for ease of accessibility, we assume that they are closely interrelated and a lot of content is relevant to more than one block.

All blocks contribute to giving students the required vocabulary for describing different musical phenomena, to developing their understanding of the language of music as a means of artistic expression, to facilitating their sensitivity to musical expression, and to their understanding of music as a phenomenon which is embedded in history and in society. All of these are, among others, the objectives of this course.

With the first, **Listening**, the aim is to help students develop a fundamental appreciation for music, equipping them with the basic tools with which they can enjoy the benefits of music through hearing and understanding it.

For **Performance and Creation**, practical activities related to instrumental, vocal and physical expression and to musical improvisation and composition are developed, which allow students to participate in music in an active way, as musicians themselves.

In **Musical and Cultural Contexts**, students develop an understanding of how music relates to culture and history, and gain a deeper appreciation of Spain's musical heritage. They will learn to identify the styles and distinctive musical features that define the main historical periods of music. Students will receive guidance for developing criteria for making judgments about music and the other arts, and for evaluating the role of music in society. They also study the interrelationships between current events, technological development and music in society.

Finally, the block referred to as **Music and Technology** deals with the knowledge and practice of the interaction between music and new technologies. This area is particularly important because of the influence that new technologies have on the daily lives of high school students. For this reason, the aim is to create a link between familiar technological language and music in the classroom. This area underpins the areas already mentioned, as the advance in new methods and media in the field of technology means that there are enough resources that can be dealt with from this perspective.

Block 1: Listening

Assessment criteria	Learning standards
1. Identifying and describing different instruments and voices and their groupings.	1.1. Differentiates the sounds made by orchestral instruments, as well as their shape, and identifies different types of voice. 1.2. Differentiates the sounds made by the most characteristic instruments of modern popular music, folk, and of other musical groups. 1.3. Explores and discovers the possibilities of the voice and of instruments, and their evolution throughout the history of music.
2. Reading different kinds of scores for musical activities when used to support listening tasks.	2.1. Reads scores used to support listening tasks.
3. Valuing silence as a precondition for participating in listening tasks.	3.1. Values silence as an essential element for performance and listening.
4. Distinguishing aurally and determining the period or culture that various musical works belong to, with an interest in expanding their preferences.	4.1. Shows an interest in learning about music from other periods and cultures. 4.2. Identifies music of different cultures, knowing how to place it in terms of location and period.

Assessment criteria	Learning standards
5. Identifying and describing, using different forms of language (graphic, physical or verbal), the different elements and forms for organising and structuring music (rhythm, melody, texture, timbre, repetition, imitation, variation) relating to a piece of music played live or recorded.	5.1. Describes the different elements of the pieces of music presented. 5.2. Uses different musical resources autonomously to support the analysis of music. 5.3. Uses musical concepts to communicate knowledge, judgment and opinions about music with rigor and clarity, both orally and in written form.
6. Identifying situations from everyday environments where an indiscriminate use of sound occurs, analysing the causes and proposing solutions.	6.1. Becomes more aware of the contribution of music to the quality of human experience, showing a critical attitude towards the indiscriminate consumption of music. 6.2. Carries out research work on noise pollution.

Block 2: Performance and Creation

Assessment criteria	Learning standards
1. Recognising the parameters of sound and the basic elements of the language of music, using appropriate technical language and applying them when reading or listening to short works or musical excerpts.	<p>1.1. Recognises the sound parameters and the basic elements of the language of music, using appropriate technical language.</p> <p>1.2. Recognises and applies rhythms and beats when reading or listening to short works or musical excerpts.</p> <p>1.3. Identifies and transcribes dictations of rhythmic and melodic patterns with simple formulations of binary, ternary and quaternary form.</p>
2. Distinguishing and using the elements of the graphical representation of music (placement of the notes on the staff; treble clef and bass clef; note lengths; symbols affecting intensity and dynamics; rhythm and tempo indications, etc.).	2.1. Identifies and uses the elements used in the graphical representation of music (placement of the notes on the staff; treble clef and bass clef; note lengths; symbols affecting intensity and dynamics; rhythm and tempo indications, etc.).
3. Improvising and performing basic musical structures based on the simplest modes and scales and the most common rhythms.	<p>3.1. Improvises and performs basic musical structures based on the simplest modes and scales and the most common rhythms.</p> <p>3.2. Uses acquired elements and resources to develop arrangements and to create songs, instrumental music and choreography.</p>
4. Analysing and understanding the concept of musical texture and recognise different types of texture when listening and reading scores.	4.1. Identifies, understands and analyses different types of musical texture.
5. Knowing the basic principles of compositional procedures and forms of musical organisation.	5.1. Understands and identifies the basic concepts and terms related to compositional procedures and formal types.
6. Showing interest in the development of technical skills and abilities for use with performance activities, accepting and complying with the rules governing group performance, and providing musical ideas that contribute to the improvement of group tasks.	<p>6.1. Shows interest in the knowledge and care of the voice, body and instruments.</p> <p>6.2. Sings the vocal pieces suggested, applying techniques for correct use of the voice.</p> <p>6.3. Practices relaxation, breathing, articulation, resonance and intonation.</p> <p>6.4. Acquires and applies the technical and performance skills needed in performance activities appropriate for the level.</p> <p>6.5. Knows and implements techniques to control own emotions to improve results when performing to an audience.</p>
7. Demonstrating interest in activities of composition and improvisation, and showing respect for the creations of their peers.	<p>7.1. Does improvisations and compositions based on previously established guidelines.</p> <p>7.2. Demonstrates a willingness to overcome difficulties and to improve their abilities, and respects the different skills and forms of expression of their peers.</p>
8. Participating actively with personal initiative in performance activities, assuming different roles, trying to organise their action with the rest of the group, providing musical ideas and contributing to the improvement of group tasks.	<p>8.1. Practices, performs and memorises vocal and instrumental pieces and dances of different genres, styles and cultures, learned either by imitation or by reading scores with forms of notation, as appropriate to the level.</p> <p>8.2. Practices, performs and memorises vocal and instrumental pieces and dances of Spanish heritage.</p> <p>8.3. Shows openness and respect towards suggestions made by the teacher and peers.</p> <p>8.4. Practices the basic guidelines of performance: silence, attention to the conductor and to other performers, inner hearing, memory and adaptation to the group, showing a critical attitude towards their own interpretation and towards the group.</p> <p>8.5. Participates actively in vocal and instrumental groups, collaborating with a willingness to improve and commitment, and showing an open and respectful attitude.</p>

Assessment criteria

9. Exploring the possibilities relating to different sources and objects of sound.

Learning standards

9.1. Shows an interest in the soundscapes that surround them and reflects on them.

9.2. Creatively investigates and explores the sound qualities and musical possibilities of objects.

Block 3: Musical and Cultural Contexts

Assessment criteria

1. Engaging with exercises that reflect the relationship of music to other disciplines.

2. Demonstrating an interest in learning music with different characteristics, of different periods and cultures, and in broadening and diversifying their own musical preferences, adopting an open and respectful attitude.

3. Relating technical issues learned to characteristics of different periods in the history of music.

4. Distinguishing the important periods in the history of music.

5. Appreciating the importance of Spain's cultural heritage, and understanding the value of preserving and extending it.

6. Valuing the assimilation and use of some basic musical concepts which are needed when making value judgments or when 'talking about music'.

7. Showing an interest in and a critical attitude towards contemporary music, musicals, live concerts and new musical ideas, valuing their creative and innovative elements.

Learning standards

1.1. Presents musical content, relating it to relevant periods of music history and to other disciplines.

1.2. Recognises various forms of dance.

1.3. Identifies the various functions that music performs in our society.

2.1. Shows an interest in learning about different musical genres and their expressive functions, enjoying them as a listener who is able to be selective.

2.2. Show interest in learning music from different eras and cultures as a source of cultural enrichment and personal enjoyment.

3.1. Relates technical issues to different periods of the history and their implications for music.

4.1. Distinguishes different periods in the history of music and musical trends.

4.2. Examines the relationship between historical events, technological developments and music in society.

5.1. Appreciates the importance of Spain's cultural heritage.

5.2. Practices, performs and memorises vocal and instrumental pieces as well as dances of Spanish heritage.

5.3. Knows and describes traditional Spanish instruments.

6.1. Uses appropriate vocabulary to describe perceptions and musical knowledge.

6.2. Communicates knowledge, judgment and musical opinions orally and in writing with rigor and clarity.

7.1. Uses different sources of information to research new trends, representatives and groups etc. relating to popular music, and reviews these critically.

7.2. Interested in expanding and diversifying own musical preferences.

Block 4: Music and Technology

Assessment criteria

1. Using technological resources autonomously, demonstrating a basic knowledge of techniques and procedures for recording, playing, creating and playing music, and for creating simple audiovisual productions.

2. Using available information technology resources in an effective way to explore and learn about music.

Learning standards

1.1. Knows some of the possibilities offered by different technologies and uses them as tools for musical activity.

1.2. Participates in all aspects of music production, demonstrating the proper use of related materials, methods and technologies.

2.1. Uses sources and appropriate procedures in an autonomous way to do projects relating to the study of music.

Mixed Ability

Responding to diversity and mixed abilities is one of the main tasks of secondary education. For this reason, activities should be adapted to the level of their students and be used so as to deal with mixed-ability in the classroom. This can be facilitated by having a set of strategies which are integrated with the aforementioned methodology and by the ways in which the whole group is organised. Attention to diversity means not only respecting equal opportunities, but also giving specific attention to both the intellectually gifted students and those with special educational needs.

In particular, *Live Music* offers the following:

- Collaborative work activities where the outcome depends on group coordination and cooperation, such as choral activities, the formation of instrumental ensembles or the creation of choreographed dances. The establishment of flexible instrumental groups also facilitates the way students study and develop and is motivating for them. Activities relating to composition and improvisation are implemented so as to work well with groups and to encourage cooperative learning between students.
- Pair work activities are organised so that the most capable students can help and guide those with less ability.
- Socio-affective strategies are used to contribute to the development of positive attitudes – to valuing the body, the voice, and the different possibilities of expression and communication. Even students' minor achievements should be valued, so that they can experience their progress directly when doing assessed activities.
- The use of clear and easily comprehensible language.
- Diversified activities should be available (e.g. various activities for developing the same skill), depending on the individual and group differences, including the students' different interests, whether or not they have had contact with musical activities before, the skills they have already acquired, etc. The repertoire of listening tasks and pieces for performance is varied, both to introduce students to a wide range of music and to accommodate the variety of tastes and preferences that will be present in the classroom.
- The presentation of activities that allow varying degrees of completion. For those students with difficulties, we help them to assimilate the fundamental ideas and at least a minimum amount of content; those who can achieve the objectives more quickly and easily can devote more time to extending the knowledge they have acquired via further exploration and research. We must remember to deal with diversity in a flexible way, with the teacher using activities according to discreet criteria in order to prevent the student feeling discriminated against or singled out as someone special, either in a positive or negative sense.
- The scores and vocal or instrumental exercises offer the possibility of adding extra lines of rhythmic or melodic accompaniment, with varying levels of difficulty. This allows performances which can be adapted to each group and, simultaneously, enables roles to be allocated according to students' individual abilities.
- Priority is given to the development of students' attitudes, reflecting the special characteristics pertaining to the psychosocial relationships that exist in the music classroom.
- Various teaching techniques are selected, depending on the capabilities of students, who progress from imitative procedures to being able to engage with a song or instrumental piece using the habitual application of musical language.
- Varied learning activities are encouraged, which the teacher can choose and adapt flexibly. Activities are planned for use with a large group, small groups or individual students.

In addition, students with special educational needs and those with higher levels of learning have extra material in the Teacher's Resource File, which provide content and activities adapted to their different levels of competence.

Contribution of the Subject to the Development of Key Competences

The development of Key Competences has a high priority in this course, based on the conviction that education should perform a social and formative function and not just be about the instruction of content. These provide the skills to respond to complex demands and to carry out a variety of tasks effectively. They involve a combination of practical skills, knowledge, motivation, ethical values, attitudes, emotions and other social and behavioural components that are integrated together for effective action. Their distinguishing features are:

- g) They provide 'know how', knowledge of what should be applied.
- h) They can be applied flexibly to a wide range of different contexts.
- i) They have an integrated nature, involving knowledge, procedures and attitudes.

In order for a competency to be considered 'key' or fundamental, it should meet three conditions:

- a) It contributes to obtaining results of high personal and social value.
- b) It can be applied to a wide range of contexts and situations.
- c) It should enable those who acquire it to successfully deal with complex demands.

The competencies should not be interpreted as referring to minimum levels of common learning, even if they are a part of this, but rather as guidelines for learning that help students to develop various forms of behaviour and performance, acquiring the capacity to cope with new situations. Their main contribution in terms of enriching our curriculum is to guide teaching by facilitating the identification of both content and assessment criteria which are fundamental. They do not replace items that are included in the curriculum, but complement them by providing an integrated and integrating approach for the whole school curriculum.

They are the following:

- 1. Linguistic Communication Competence. **(LC)**
- 2. Mathematical Competence and Basic Competences in Science and Technology. **(MSTC)**
- 3. Digital Competence. **(DC)**
- 4. Learning to Learn. **(LLC)**

- 5. Social and Civic Competences. **(SCC)**
- 6. Sense of Initiative and Entrepreneurship. **(IE)**
- 7. Cultural Awareness and Expression. **(CC)**

Linguistic Communication Competence. (LC)

This refers to the use of language as an instrument for spoken and written communication, and for learning and for the regulation of behaviour and emotions.

Music contributes to the acquisition of linguistic communication because, as with other areas, it facilitates the enrichment of communicative exchanges as well as the acquisition and use of basic musical vocabulary. It also plays a part in the integration of musical language with verbal language, and in the valuing of the enrichment that this interaction generates.

More specifically, *Live Music* develops this competence in various ways. Firstly, it does so with the use of words, which contain two musical elements: meter, which is associated with rhythm, and phonetics, associated with melody. Singing is an extension of speech, and there is a very close relationship between song and text. It is also an act of communication, as throughout history people have created verses, refrains, songs, riddles, tongue twisters, games of chance via which the community expresses its ideas, feelings and events, etc.

Indeed, linguistic competence is intimately related to musical education and is developed through many different procedures: popular rhymes, riddles, songs, sayings, games involving luck and those played in a circle, stories, accompaniments for text with rhythmic and instrumental percussion, the use of rhythmic and repetitive ostinato forms which can be carried out in different ways: with the voice, with body and instrumental percussion, etc. In addition, songs – which greatly help the development of language, helping to increase vocabulary, expression, intonation, articulation and correct vocalization, etc. – are an excellent tool for establishing concepts and, ultimately, promote the development of the role of language in comprehension and expression.

The development of rhythmic expression can improve language problems related to reading and writing (dyslexia, dysgraphia, dyslalia, etc.).

Finally, musical education contributes to linguistic intelligence as it involves the interpretation of symbols and as it requires the learning of specific music vocabulary.

Mathematical Competence and Basic Competence in Science and Technology (MSTC)

This includes the ability to use numbers (and their basic operations), symbols and forms of mathematical expression and reasoning, and the ability to interact in the physical world, both in terms of its natural aspects and those generated by human action, the ability to understand these phenomena, predict them, improve them, and the ability to preserve the conditions necessary for life.

Specifically, *Live Music* contributes to the development of mathematical competence in a number of ways, given the close relationship between music and mathematics. Firstly, the course involves working with mathematical elements: the strength or intensity of sound, notes and their time values, accents, time signatures, the distances or intervals between sounds, scales, degrees of scales, tones and semitones, etc. Secondly, the raw material of music – sound and its physical parameters – is studied at different levels of complexity. In terms of science and technology, the study of music makes a contribution to improving the quality of the environment by identifying excess noise, noise pollution and the indiscriminate use of music, reflecting on them with a view to creating healthy habits. Moreover, proper use of the voice and respiratory apparatus is also studied, not only for optimum musical results but also to prevent health problems.

Live Music contributes to the development of this competence in various ways. On the one hand, it does so by developing awareness of sound, by rejecting noise pollution and the excessive use of sound found in the world today, as well as by positively valuing microsounds. Students are encouraged to question the indiscriminate use of noise often experienced in our present times, and are invited to value silence and to explore the beauty of the sounds of nature. This approach is further integrated as the course presents many songs and melodies and is a source of inspiration with works by great composers who have imitated the sounds of birds, plants, seasons, seas and rivers. Similarly, musical expressions of the community (songs, dances, exhibitions, festivals, etc.) are also valued. Furthermore, with *Live Music* students discover

the musical value of various everyday objects and the value of waste (e.g. with instruments made by students themselves), so that creativity is presented as a counterpoint to mere consumerism.

Digital Competence (DC)

This relates to the ability to search for and obtain information, as well as to process it, communicate it and transform it into knowledge.

Skills relating to information processing and digital competence are developed by presenting technology as a tool which can be used for music and visual arts, and by introducing students to the creation of artistic productions and to the analysis of images, sounds and the messages these convey. This competence is also developed when students search for information on artistic events for, either to further their knowledge or for enjoyment, by selecting and sharing information regarding cultural issues of the past, present and future, as well as those of other nationalities.

Music also contributes directly to the development of information processing and digital competence. The use of technological resources in the field of music facilitates the acquiring of knowledge and of a rudimentary command of music hardware and software, of various formats of sound and digital audio, and of related techniques for playing and recording sound, via the production of musical, audio-visual and multimedia messages. In this way, technology is also presented and used as a tool for self-learning processes and their possible inclusion in leisure activities.

Furthermore, obtaining musical information requires skills which are related to dealing with information in general, although with this material the use of music products and their relationship to distribution issues and to the rights of author need to be considered.

Live Music contributes to the development of this competence in various ways. Firstly, the various uses of information technology in the musical field are presented: playing and listening to music, storing it, searching for information, composing, etc. Secondly, students study the various means of recording and reproducing sound, both in our present time and throughout history. Thirdly, the current dissemination of music by electronic and digital media is analysed. Finally, there is a critical examination of 'canned' music and of the influence of technological media on the creation and dissemination of music of all styles and on the success of commercial music.

Competence in Learning to Learn (LLC)

This helps students to initiate themselves in the process of learning and to be capable of continuing to learn autonomously over the long term.

Music also helps develop competence in learning to learn, enhancing skills and abilities which are fundamental for directed and autonomous learning, such as attention, concentration and memory, while developing a sense of order and analysis. On the one hand, a piece of music needs to be listened to a number of times in order for the listener to recognize it, identify it in its entirety and 'appropriate' it. Furthermore, all activities of musical performance and auditory training require an awareness of one's possibilities, the use of different learning strategies, effective management and control of one's own processes. In all these cases, prolonged motivation is necessary to achieve the objectives at hand, based on the student's confidence in the process of successful learning itself.

In particular, *Live Music* contributes to the development of this competence by facilitating self-learning and self-motivation: musical performance involves singing, playing, seeing and doing, which imply immediate feedback between hearing and motor skills, with significant visual reinforcement. Also, learning music involves engaging with attention, concentration and with spatial and musical memory.

Also, students are invited to record their own musical performances, which helps with the development of a critical sense and the desire to do tasks well, both in relation to one's own work and to that of others. The content is presented in a manner that is sequenced clearly so that 'gaps' are less likely to occur as it is being assimilated, and different study techniques are proposed: reading comprehension, underlining, diagrams, oral presentations, etc.

Social and Civic Competences (SCC)

These competences make it possible to live in society, with an understanding of the social reality of the world in which we live and what it means to be a democratic citizen.

Music also contributes to social and civic competences. Participation in musical activities of various kinds, especially those related to collective performance and creativity that require the ability to work cooperatively, support the acquisition of skills for relating to others. Participation in collective musical experiences provides opportunities to express one's own ideas, to value others, and to coordinate one's own actions with others in the

same group, developing a sense of responsibility for achieving the desired result.

Experiencing a wide variety of music, both past and present, promotes understanding of different cultures and their contribution to human progress, as well as the valuing of others and of the characteristics of the society in which one lives.

Live Music helps develop this competence in various ways. On the one hand, students are encouraged to develop a sense of belonging and identification with relevant social groups, which requires respect for the basic rules of coexistence. On the other hand, the course seeks to promote non-discrimination between the sexes and equality between men and women, by working in mixed and heterogeneous groups and by the appreciation and enjoyment of artistic and musical works in their own right, regardless of who their authors are. Therefore, female and male voices are presented, and the practice of singing is encouraged to promote acceptance of choral singing and the change in voice that occurs during adolescence. The activities are designed to be equally motivating for both boys and for girls, in the belief that both have very different tastes and different learning styles. In short, the musical activities proposed do not present any form of discrimination or social stereotyping of men and women.

In addition, the study of music develops the following core values: tolerance, respect for others and for oneself, acceptance and appreciation of others, the valuing of dialogue, exchanging ideas and cooperation on common tasks, the harmonious and peaceful resolution of conflict and a repudiation of violence. The methodology of *Live Music* facilitates uninhibited and respectful performance within a group; the coordinating of one's own performance with the others in the group, with a sense of teamwork and meaningful collaboration; knowledge of and respect for the rules of common behaviour in the context of dramatic and musical performances; and openness to the musical and artistic expression of other nationalities, regions, groups and to authors of different ages, genders or physical abilities, etc.

In conclusion, music is an activity and a field of knowledge which values diversity, dialogue and negotiation as integral aspects of work, and which fosters respect for cultural heritage. Music is a universal language that brings people together and which teaches us to live in community.

Sense of Initiative and Entrepreneurship (IE)

This refers to the ability to choose using one's own judgment and to take the initiatives required to put those choices into action, taking responsibility for doing so both personally and socially.

Live music fosters the development of a sense of personal competence and entrepreneurial initiative – with the cooperative tasks which we have referred to already – as well as the ability to plan and manage projects. Performance and composition are two clear examples of activities that require prior planning and decision making to achieve the desired results. Moreover, in those activities relating especially to musical performance, abilities and skills such as perseverance, responsibility, self-criticism and self-esteem are developed, these being key factors for the acquisition of this competency.

More specifically, *Live Music* develops this competency through activities involving listening and creating music. Music stands out for its ability to illicit emotions: young people are just as capable as adults, if not more so sometimes, of understanding the emotional meaning of music. The methodology of *Live Music* is based on facilitating self-awareness regarding the body and its expressive possibilities and on the internalization of music. Self-control (in terms of postural control), regulation of breathing, body relaxation and dance and also worked on. The musical activities proposed integrate the affective aspect, cognition, and the ability to 'listen' to oneself.

On the other hand, empathic communication between peers is encouraged in the musical activities presented. In terms of learning social skills, musical education plays an important role as it specifically involves the development of listening (perception) and communicative expression (performance). The first skill that we have to master in order to relate well with others is, obviously, the skill of effective listening: paying attention and making a conscious effort to connect with the other person. Intensity, for example, as a key parameter of sound, is an aspect of verbal communication which deserves special attention. In addition, the artistic and musical activities that are offered are beneficial for adolescents' mental health, due to the personal gratification they experience when participating in creative tasks such as songs, dances, games and playing musical instruments.

By making exploration and inquiry appropriate mechanisms for identifying possibilities, seeking solutions and acquiring knowledge, entrepreneurial initiative is facilitated in a relevant way. The process

which leads the adolescent from his or her initial exploration to a final product requires prior planning and demands effort if they are to achieve their own authentic outcomes rather than imitating stereotypes. It also necessitates choosing resources, taking into account the expressive intention of the outcome they wish to achieve, and constantly reviewing what has been done at each phase of the process and improving it if necessary. Creativity requires autonomous action, the implementation of initiatives and considering different possibilities and solutions.

The process not only contributes to originality and to finding innovative new directions, but also generates flexibility, as a single challenge can be met with many different responses.

Finally, *Live Music* invites students to participate in various group tasks where students design, explore, develop and evaluate their music related projects.


Cultural Awareness and Expression (CC)

This alludes to the appreciation, understanding and critical evaluation of different cultural and artistic phenomena, understanding them as a source of pleasure and personal enrichment and as part of a common heritage.

Studying music contributes directly to the acquisition of cultural and artistic competence in many ways. It promotes the ability to appreciate, understand and critically evaluate different cultural and musical phenomena through a rich range of experiences (both perceptive and expressive) and through knowledge of the music of different cultures, eras and styles. It can therefore enhance open and respectful attitudes and offer experiences for developing judgements based on respect for the diversity of musical forms, establishing connections with other artistic languages and with the social and historical contexts that each artistic work sits within.

The orientation of this subject, in which expression plays a central role, enables the acquisition of skills to creatively express ideas, experiences or feelings, especially those present in content relating to individual and group performance, improvisation and composition, which in turn stimulates imagination and creativity. Moreover, a better understanding of music enables students to consider it as a source of pleasure and personal enrichment.

The development of this competency is a priority in *Live Music*, because invites students to engage in vocal, instrumental and physical performance, with different degrees of difficulty, ranging from individual improvisation and expression, to the specific



knowledge, management and utilization of the language of music. Furthermore, the course develops students' auditory perception of sounds and musical works, from different periods and styles, facilitating the appreciation of different aspects of listening (sensory, descriptive, musical, etc.).

The enjoyment and analysis of art is encouraged, with both musical expression and perception. Critical judgement and assessment are also developed in relation to the artistic world as it is experienced in social media and in the wider consumer society. In this way, adolescents can acquire the ability to protect themselves from the low quality sounds that are exposed to, developing their capacity for free and informed choice when engaging with the myriad forms and sources of music in their lives. The aim is that students come to know the function of different types of music and how to evaluate it.

Engaging with music can be a way of making contact with other cultural and artistic phenomena

– both in the immediate surroundings and further afield – and thus it gives students tools to evaluate these phenomena and to formulate opinions with an accumulating knowledge base. In this way, they can keep developing their own valid criteria in relation to cultural products, expanding their possibilities for how they spend their leisure time.

Finally, in terms of the development of creativity and originality, music offers teenagers any opportunities for developing their convergent and divergent thinking, and it is an instrument of expression which is not only sonorous, but also verbal, physical and emotional.

These key competences are not worked in isolation, but are intertwined. Their function is to integrate different areas of learning, both formal and informal, and the different content areas or subjects of the curriculum. In each unit of *Live Music* the most relevant competences are focused on according to the nature of the content, as indicated.

Assessment

The role of assessment is, firstly, to measure the development of both individual and group performance. However, it is also a process of diagnosing the approaches that have failed and those that have been positive so that informed decisions can be made when planning ahead.

Due to the particular characteristics that differentiate music from other subjects, it is not always necessary to present specific evaluation activities when teaching it, and the teaching-learning situations themselves can play this role. In other words, evaluation should not be a question of 'examining' or 'testing'.

Types of Assessment

Evaluation should be an ongoing process that is carried out continuously and which acquires its value in terms of providing feedback to improve the following: learning processes, modifications to the programme, designing specific interventions for solving conflicts relating to attitude, etc.

Having explained the reasons for assessment, we now turn to the question of when to assess. Teachers will carry out three kinds of assessment situation:

- a) **Initial.** The aim here is to identify interests, experiences of music, aptitudes for rhythm, melody and listening which are relevant to music education, individual differences, group dynamics, etc. This is done in the first unit, with which the teacher can check abilities for reading, singing and managing an instrument, as well as those relating to listening and movement.
- b) **Formative.** This is ongoing throughout the course and procedural. It is less concerned with results and more about valuing the learning processes that take place, so in this sense evaluation activities are no different from classroom work. It is important that students know the assessment criteria being applied and that they receive feedback frequently.
- c) **Summative.** This is done at the end of the course and is also the initial assessment for the following academic year. It provides information relating to the students' progress at a specific moment in their education.

Methods of Assessment

For *Live Music*, the teacher uses the following methods of assessment:

- a) Observation, which is systematic in the use of data collection records, where the students' progress and other observations are recorded on a regular basis.
- b) The implementation of specific music tasks: exercises, assignments, case studies on specific topics, etc.
- c) Setting examinations and assessment tests. (See paragraph Assessment Tests)

Self-Assessment

For assessment to be complete, two perspectives are required: that of the teacher and that of the student. Self-assessment is essential for students to be aware of their own progress.

This is done using the activities found in the Test Your Knowledge Appendix of the Students' Book. There is a specific section corresponding to each unit here, with three questions for students to assess their own learning. In this way their level of knowledge is measured, as well as the procedures and attitudes that students have acquired. It is important that at the end of each unit students reflect on what they liked most and least, and on what they have experienced about the activities, about their peers and about themselves (e.g. shyness, embarrassment, ridicule, freedom, pleasure, etc.).

Assessment criteria

- Recognising sound parameters and the basic elements of musical language, using appropriate technical language and applying it when reading or listening to short musical works or excerpts.
- Distinguishing and using the elements of the graphical representation of music: placement of the notes on the staff; treble and bass clefs; note lengths; symbols relating to intensity and dynamics; indications for rhythm and tempo, etc.
- Improvising and performing basic musical forms based on the simplest modes and scales on the most common rhythms.
- Analysing and understanding the concept of musical texture, and recognising, when listening, different types of texture and the simplest forms of musical construction.
- Knowing the basic principles of compositional procedures and forms of musical organization.

- Showing interest in the development of technical skills and abilities as a means for participating in performance activities, accepting and complying with the rules that govern group performance and providing musical ideas that contribute to improving the group task.
- Doing exercises that help to develop knowledge of music, demonstrating skills that have been acquired.
- Doing exercises that demonstrate the relationship of music to other disciplines.
- Appreciating the importance of Spanish cultural heritage and understanding the value of preserving it and extending it.
- Demonstrating an interest in the activities of composition and improvisation.
- Participating actively and with personal initiative in performance activities, taking different roles, trying to adapt one's actions to the rest of the set, providing musical ideas and contributing to improving of the group task.
- Recognising musical origins when listening, being able to distinguish the period or culture that various musical works belong to and being interested in expanding personal preferences.
- Identifying and describing, with the use of different kinds of language (graphic, physical or verbal), some elements and forms of musical organization and structure (rhythm, melody, texture, timbre, repetition, imitation, variation) when engaging with a piece of music which is played live or recorded.
- Identify situations from everyday environments where the indiscriminate use of sound occurs, analysing the causes and proposing solutions.
- Showing an interest in learning about new music with different characteristics and in expanding and diversifying one's own musical preferences, adopting an open and respectful attitude.
- Relating technical issues questions that have been learned to the features of different periods in the history of music.
- Reading different types of scores as a means to support effective engagement with class listening activities.
- Valuing silence as a precondition for engaging in listening tasks.
- Valuing the assimilation and use of some basic musical concepts that are required when making value judgments or when 'talking about music'.
- Distinguishing the main periods in the history of music.
- Using technological resources in an autonomous manner, demonstrating a basic knowledge of the techniques and procedures used for recording, playing, and creating music and simple audio-visual productions.
- Using available computer resources in an effective way so as to support learning and research into the field of music.

Materials

This music course for secondary education consists of the following materials. They form a whole, but can be used in different combinations or even individually.

Student materials

- Students' Book
- Workbook
- Double CD

Teacher materials

- Students' Book
- Teacher's Book
- Teacher's Resource File
- Double CD

Students' Book

The book is divided into 9 teaching units and two appendices containing self-assessment and extension activities.

Teaching units:

1. It Sounds Like This
2. Something for Everyone
3. Music for All Occasions
4. Classical Music
5. Sounds of the World
6. Modern Music
7. The Curtain Rises
8. Dance Music
9. Music and Technology

Every teaching unit has the same structure, with a specific section for each page:

1. **Prelude.** This is the initial page, which presents some exploratory questions that aim to motivate and arouse students' interest in the subject.
2. **Musical Contexts.** The second page presents a topic related to music and culture in schematic form.

3. **The Language of Music.** The third page presents some of the conventional symbols and signs of music in its written form.
4. **Making Music.** Two tasks are presented on the fourth page. The first is an activity of musical performance which applies the language of music presented on the previous page in a direct and practical manner. The second, creating musical activity preceded by an explanation of the proposed composite procedure.
5. and 6. **The World of Instruments.** These pages present instruments in all their variety and in sequenced manner: orchestral, modern and popular, as well as their respective classifications for instrumental families in the orchestra.
7. **Orchestral Ensemble.** On this page there is an ensemble instrumental piece for school instruments: flutes, xylophone, glockenspiel, chimes, small percussion etc. These pieces for instrumental ensemble have been sequenced with an increasing level of difficulty.
8. **Voice and Song.** This page provides information on the voice and singing, as well as presenting activities ranging from singing in unison to an initiation into polyphony (such as the ostinato and canon form) and even performances in two part harmony.
9. **Listening.** This page introduces a listening task focusing on a specific musical work and using active listening procedures such as following scores, illustrations, musicograms, etc. Information about the composer and the corresponding musical work is also presented.
10. **Cinema Notes.** This page presents an aspect of film music, along with a suggested musical performance as a group, either for voices or instrumental ensemble. The pieces are excerpts from film soundtracks which have been adapted to the skills of the students and to be played on school instruments.
11. **Dance.** This page presents an activity of musical expression through movement, with different styles dealt with in each unit. The choreographies are done individually or in pairs. Along with the music, students also see an illustration explaining the different steps and stages. The choreographies have been graded to have increasing levels of difficulty.

12. **Da capo.** This has a schematic summary of the basic content, organized into the different sections: Musical Contexts, The Language of Music, Musical Instruments, Voice and Song, and Cinema Notes.

Appendices and Tablatures

- Tablatures for guitar chords and recorder fingerings. Illustrated diagrams showing the positions for playing guitar chords and notes on the recorder.
- Learning to play the piano. Diagram of the piano keyboard and the basic techniques required to play it.
- Activities for watching and listening. This section contains eighteen suggested music videos, two for each teaching unit, as well as teaching suggestions for how to engage with these before, during and after viewing.
- Test Your Knowledge: self-assessment activities. In this section a self-assessment exercise is presented with the main content from the corresponding teaching unit. The section is divided into three parts:
 1. Tick the correct option. (Multiple choice questions a, b, c or d).
 2. Fill the gap to complete the statement. (A short text to be completed with a missing word).
 3. Tick true (T) or false (F). Students tick one of the two boxes.

CD for Students' Book

There are two audio CDs which contain all of the sound and music recordings that are required for the activities presented in the Students' Book and the Workbook. On these CDs, teachers will find rich and varied material for sound and music to use in their classes. Students can listen to the audio material at home as much as they wish, which will reinforce their learning.

The audio tracks are presented on the CDs in the same order in which they appear in the Students' Book, consisting of:

- Music excerpts.
- Listening tasks.
- Songs.

- Backing tracks or karaoke tracks, so that songs can be performed along with the instrumental accompaniment. The arrangements have been made by musician Roberto Cerbán and music teacher Pilar Pascual.
- Dances: music that correspond to the choreographed activities.
- Pieces for recorders and instrumental ensembles.

Workbook

The workbook contains material that can be used independently of the Students' Book, but which is also complementary to it. The activities are divided into two sections: Revision and Learn. In the first of these, questions relating to the students' experiences, opinions and prior knowledge of the main topic are presented, along with content and skills areas that constitute the focus of learning. The second section, provides activities which are designed to develop the skills and competences of the teaching unit. However, the teacher's own discretion is the most important factor when using this material. The Teacher's Book offers suggestions as to when the Workbook activities relating to each teaching unit can be done. In contrast to the traditional approach to practice exercises, the activities in the Workbook support the process of musical learning with a fun and playful approach designed to stimulate the students' own creativity.

Teacher's Resource File

This has four separate blocks:

- Block 1: The Language of Music
- Block 2: Extra support
- Block 3: Extension activities
- Block 4: Musical scores

Block 1 contains nine worksheets for practising reading music. Each worksheet is designed to focus on a specific area of content:

1. Reading rhythms
2. Reading melodies
3. Symbols for lengthening time values
4. Tempo and dynamics
5. Types of scales

6. Offbeat notes and syncopation
7. Intervals
8. Homophonic and contrapuntal texture
9. Simple and compound time

Block 2 consists of nine worksheets with additional activities. Each of the worksheets focuses specifically on the skills covered in the relevant teaching unit, but in less depth. All are structured in the same way as the units, with activities for the following:

1. Musical Contexts
2. The Language of Music
3. Musical Creativity
4. Instruments
5. Voice
6. Listening
7. Cinema

Block 3 consists of nine worksheets containing extension activities. Each of the worksheets focuses specifically on the skills covered in the relevant teaching unit, but with a greater level of detail. As with the worksheets in Block 2, all are structured similarly, all are structured in the same way as the units, with activities for the following:

1. Musical Contexts
2. The Language of Music
3. Musical Creativity
4. Instruments
5. Voice
6. Listening
7. Cinema

Block 4 presents some of the scores used in the Student's Book for performing on school instruments, but which can be enriched with accompaniments, chords, other voices or by using the complete version of the score. The scores are as follows:

- *Siyahamba* (tradicional African)
- *We Are the World* (M. Jackson and L. Richie)
- *Jingle Bell Rock* (J. Carleton and J. Ross)
- *Lullaby* (J. Brahms)
- *Hallo Django* (U. Führe)
- *The Godfather* (N. Rota)
- *Hijo de la Luna* (N. Cano)
- *Pirates of the Caribbean* (K. Badelt and H. Zimmer)
- *Pirates of the Caribbean (accompaniment)*
- *Over the Rainbow* (H. Arlen and Y. Harburg)
- *Singin' in the Rain* (N. Brown and A. Fred)
- *Nothing Else Matters* (Metallica)
- *The Lord of the Rings* (H. Shore)

1

It Sounds Like This

The first unit of Live Music presents music from a global perspective, focusing on the raw material of music: sound. Students are invited to reflect on the fact that our current times are particularly noisy and “sonorous”, given that we are surrounded by all kinds of sounds in our daily lives and that they are widely used in modern communication media.

Acoustics and the different sound qualities are introduced to put music in context. Four qualities of sound are presented in a schematic way that shows the three features of each: their definition, their cause and their musical expression. In terms of the language of music, rhythm and its representation in notes is addressed, as well as the notions of beat and time signature. The methodology is both theoretical and practical, using the performance of songs and instrumental pieces, together with activities for creating music using the **echo** procedure.

Instruments and the human voice are also introduced. In particular, different percussion instruments are described, both in terms of the materials they are made of and the kind of sound they produce. Regarding the voice and vocal expression, this unit outlines the differences between the speaking voice and the singing voice. The students are invited to sing the song *Siyahamba* in unison, with attention drawn to tuning, breathing and vocalisation.

As with other units, students will hear musical extracts of different kinds and styles of music. The Listening section presents an active listening exercise with the ‘Overture’ from the opera *Carmen* by Georges Bizet. In *Orchestral Ensemble*, the class interpret “Desk Rap” and “Palpirosas” using body sounds. In the *Cinema Notes* section, the process of combining sound and film is presented, and students have the chance to create a simple musical setting. Presenting the link between music and dance, students are invited to individually enact a choreography, for which they use different rhythmical movements accompanied by body percussion. Finally, students have the chance to enact a group choreography, exploring different ways of moving and interacting. In this unit, they learn a choreography with body percussion.

Finally, teachers can carry out initial evaluations of the students’ learning of these first sections using the suggested activities. These facilitate the recording of

information with regard to students’ musical abilities (rhythmic and psychomotor skills, intonation, etc.), as well as of characteristics of individual students and the nature of the group as a whole (interests, abilities, the social dynamics of the class, etc.). This kind of initial evaluation can be carried out by employing various pedagogical strategies: observation of the students’ abilities regarding musical perception and expression; the evaluation assessment found in the section of this *Teacher’s Book* (pages 192 and 193).

Prelude

Key Competences: LC, CC



On this first introductory page, the main content of the unit is introduced. As in other units, this page is visually presented in two sections: contextualisation and information. The contextualisation section, on the left of the page, consists of four questions about the topic, inviting students to explore their opinions and beliefs about the sounds in our shared world, about the definition of sound, and about the differences between noise and sound. The information section, on the right of the page, gives a general overview of the contents of the unit.

Materials

- ➔ **Students’ Book:** page 6
- ➔ **Workbook:** page 4

Teaching suggestions

- Exploration of prior knowledge
 1. The students look at the images at the top of page 6 and the teacher asks them: *What can you see in each photograph? What can you say about the things and people in each one? Where are they taken?* The students express their ideas and opinions about the photographs.
 2. Following on from the questions at the start of the unit, the teacher asks the students

questions relating to the content of the unit:
What sounds do you hear every day? Are noise and sound the same thing? How is sound produced? Is there such a thing as absolute silence?

3. The students' responses can be written up on the board as a group brainstorming activity and, following this, students can be encouraged to engage in a brief discussion.
- Reading the text aloud. Special attention can be paid to vocalisation, articulation and expressiveness when reading.
 - Emphasising relevant concepts: different sounds encountered in everyday life; differences between noise and sound; sounds generated by the voice or by musical instruments; categories of musical instruments according to how sound is produced; distinguishing between the processes of hearing and listening.

Workbook



1. Students read the statements and answer with T (True) or F (False).

Answers:

a) V b) F c) V d) F e) F f) V g) F h) V

Music in Context



Key Competences: CL, CC

On this second page, four interrelated aspects of sound are presented in schematic form. This is followed by a listening activity, which presents four musical extracts in order to practise identifying the different aspects of sound.

Two key concepts are presented here: 'acoustics' (defined as the science which studies the nature of sound) and the 'qualities' (i.e. characteristics) of sound.

Materials

- **Students' Book:** page 7
- **CD 1:** Tracks 1 – 4
- **Workbook:** page 5, activities 2 and 3
- **Teacher's Resource File:** page 13, worksheet 1; page 31, worksheet 10

Teaching suggestions

Exploration of prior knowledge. In pairs or small groups, students use their own ideas and language to define the meaning of 'acoustics' and to identify the key features of sound. Afterwards, each group shares their ideas with the rest of the class, as directed by the teacher.

- The teacher defines 'acoustics' and presents the four basic qualities of sound according to the specific definition, cause and musical expression of each.
- Students read page 7 of the Students' Book and memorise the characteristics of the different aspects of sound.
- **Listening:** The students listen to four audio extracts. Before listening to each extract, the teacher directs the students' attention to the titles and composers. After each one, the teacher helps the students to identify the main quality of sound that can be heard.

Answers:

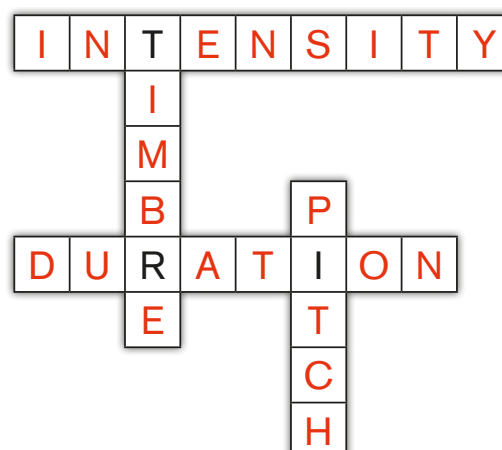
1. Intensity (due to the changes and contrasts)
2. Duration (as the *tempo* gets faster and faster)
3. Pitch (as the singer has a high-pitched voice)
4. Timbre (due to the variety of timbres that feature)

Workbook



2. This activity is found in the Revision section. For this activity, students complete a crossword consisting of the four qualities of sound.

Answers:



3. This individual reading and writing exercise, in the Learn section, is designed to facilitate assimilation of the concepts and vocabulary that the students have already explored interactively. Students complete the gaps in the text with suitable words from the box.

Answers:

- qualities
- high
- hertz
- second
- duration
- intensity
- waveform

Mixed ability



Extra support

Teacher's Resource File: page 13, worksheet 1

1. To complete this exercise, students write the vowels that are missing in the words for the different qualities of sound.

Answers:

- timbre
- pitch
- dynamics/intensity

Extension activities

Teacher's Resource File: page 31, worksheet 10

1. Students read the text and choose the correct sentence.

Answer:

- a) A science that studies the effects of acoustics.

The Language of Music

Key Competences: MSTC, CC

On this occasion melody is explored both theoretically and practically: after providing a definition, various practical exercises focus on rhythm and melody. The aim is that students become familiar



with the signs and symbols that relate to pitch (clefs, staff, notes, sharps, flats and naturals).

What is more, throughout the different course activities – and especially in this unit – the students have the chance to practise reading and performing music.

Materials

- ➔ **Students' Book:** page 8
- ➔ **Workbook:** page 6, activities 4, 5
- ➔ **Teacher's Resource File:** page 4; page 13, worksheet 1; page 31, worksheet 10

Teaching suggestions

Performing various rhythmic echoes, using different forms of body percussion to practise different rhythms and accents.

- Presenting the content of page 8 in the Students' Book. Key concepts here are: beat, notes, accent and time signatures (vocabulary in the language of music which the students will know from previous courses).
- Reading the information in the Students' Book relating to rhythm, beat and time signature.
- Identifying and memorising the key terms and symbols presented: the different notes, rests, time signature, bar lines, double bar lines, tempo.
- Vocal performance of scores with duple, triple and quadruple time signatures, and analysis of the number of notes in a bar. The teacher should explain the meaning of the numbers in the time signature. For example:
 - 2 Number of beats in each bar
 - 4 Note value of each beat

Workbook



4. This is the first exercise in the Making Music section, where students practise musical notation. They read the instructions and draw the appropriate notes in the boxes.

Answers:

- Semibreve (♩)
- Crotchet (♪)
- Quaver (♫)

- Semiquaver (♪)
- Minim (♩)

5. Musical Maths. This activity invites students to engage with the difficult task of solving mathematical calculations when working with musical notation.

Answers:

$$\begin{array}{lcl} \text{c} = \dots 2 \dots & \text{c} = \dots 8 \dots & \\ \text{d} = \dots 2 \dots & \text{e} = \dots 2 \dots & \\ \text{f} = \dots 2 \dots & \text{f} = \dots 4 \dots & \\ \text{d} + \text{d} = \dots 4 \dots & & \end{array}$$

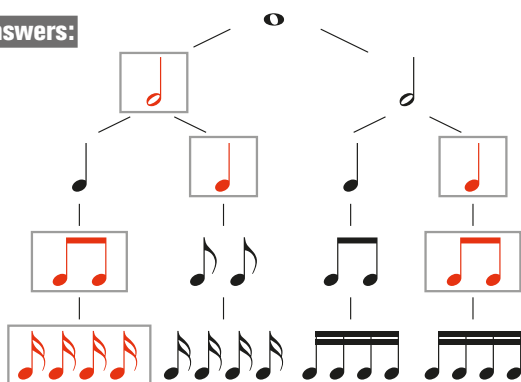
Mixed ability

Extra support

Teacher's Resource File: page 13, worksheet 1

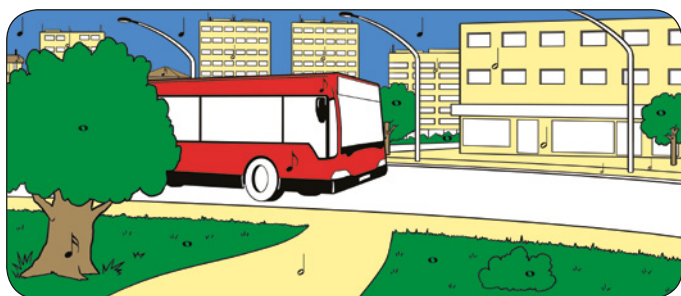
2. Students look at the scores and write the missing notes in the boxes.

Answers:



3. Students look at the illustration and colour in the different sections according to the colour coding for the different notes.

Answer:



Reading rhythms (page 4). Different exercises for reading musical rhythms to practise the use of musical notes and time signatures.

Extension activities

Teacher's Resource File: pages 31, worksheet 10

2. Students look at the score and add bar lines after studying the upper and lower numbers of the time signature.

Answers:



3. Students fill the bars with notes or rests so that the bar is complete.

Answers:

Students' own answers. Possible answer:



Making Music

Key Competences: CC, IE

The fourth page of the unit encourages students to take part in the processes of creating and performing music, either individually or in groups. Firstly, a score is presented for students to perform in order to practise the items of musical language which have already been studied: rhythm, time signatures and notation. Secondly, a new element of musical language is introduced as a basis for developing simple creative activities: the echo.

Materiales

- **Students' Book:** p. 9
- **Workbook:** page 6, activity 6
- **Teacher's Resource File:** page 13, worksheet 1; page 31, worksheet 10

Teaching suggestions

Performance

- *The Riddle Rap.* The students (with the teacher's help) recite the rhythmical rap presented on

page 9 of the Students' Book. It consists of some simple riddles (the answers being 'rain', 'wind' and 'the moon') which are presented in rhyme, composed in the time signatures of 2/4, 3/4 and 4/4, and which use crotchets, quavers and semiquavers.

- The students make sense of the score, using their knowledge of musical language to understand the rhythms, to rhythmically recite the text, and to stay in time with each other.
- The teacher draws the students' attention to the key symbols: time signature, bar lines, double bar lines and accents.
- Students perform *The Riddle Rap* again, changing the musical expression for the three different parts.

Creation

- The teacher presents the 'echo' form and the students read the definition in the Students' Book.
- Students practise the echo form following the teacher's lead. In turns, they use the improvised combinations of rhythms, sounds and body percussion, as outlined in the exercise.

Workbook

6. Students enact the rhythm circle as suggested. To do this, one of the students improvises a rhythm using his or her body, and the next student in the circle has to imitate this as an echo. Afterwards, this student improvises another rhythm. The third student continues the cycle, echoing the previous rhythms and adding his or her own. After completing the rhythm circle, the students write down the rhythm that they each created (in 4/4 time) in the designated space.

Answer:

Students' own answers.

Mixed ability

Extra support

Teacher's Resource File: page 13, worksheet 1

4. In this exercise, which is in the form of a puzzle, students should find the musical form studied in the Performance section above.

Answers:

- A. BEAT
- B. PERCUSSION
- C. RHYTHM
- D. CROTCHET

Hidden word: ECHO

Extension activities

Teacher's Resource File: page 31, worksheet 10

4. As an extension activity, students perform a rhythm which is then repeated by a classmate. Afterwards, they write down the rhythmical form as a transcription.

Answers:

Students' own answers.

The World of Instruments

Key Competences: CC, DC

The section dealing with the different families of musical instruments focuses on woodwind in this unit.

The listening exercises demonstrate the sounds of the different instruments.

Materials

- **Students' Book:** pages 10 and 11; 'Watch and Listen' section, page 116.
- **CD 1:** Track 5
- **Workbook:** page 7, activities 7 and 8
- **Teacher's Resource File:** page 13, worksheet 1; page 31, worksheet 10

Teaching suggestions

- Exploration of the students' existing knowledge, sharing what they already know about these instruments. Example questions: Have they ever heard one live? Or on a recording in their free time? Or at any point during their primary education? Do they know how to play one of the instruments? Do they know someone else who can play any of them?

- Reading the information in the Students' Book aloud.
- Study skills: emphasising the most important concepts and vocabulary.
- Watching the extracts from the video 'Musical Instruments', in which these instruments are featured. The students identify any new information presented in the extracts.
- Listening. In order to demonstrate the sound of these instruments, students listen to the work *Ionisation*, which was specifically composed for percussion instruments. The teacher presents the composer and the work in question.

The composer: Edgar Varèse (1883–1965)

Edgar Varèse was born in 1883 in Paris, where he spent the first years of his life. He moved to Turin with his parents in 1893. His father wanted him to study mathematics and engineering, but Varèse started studying music in 1900. Some years later, in Paris, he attended courses at the Schola Cantorum, where he was taught by Vincent d'Indy and Albert Roussel and where he met Debussy, Satie, Romain Rolland, Apollinaire and Cocteau, among others. He moved to Berlin in 1907, where he met Busoni and Richard Strauss. He was very interested in new instruments, especially electronic ones. After working as the conductor of various orchestras, he decided to move to the United States. In 1919 he founded the New Symphony Orchestra, a group which sought to popularise the works of contemporary musicians, and in 1921 he finished the work *Amériques*. However, in 1928 Varèse returned to Paris to modify this work and to include a new instrument in it - the ondes Martenot. A pioneer of modern music, in 1929 he decided to experiment with electronic instruments and developed a musical language with physical and mathematical dimensions. Among his early compositions, other highlights include: *Hyperprisme* (1923), for wind and percussion; *Octaedre* (1924), for wind and double bass; *Intégrales* (1926), for 11 wind and 16 percussion instruments; and *Arcana* (1927), for orchestra. He later composed *Density 21.5* (1936), for solo flute, and *Déserts* (1954), for percussion and magnetic tape, which was composed with alternating sections of acoustic instrumental music and electronic music. In 1955 *Déserts* was the first piece to be broadcast in stereo on French radio. In collaboration with Xenakis, he composed *Poème*

électronique to be performed in the Philips Pavilion at the Brussels World's Fair in 1958, a work which provoked much controversy in the artistic community. Varèse dedicated his last years to revising his early works. He received international recognition in his lifetime, receiving the Creative Arts Award from the University of Brandeis and the Koussevitzky International Recording Award.

The work: *Ionisation* (1931)

This is Varèse's most famous work. It was composed as an exploration of new sounds and of new methods for their creation. It has no melodic or rhythmic motifs: the instruments join together and separate in different combinations, and the beat is barely perceptible. The name of the piece refers to the 'ion' of physics, which is an atom or group of atoms with an electrical charge. The work *Ionisation* symbolises – with changing textures of sounds that have different strengths, timbres and rhythms – the continuous succession of ions and particles that appear, burn up and disappear. The work is performed by thirteen instrumentalists, who play forty-two instruments and two sirens. The instruments participate in thirteen different groupings or 'blocks'.

- The students listen to the work a number of times.
 - **First listen.** Students listen to the sequence of instruments while reading the information on pages 10 and 11.
 - **Second listen.** Students listen to the different blocks of sound.
 - **Third listen.** To distinguish the alternating effects of different timbres. Most of the instruments will probably be familiar to students, with the exception of the tenor drum, the snare drum and the tarole (small snare drum).
 - **Fourth listen.** Section 'Watch and Listen' (page 116). <http://www.youtube.com/watch?v=wClwaBuFOJA&hd=1>. This audio-visual recording was done on 20 November 2012. The performance, conducted by Susanna Mälkki, was with soloists from the Ensemble InterContemporain. The students should pay attention to the recording and do the following activities for all three stages of the exercise (before watching the video, while watching it, and after watching it).

- **Before watching:** students reflect on any prior knowledge regarding the work, such as the instruments or the musical form, and are encouraged to develop their sense of anticipation, interest and curiosity.
- **While watching:** this is an active viewing of the video, during which students should simultaneously respond to the questions, writing down their answers in their notebooks:

Answers:

1. b) There are a lot of changes in rhythm.
 2. The piano makes a percussive sound when the hammers hit the strings. It is used as a percussion instrument in this piece.
 3. Clapper (also called *whip* or *slapstick*)
 4. Students' own answers.
- **After watching:** the students are invited to engage in more in-depth activities, participating verbally or by writing in their notebooks.

Answers:

1. Ensemble InterContemporain (EIC) is a Parisian chamber orchestra based at the *Cité de la Musique* and the *IRCAM*, specialising in contemporary classical music. Founded in 1976 on the initiative of Pierre Boulez, it consists of a group of soloists who are able to play together with a highly varied combination of instruments, with more flexibility than traditional orchestras and with greater involvement of the instrumentalists.
2. Students' own answers.

Workbook

7. In this activity, the students read the information about the percussion instruments before categorising them according to the material they are made of and the sound that they make.

Answers:

- Metallophone: M, T
- Castanets: W, U
- Xylophone: W, T

- Triangle: M, U
- Vibraphone: M, T
- Gong: M, U
- Tubular bells: M, T
- Timpani: S, T

8. This activity is an exercise in auditory discrimination of the timbres of different instruments. It can be carried out in two ways. Firstly, if the classroom has these instruments, the teacher or a student can play them in the order indicated: the other students then identify and number the instruments according to the order in which they are played. The second option is to listen the recording of *Ionisation* again and follow the same procedure.

Answers:

1. snare drum
 2. cymbals
 3. timpani
- (The xylophone is not played)

Mixed ability

13 & 31

Extra support

Teacher's Resource File: pages 13 and 14, worksheet 1

5. Students look at the images of percussion instruments, write the names and colour them in.

Answers:

1. Timpani
2. Snare drum
3. Tubular bells
4. Cymbals
5. Xylophone
6. Vibraphone

6. Students look at the images of all the percussion instruments and categorise them according to whether they are made of wood, metal or skin. To do this, they should circle each one with a specific colour.

Answers:

- Brown: wood block, castanets, claves
- Green: metallophone, sleigh bells, triangle
- Yellow: hand drum, tambourine

Extension activities

Teacher's Resource File: pages 31, worksheet 10

5. Students read about the tenor drum, which is used in *Ionisation*, and they write a brief description of it.

Answer:

The tenor drum differs from the snare drum, because the former's cylindrical body is deeper and it does not have snares. The sound of the tenor drum is not as brilliant – it is heavier and more booming – and as a result it is not often used in orchestral music. The tenor drum is also sometimes referred to as the “military drum”, but this is not an accurate use of the term as a true military drum is higher in pitch than a tenor drum. Between the military drum, the tenor drum and snare drum, there is another medium-sized drum, which is commonly found in military bands and has a name of French origin – the *tarole*. This is a drum which can be adjusted with screws and which has a snare (two strings). The modern snare drum dates from the 19th century. With the “double snare drum” the tension of the skin is achieved by rods, which are adjusted by thumb nuts (screws).

6. For this activity, students produce a brief report about popular percussion instruments in their region.
- Students can also see another recording of *Ionisation*, this time conducted by Pierre Boulez, at: <http://www.youtube.com/watch?v=TSutMsLX2s&list=PLBFED5EC1FBF75E1F&hd=1>

Orchestral Ensemble

Key Competences: SCC, CC

On this page students are invited to perform a simple orchestral piece together. In this first unit, the activity involves reading a score for body percussion.

Materials

- 👉 **Students' Book:** page 12

Teaching suggestions

- Following the teacher's introduction and demonstration of the performance, the students experiment with the possibilities of making different sounds using different parts of the body: snapping fingers, clapping, knee slapping and stamping.
- The teacher presents the different body sounds as a means of expression, as well as the specific qualities of each one in terms of intensity, pitch and duration.

Desk Rap and Palpirosas

- Pay attention to the symbols and notes in the score, focusing in particular on the meaning of the note stems: if the stem points upwards from right side of the note head, the sound is made with the right hand or foot; if the stem points downwards from the left side of the note head, the sound is made with the left hand or foot. If the stems point both upwards and downwards, then both right and left actions are performed.
- Students learn the rhythm by following the score, line by line. They first do a rhythmic-verbal reading of the score with the syllables *tip, tap, rap* in order to prepare for a performance with body percussion. In the first exercise, the percussion is carried out by tapping a desk with the hands; in the second, in contrast, students perform each bar with a different ‘instrument’.
- Perform the piece after dividing the students into four groups, so that each group focuses on a different form of body percussion.
- Students improvise rhythms and sounds in turns using body percussion.
- Memory games with different rhythm patterns.

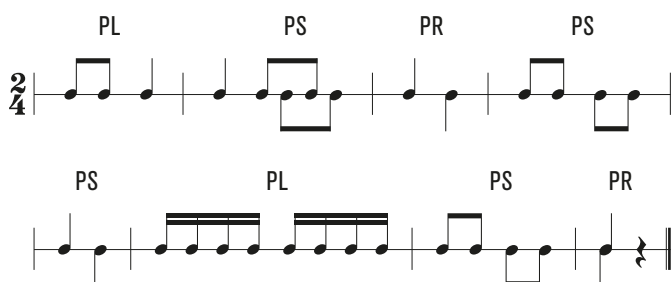
Mixed ability

Extra support

The students perform the steps above in their own way and more slowly if necessary.

Extension activities

Performance of the piece *Palpirosas*, freely modifying each of the timbres. For example:



13

Voice and Song

Key Competences: MSTC, IE

This page presents the voice as the primary instrument of expression and music. The aim is for students to understand the differences between the speaking voice and the singing voice, and for them to perform a song in unison, developing their articulation and vocalisation skills.

Materials

- ➔ **Students Book:** page 13
- ➔ **CD 1:** Tracks 6 and 7
- ➔ **Teacher's Resource File:** page 14, worksheet 1; page 32, worksheet 10

Teaching suggestions

- Students read the information on page 13 of the Students' Book, with the teacher adding brief comments. Starting with the idea of the voice as the primary instrument of expression and music, it is important to highlight how normal speaking differs from singing with respect to the qualities of sound which the students have studied in this unit. As well as those identified in the Students' Book, the teacher should mention the concept of "range". With speaking, we only use about a fifth of our range in comparison to singing. When singing, we have a much greater range, which is about one and half octaves, though this depends on the person's voice and the music being sung. Keeping in tune is also a fundamental aspect of singing.

- Vocalisation activities and a vocal warm up:
 - Relaxation of the different parts of the body involved in breathing.
 - Alignment of posture, with an upright position for singing.
 - Exercises for pulmonary breathing, abdominal breathing and costoabdominal focusing on their breathing; listening carefully in order to maintain intonation and to produce a clear and full sound.
 - The students sing the song.
 - The instrumental accompaniment (Track 7) can be played to help the performance of the song.

Mixed ability

14 & 32

Extra support

Teacher's Resource File: pages 14, worksheet 1

7. In this activity, the students respond with T or F depending on whether or not they think the statements are true or false.

Answers:

a) F b) F c) T d) F

Extension activities

Teacher's Resource File: pages 32, worksheet 10

7. For this activity students complete a brief text about singing by writing the missing words.

Answers:

- pitch
- articulated
- in tune

Performance of the song *Siyahamba* by following the score on page 49 (Musical scores).

Listening

Key Competences: CC, LLC

This section aims to engage the students in an active listening exercise. While learning about the overture to an opera, they will also become aware of the musical form and of the constant rhythm of

the beat. The teaching method involves following a musicogram while simultaneously following the beat of the music with percussion instruments found in the classroom: tambourine, cymbals, rattle, triangle, claves and hand drum.

Materials

- ➔ **Students' Book:** page 14
- ➔ **CD 1:** Track 8
- ➔ **Teacher's Resource File:** pages 14, worksheet 1; page 32, worksheet 10

Teaching suggestions

- Reading the information in the text.
- Listening to the music several times. The first and second times involve only some fragments of the music.
 - **First listening.** The students say whether or not they know the work, when and where they have heard it, what they think of it, the sensations it gives them, etc.
 - **Second listening.** The teacher gives the students a brief introduction to the composer and to the work, before the students read the information in the Students' Book.

The composer

Georges Bizet (Paris, 1838-Bougival, 1875) was immersed in music from the start of life as his father was a singing teacher and his mother was a pianist. Although he is now considered to be one of the most important composers of his time, his contemporaries were not able to appreciate his innovations, the richness of his orchestral writing or his talent for drama. In fact, Bizet's operas were not successful during his lifetime, and his now world-famous opera *Carmen* did not triumph until it was performed in Vienna in 1875, six months after his death. Other works by the composer include two symphonies, a *suite*, piano pieces, choral works and songs, as well as his fourteen operas, among which *The Pearl Fishers* (1862-1863) and *The Girl from Arles* (1872) stand out in particular.

The work

Carmen is a comic opera in four acts. As already mentioned, it did not achieve immediate success when it was premiered, although it has been said that Brahms himself went to thirteen consecutive performances.

The story is set in Seville in 1820. Carmen, the beautiful cigarette maker, courts Don José, the brigadier. When Carmen becomes embroiled in an argument with some other cigarette makers, the brigadier lets her escape – an act for which he is sent to prison. After a duel with his superior, Don José is forced to flee to the mountains with Carmen and a group of smugglers. But Carmen ends up rejecting him when she falls in love with the famous bullfighter Escamillo. Don José, now desperate, stabs Carmen to death, next to the very bullring where the bullfighter has triumphed. This fragment is the overture – or prelude – and has the rhythm of a march.

- **Third listen.** The students look at the images, listen to the music and join in with percussion instruments. In the musicogram, each musical theme is represented by a different colour and each dot is a beat. The students perform with the instruments as illustrated, following the rhythm of the beat. Make sure that the tambourine and the sleigh bell are also struck, with the instrument being moved in the direction indicated.
- **Fourth listen.** 'Watch and Listen', page 116. Section 'And don't miss...' Video at: <http://www.youtube.com/watch?v=vpUJ4qqV-I> Finally, students could watch the 'Overture' to *Carmen* by Bizet as performed by the Orchestra of the Royal Opera House, conducted by Zubin Mehta during the opera's performance at the Royal Opera House at Covent Garden, in London, on the 1st of January in 1991. In particular, they can observe the position of the orchestra, the instruments that are played and the conductor's movements.

Mixed ability



Extra support

Teacher's Resource File: pages 14, worksheet 1

8. The students listen again to the music while they write the story of *Carmen* in their own words.

Extension activities

Teacher's Resource File: pages 32, worksheet 10

8. The students look for another extract from the opera *Carmen* called 'La Habanera' and they comment on it briefly.

Answer:

The extract is from a scene in the first act and in which the main character, Carmen, sings while accompanied by chorus and orchestra. Her song has the rhythm of a *habanera*, a kind of popular Cuban dance which arrived in Spain in the 19th century.

15

Cinema Notes

Key Competences: DC, CC

This section is dedicated to cinematic music, aspects of which are presented together with the score of a soundtrack arranged for performance on school instruments. This first unit focuses on how music and sound help to define a film scene, and the aim is that students create their own musical settings using classroom instruments.

Materials

- **Students' Book:** page 15
- **Teacher's Resource File:** page 14, worksheet 1; page 32, worksheet 10

Teaching suggestions

- Reading the content in the Students' Book, either silently or aloud.
- The teacher divides the students into groups, each group with a maximum of six.
- Each group chooses a scene from a film. The scene should lend itself to a variety of sounds.
- Each group then sets the narrative to sound, using sound effects or musical sounds. Students can use the sounds suggested on this page, or they can create others. The task proceeds in the following stages:
 1. Choose the sounds and special effects.
 2. Organise and order the sounds.
 3. Perform the sounds while watching the images.
 4. Record the sounds.

Mixed ability

Extra support

Teacher's Resource File: pages 14, worksheet 1

9. After completing the activity which focuses on the soundtrack, students fill in this section. They describe the sound effects that have been created, how they were produced, and they evaluate the musical settings of the other groups in the class.

Answers:

Students' own answers.

Extension activities

Teacher's Resource File: pages 32, worksheet 10

9. The students read the text and complete the missing words by choosing from the ones provided.

Answers:

- | | |
|------------|------------|
| a. High | e. Noise |
| b. sound | f. Silence |
| c. rhythms | i. louder |
| d. Fast | |

16

Dance

Key Competences: LLC, IE

Students are invited to do a dance activity. This is based on an individual choreography with a sequence of movements and gestures (either staying in one place or moving) while following a common beat or the rhythms indicated. The tempo of the music is not too fast, making it easier for students to learn the different movements.

Materials

- **Students' Book:** page 16
- **CD 1:** Track 9

Teaching suggestions

- The students listen to the recording, accompanying it with free use of body percussion.

- Students learn the choreography: first by imitating the teacher and then by looking at the illustrations on page 16. The choreography is repeated for as long as the music plays.

Choreography

- **Source:** *Ragtime Dance* by Scott Joplin
- **Musical form:** AAAA
- **Choreographic adaptation:** Pilar Pascual

Movements

- Hands slap thighs, with both legs slightly separated.
- Clap, with feet together.
- Right hand taps right shoulder, while left elbow hangs straight down against body.
- Left hand taps right shoulder.
- Arms and hands are raised with palms facing upwards, as if carrying a tray above the head.
- Step to the right, while both arms swing to the right.
- Step to the left, while both arms swing to the left.
- Click fingers, with feet together.
- Right hand slaps right thigh.
- Left hand slaps left thigh.
- With feet together, elbows are doubled so that forearms are crossed in front of chest, with hands covering the face.

Score for body percussion

Movement	1	2	3	4	1	2	2	3	4	5
Rhythm										
Movement	6	2	6	1	7	8	8	7	8	
Rhythm										
Movement	9	10	11	9	10	2	6	7	6	7
Rhythm										
Movement	1	2	3	4	1	2	2	3	4	5
Rhythm										

Mixed ability

Extra support

Repeating the choreography, but this time playing minors with a classmate.

Extension activities

Developing the choreography with two pairs of students to form a group of four, with one pair sitting opposite the other.

Summary Da Capo

Key Competences: LC, IE

This section aims to review the content of the first unit and to evaluate how well students have assimilated their learning.

Materials

- **Students' Book:** page 17
- **Test Your Knowledge:** self-evaluation activity, Student's Book page 125
- **Progress sheet for first term:** (see page 229)

Teaching suggestions

- Students read page 17, which contains a summary of the unit's contents arranged in schematic form. First, the most relevant aspects are presented and are organised in the following sections: Music in Context, The Language of Music, Musical Instruments, Voice and Song, and Cinema Notes.
- Students do the test for this unit (see page 125 of the Students' Book).

Answers:

- d) None of the above
 - Membranophones
 - T
- On the progress sheet for the first term (see page 229), different evaluation criteria are outlined according to learning points. The teacher can make a note of each student's individual progress.