Professional Master's Degree

Didactics and Pedagogy in Music Education

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Professional Master's Degree

Didactics and Pedagogy in Music Education

Course Modality: **Online**
Duration: **12 months**
Certificate: **TECH Technological University**
Official Nº of hours: **1,500 h.**
Website: **www.techtitute.com/in/educacion/professional-master-degree/master-didactics-pedagogy-music-education**

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01

Introduction

Music is one of the most enriching human expressions, as it allows us to transmit emotions and sensations that other languages or codes cannot. Not only do we communicate through music, but we can also acquire values and attitudes and learn to channel feelings that appear in different situations of our lives.

This Professional Master's Degree in Didactics and Pedagogy in Music Education will give you confidence to pursue your occupation, which will help you grow both personally and professionally"

Therefore, music teaching should not only be reduced to a matter of internalizing contents, it also requires trained and specialized teachers or professors in each and every one of the dimensions involved in musical learning.

This educational initiative allows professionals in the field to increase their capacity for success, which results in better practice and performance that will have a direct and positive impact on students, as well as on music as a subject of study, thereby benefiting society as a whole.

The program offers a comprehensive vision of music education in all its dimensions, providing tools, experiences and advances in this field, all of which have been endorsed by the teachers of this program. This way, students will learn from the faculty's professional experience and knowledge, which makes this program more effective and accurate. In addition, it is important to highlight that, although there is training on music didactics, there is no course that offers a multidimensional approach to musical learning, in which not only elements related to the content are studied, but where importance is also given to the figure of the learner and their educational, personal, social and intellectual characteristics and needs.

The different modules are taught in independent sessions and follow a primarily practical approach backed by the necessary theoretical fundamentals. All TECH Master's Degree teachers have extensive experience working with people of all ages and from diverse socio-familial and educational contexts. Also, the approach to musical learning in this course has been formulated to integrate educational, personal, social and group aspects.

In addition to training students in Music Education and in the educational environment, it will also facilitate their insertion in the labor market, due to the great demand for this type of specialized professional within the formal education system as well as in the non-formal sector (private music schools or music groups). For those students who are already working in this field, it will bring better positioning and increased likelihood of promotion or recognition in the workplace.

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

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

Update your knowledge through the Professional Master's Degree in Didactics and Pedagogy in Music Education"

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

Increase your decision-making confidence by updating your knowledge through this master's degree.

Take this opportunity to learn about the latest advances in Didactics and Pedagogy in Music Education and improve the education that your students will receive.

The teaching staff includes professionals from the field of Music Education Didactics and Pedagogy who bring their experience to this program, as well as renowned specialists belonging to leading societies and prestigious universities.

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

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different practical problems addressed during the course. For this, the professional will be assisted by an innovative interactive video system designed by recognized experts in the field of Didactics and Pedagogy in Music Education with extensive teaching experience.

02

Objectives

The program in Didactics and Pedagogy in Music Education is oriented toward enhancing the performance of professionals dedicated to working in music education with children and adolescents.

This program is designed for you to update your knowledge in Didactics and Pedagogy in Music Education with the use of the latest educational technology, helping you to make decisions and monitor students with quality and confidence"

General Objectives

- Train students to teach music
- Introduce students to the main characteristics of music education
- Show students the main tools for working in the music classroom
- Train students in the use of techniques and strategies for musical intervention in different environments: formal and out-of-school settings
- Develop, in students, the capacity to elaborate their own methodology and work system
- Show students the importance of being able to appreciate the multidimensionality of music education
- Consolidate innovation and the application of new technologies as a central and useful element in the educational process

Take this opportunity to learn about the latest advances in Didactics and Pedagogy in Music Education and improve training for your students"

Specific Objectives

- Identify the characteristics of the current music teaching and learning process
- Differentiate among the roles played by different educational agents
- Refresh the theoretical bases of the learning process in individuals
- Explore the possible routes to achieving quality education
- Learn about the role of music education in today's world
- Learn the scientific and psychological foundations of music teaching
- Interpret the different pedagogical models used for music teaching
- Outline the educational challenges of the present and the objectives of a 21st century school
- Understand inclusive education and attention to diversity as fundamental rights in music
- Differentiate musical learning through different evolutionary stages
- Understand the structure of the educational system and how educational projects and plans related to music are developed
- Understand the fundamentals of curricular organization both as a topic for educators as well as at classroom level
- Understand the role of music teachers and professors as well as their skills and abilities
- Analyze the historical background and evolution of musical learning
- Compare the evolution of the concept of music education in the international framework with that of your own country
- Offer a critical view of the different tendencies in musical education
- Justify current music teaching methodologies
- Understand the urgent need for specific teacher training in music

- Be familiar with different existing music education centers
- Identify the educational needs of music students
- Demonstrate the need to initiate musical learning at early stages of development
- Know the characteristics of infant and primary school stages
- Case studies in musical training
- Analyze the importance of learning styles in music students
- Analyze the different models that explain learning styles
- Offer a comparative view of the different tendencies in music education
- Plan educational actions and precise orientations to favor the development of each learning style
- Discuss the consideration of learning styles and their repercussion in the different educational stages
- Propose intervention strategies and music education projects
- Apply instruments and tools in musical learning
- Organize teacher decision-making
- Propose specific lines of action for the practice of music
- Be familiar with the neuropsychological fundamentals of music
- Understand the contributions of neuropsychology to music education
- Review educational practices
- Justify the importance of musical language in the educational process
- Discuss the importance of emotions in the learning process
- Describe the advantages of playing with music and of motor activity in the learning process
- Apply cognitive strategies to one's own learning process, as well as in teaching
- Critique myths and misconceptions about music education
- Critique reference manuals and their applicability to the area of music education
- Understand musical creativity as a necessary tool in the integral development of an individual
- Identify successful educational experience, based on the analysis of cases
- Learn about musical intervention and the improvement of self-esteem and self-knowledge in the individual
- Analyze music as a tool to resolve conflicts
- Learn about the dimensions in musical training
- Apply emotional management and social skills techniques oriented to educational practice
- Review strategies of emotional intelligence as applied to musical intervention
- Critique teacher training plans
- Propose innovative teacher training plans adjusted to current knowledge
- Review current curricular organization for music in the different educational stages
- Organize emotional management activities as applied to the classroom
- Understand the importance of student motivation in the learning process
- Know the importance of emotional intelligence applied to the classroom and the different emotional education models
- Acquire teaching skills to address student demotivation in the music classroom
- Value the use of personal learning environments and tools used to favor metacognition

03

Skills

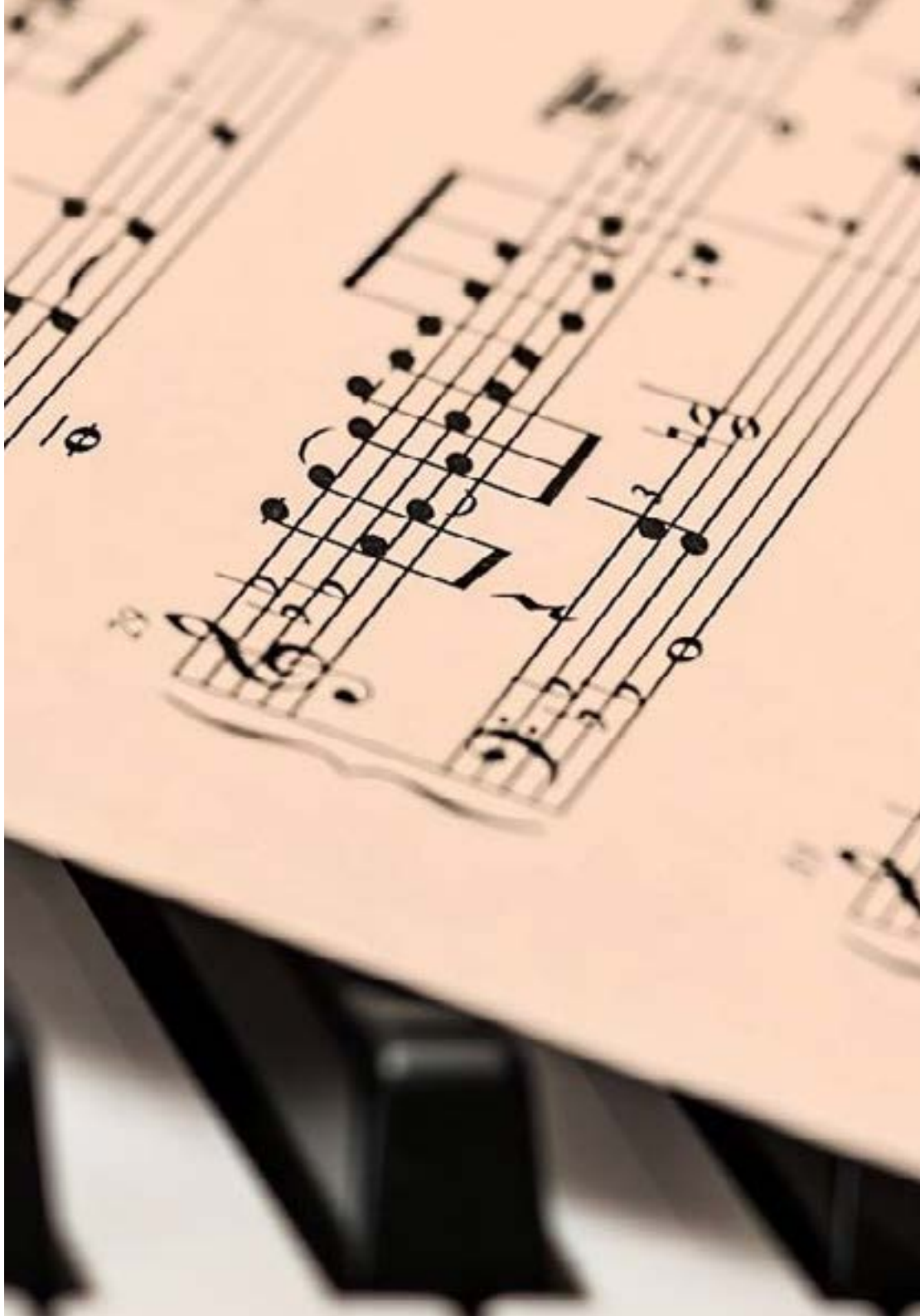
After passing the evaluations for the Professional Master's Degree in Didactics and Pedagogy in Music Education, the professional will have acquired the professional skills to deliver quality and up-to-date practice based on the most recent tendencies.

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

General Skills

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

This program will allow you to learn in a theoretical and practical way, through virtual learning systems, to develop your work with total guarantees of success"



Specific Skills

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

04

Course Management

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

Learn the latest advances in procedures in Music Education Didactics and Pedagogy from leading professionals"

Management

Mr. Atencia Micó, Óscar

- Pedagogue
- Director of the Instituto Valenciano de Altas Capacidades (Valencian Institute of High Capacities)
- President of Acel Formación

Professors

Mr. García, José Antonio
- IES Pare Arques, Professor

Ms. Gisbert Caudeli, Vicenta
- La Laguna University, Tenerife
- Secretary of the Center for University Studies for Diversity Education

Ms. Igual Pérez, María José
- Professional Conservatory of Music of Alicante "Guitarrista José Tomás"
- Violin Professor

Mr. Mira Tomás, Josep
- Madrid Musical
- Web support and sales Product specialist

Ms. Moya Pastor, Maria Luisa
- Music educator, collaborator teacher for Master's Degree in Music Education

Mr. Notario Pardo, Francisco
- Music educator, collaborator teacher for Master's Degree in Music Education

Mr. Palaces, Francisco
- Music educator, collaborator teacher for Master's Degree in Music Education

Ms. Villegas Puerto, Ana
- IES Gabriel y Galán
- Secondary Education Teacher

05

Structure and Content

The course syllabus has been designed by a team of professionals from the best educational centers, universities, and companies in the country, who are aware of the relevance of training to provide education and guidance to students or apply strategies in the world of business. In addition, they are committed to quality teaching through new educational technologies.

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

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

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

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

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

1.4. Primary and Secondary Socialization
- 1.4.1. Process of Primary Socialization
- 1.4.2. Process of Secondary Socialization
- 1.4.3. Other Socialization Process Theories: Tertiary Socialization

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

1.6. The Life Cycle and its Relation to the Socialization Process
- 1.6.1. Infancy
- 1.6.2. Childhood
- 1.6.3. Adolescence
- 1.6.4. Adulthood
- 1.6.5. Old Age

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

1.8. The Socialization Process and its Relation to Music
- 1.8.1. Introduction
- 1.8.2. Managing these Foundations for the Acquisition of Musical Knowledge

Module 2. Child Psychology, Music and Personal Motivation

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

2.2. Concept of Psychology
- 2.2.1. Main Tendencies in Psychology
- 2.2.2. Areas of Specialization in Psychology

2.3. Developmental Psychology
- 2.3.1. Definition of Development
- 2.3.2. The Brain and Cognitive Development
- 2.3.3. Piaget and Vygotsky as Points of Reference in Social Psychology

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

2.5. Psychology and its Relationship with Musical Learning
- 2.5.1. The 1980s as a Point of Departure
- 2.5.2. Phylogenetic Movement
- 2.5.3. Ontogenetic Studies
- 2.5.4. Aesthetic Comprehension
- 2.5.5. Acquisition of the Symbolic Function
- 2.5.6. Theory of Enculturation and Training
- 2.5.7. Neuroscience and Emotional Intelligence

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

2.7. Motivation and its Relationship with Music
- 2.7.1. Introduction
- 2.7.2. How to Motivate the Music Student

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

3.1. Introduction
- 3.1.1. Objectives
- 3.1.2. Importance of this Module in this Program
- 3.1.3. Its Audience
- 3.1.4. Contents
- 3.1.5. Methodology

3.2. Bases and Fundamentals of Musical Learning
- 3.2.1. Main Teaching Tendencies - 20th Century to Present Day
  - 3.2.1.1. Introduction to The Dalcroze Method
  - 3.2.1.2. Introduction to The Kodaly Method
  - 3.2.1.3. Introduction to The Willems Method
  - 3.2.1.4. Introduction to The Orff Method
  - 3.2.1.5. Introduction to The Suzuki Method
- 3.2.2. Pedagogical Bases for the Early Stages of Learning Music
  - 3.2.2.1. Towards a New Approach to Work: Cooperative Learning
  - 3.2.2.2. Benefits of Learning Music

3.3. When Can one Start Learning Music?
- 3.3.1. General Considerations
  - 3.3.1.1. Importance of the Family Environment
  - 3.3.1.2. Child Prodigies
  - 3.3.1.3. Learning an Instrument
    - 3.3.1.3.1. Wind Instruments
    - 3.3.1.3.2. String Instruments
    - 3.3.1.3.3. Percussion Instruments
  - 3.3.1.4. Music Therapy as an Activity Prior to Formal Learning

3.4. Early Childhood Education and Music Learning
- 3.4.1. Basic Characteristics of the Early Childhood Stage
- 3.4.2. Integration of Music Studies in the Early Childhood Stage
- 3.4.3. Main Methodological Considerations

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

3.6. Benefits of Music Learning in Secondary Education
- 3.6.1. Basic Characteristics of Secondary Education
- 3.6. 2 Integration of Music Studies in Secondary Education
- 3.6.3. Main Methodological Considerations
- 3.6.4. Contribution of Musical Learning at this Stage

3.7. Music: Adult Education
- 3.7.1. General Considerations
- 3.7.2. Characteristics of this Type of Learning
  - 3.7.2.1. Operation of the Brain in Learning
  - 3.7.2.2. Possible Obstacles
- 3.7.3. Music Schools as the Main Educational Institutions in Adult Education
- 3.7.4. The Teacher as a Guide in Adult Learning

3.8. Learning Music in Later Life: Characteristics of the Evolutionary Stage and Its Relationship to Learning
- 3.8.1. General Considerations
- 3.8.2. Main Methodological Lines
- 3.8.3. Proposals for Vocal Education
- 3.8.4. Proposals for Auditory Education
- 3.8.5. Music Therapy as a Source of Well-Being
- 3.8.6. Proposals for Rhythmic Education

Module 4. Music Teacher Training

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

4.2. Vocation as a Core Component of Music Education
- 4.2.1. Teaching as a Vocation
- 4.2.2. Basic Features
- 4.2.3. Personal Fulfillment

4.3. Teaching Skills
- 4.3.1. Fundamentals of Didactics in Music Education
- 4.3.2. Didactics of Musical Language
  - 4.3.2.1. Voice and Canthus
  - 4.3.2.2. Practicing an Instrument
  - 4.3.2.3. Dance
- 4.3.3. Applications of ICT
- 4.3.4. Research and Teaching
- 4.3.5. Syllabus Guidelines
- 4.3.6. Music Teaching Models

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

4.5. Profile of the Music Teacher
- 4.5.1. The Teacher in the Early Infancy Stage
- 4.5.2. The Primary Level Teacher
- 4.5.3. The Secondary Level Teacher
- 4.5.4. The Conservatory Professor
- 4.5.5. Music Schools Non-Formal Training

4.6. Current Approaches to Teacher Training
- 4.6.1. The Educational Value of Music
- 4.6.2. Specialist Teacher Training
- 4.6.3. Professional Competencies

4.7. Importance of Quality in the Teacher Education Process
- 4.7.1. Introduction

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

4.9. Continuous Training of Music Teachers
- 4.9.1. Introduction
- 4.9.2. Continuous Training Modalities
  - 4.9.2.1. Modalities of Continuous Education Activities
  - 4.9.2.2. Types of Continuous Education Activities
  - 4.9.2.3. ICT
- 4.9.3. Initial and Continuous Education for Music Teachers

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

Module 5. Music Didactics

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

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

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

5.4. Musical Play as a Learning Activity
- 5.4.1. What is Play?
- 5.4.2. Characteristics of Play
- 5.4.3. Benefits of Play
- 5.4.4. Musical Play
  - 5.4.4.1. Resources for Musical Play

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

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

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

Module 6. Resource Materials for Teaching Music

6.1. Introduction
- 6.1.1. The Shift from Analog to Digital
- 6.1.2. Open Educational Resources as a Basis for Student Equality
- 6.1.3. Education for All and its Relation to New Technologies
- 6.1.4. Some OER-Based Educational Models
  - 6.1.4.1. Open Learn (United Kingdom)
  - 6.1.4.2. The OpenCourseWare Worldwide Consortium (OCW)
  - 6.1.4.3. Digital Educational Platforms
  - 6.1.4.4. Open Materials for University Staff Training in ELearning and Learning Object Repositories
  - 6.1.4.5. Open E-Learning Content Observatory Services
- 6.1.5. Music Learning Materials and Resources

6.2. Music Learning Materials
- 6.2.1. Features of Music Learning Materials
- 6.2.2. Types of Material

6.3. Non-Musical Resources
- 6.3.1. Main Material Resources Not Related to Music
- 6.3.2. Use of New Technologies for Learning Music
  - 6.3.2.1. Some Technological Resources
    - 6.3.2.1.1. Digital Tablets
    - 6.3.2.1.2. Computers
    - 6.3.2.1.3. Web Applications and Resources

6.4. Music Teaching Resources
- 6.4.1. Main Teaching Resources
- 6.4.2. Musical Instruments in the Classroom
- 6.4.3. Musicograms in Early Childhood and Primary Education
  - 6.4.3.1. Characteristics of the Musicogram
- 6.4.4. Songbooks
  - 6.4.4.1. Main Features of Songbooks
  - 6.4.4.2. Folk Songs
  - 6.4.4.3. The Importance of Culture in Music Education

6.5. Resources for Learning Dance and Ballet
- 6.5.1. The Importance of Dance and Ballet for Learning Music
- 6.5.2. Main Teaching Resources
  - 6.5.2.1. Adaptation of the Classroom to the Learning of Dance and Ballet

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

6.7. The Importance of Audiovisual Material for Learning Music
- 6.7.1. Digital Whiteboards as a Tool for Learning Music
- 6.7.2. Audiovisual Resources

Module 7. Fundamentals of Musical Composition for Schools

7.1. Introduction to Musical Composition
- 7.1.1. Components of Composition

7.2. Fundamentals of Musical Composition
- 7.2.1. Construction of the Antecedent
- 7.2.2. Construction of Simple Themes
  - 7.2.2.1. The Concept of Form
  - 7.2.2.2. Phrasing
    - 7.2.2.2.1. Beginning of Phrase
    - 7.2.2.2.2. End of Phrase
  - 7.2.2.3. The Motif or Leitmotif of a Work
  - 7.2.2.4. Linking of Motifs
- 7.2.3. Accompaniment
- 7.2.4. Melody and Theme
  - 7.2.4.1. The Vocal Melody
  - 7.2.4.2. The Instrumental Melody
- 7.2.5. Smaller Forms
- 7.2.6. Greater Forms

7.3. Importance of Composition in the Teaching Profession
- 7.3.1. Application of Musical Composition in Education
- 7.3.2. Musical Composition in Primary and Secondary Education

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

Module 8. Instrumentation for Music Education

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

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

8.3. Aspects Specific to Instrumentation
- 8.3.1. Musical Tone and Timbre
  - 8.3.1.1. Instrument Tessitura or Range
- 8.3.2. Chords
  - 8.3.2.1. Construction
  - 8.3.2.2. Tonal Functions

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

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

8.6. Musical Instrumentation for the Baroque Flute
- 8.6.1. Types of Flutes
  - 8.6.1.1. Flutes in Folklore
  - 8.6.1.2. The Baroque Flute

8.7. Percussion Instruments in the Classroom
- 8.7.1. The Orff Family
  - 8.7.1.1. Uses
  - 8.7.1.2. Correct Positions for Playing an Instrument
- 8.7.2. Small Percussion Instruments
  - 8.7.2.1. Playing Techniques

8.8. Instrumentation for Reed Instruments
- 8.8.1. Types of Drumsticks/Mallets
  - 8.8.1.1. Uses
  - 8.8.1.2. Sonorities
- 8.8.2. Chord Use
  - 8.8.2.1. 2 Drumsticks/Mallets
  - 8.8.2.1. 3 Drumsticks/Mallets
- 8.8.3. Melodic Function
  - 8.8.3.1. Introductory Exercises
  - 8.8.3.2. Striking Techniques and Expressiveness

8.9. Review of Content Covered
- 8.9.1. Adapting Classroom Instruments
- 8.9.2. Important Factors in Classroom Didactics

Module 9. History of Music Teaching

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

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

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

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

Module 10. Evaluation of Music Students

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

10.2. Evaluations in Music
- 10.2.1. Preliminary Considerations
- 10.2.2. Principal Definitions of the Evaluation Process
- 10.2.3. Features of an Evaluation
- 10.2.4. Role of Evaluation in the Teaching-Learning Process

10.3. What should be Evaluated in Music?
- 10.3.1. Knowledge
- 10.3.2. Skills
- 10.3.3. Skills

10.4. Pre-Evaluation Guidelines and Criteria
- 10.4.1. Functions of an Evaluation
- 10.4.2. Didactic Programming
  - 10.4.2.1. What is Didactic Programming?
- 10.4.3. Why Program in Advance?

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

10.6. Music Evaluation as Applied to New Technologies
- 10.6.1. Kahoot and Other Virtual Assessment Resources

Module 11. New Technologies Applied to Music Education

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

11.2. What are ICTs?
- 11.2.1. Definition
- 11.2.2. Concept Evaluation

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

11.4. Internet and its Relationship with Musical Learning
- 11.4.1. Introduction
- 11.4.2. Learning Music on the Web

11.5. Benefits of ICTs to Learn Music
- 11.5.1. Characteristics of ICT
- 11.5.2. Main Benefits of Learning Music

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

11.7. Risks Associated with the Use of ICTs: Techno-Addictions in Children and Young People
- 11.7.1. What is an Addiction?
- 11.7.2. Techno-Addiction
- 11.7.3. Intervention in Cases of Techno-Addiction

Module 12. Music as an Alternative Therapy: Music Therapy

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

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

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

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

12.5. Main Tendencies in Music Therapy
- 12.5.1. Introduction
- 12.5.2. The Benenzon Method

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

12.7. Music Therapy in Childhood and Juvenile Disorders
- 12.7.1. Music Therapy and Asperger Syndrome
- 12.7.2. Music Therapy and ADHD
- 12.7.3. Music Therapy and Down Syndrome

12.8. Primary and Secondary Education and its relation to Music Therapy
- 12.8.1. Music Therapy in Primary Education
- 12.8.2. Music Therapy in Secondary Education

06

Methodology

This training program offers a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

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

At TECH Education School we use the Case Method

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

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

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

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

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

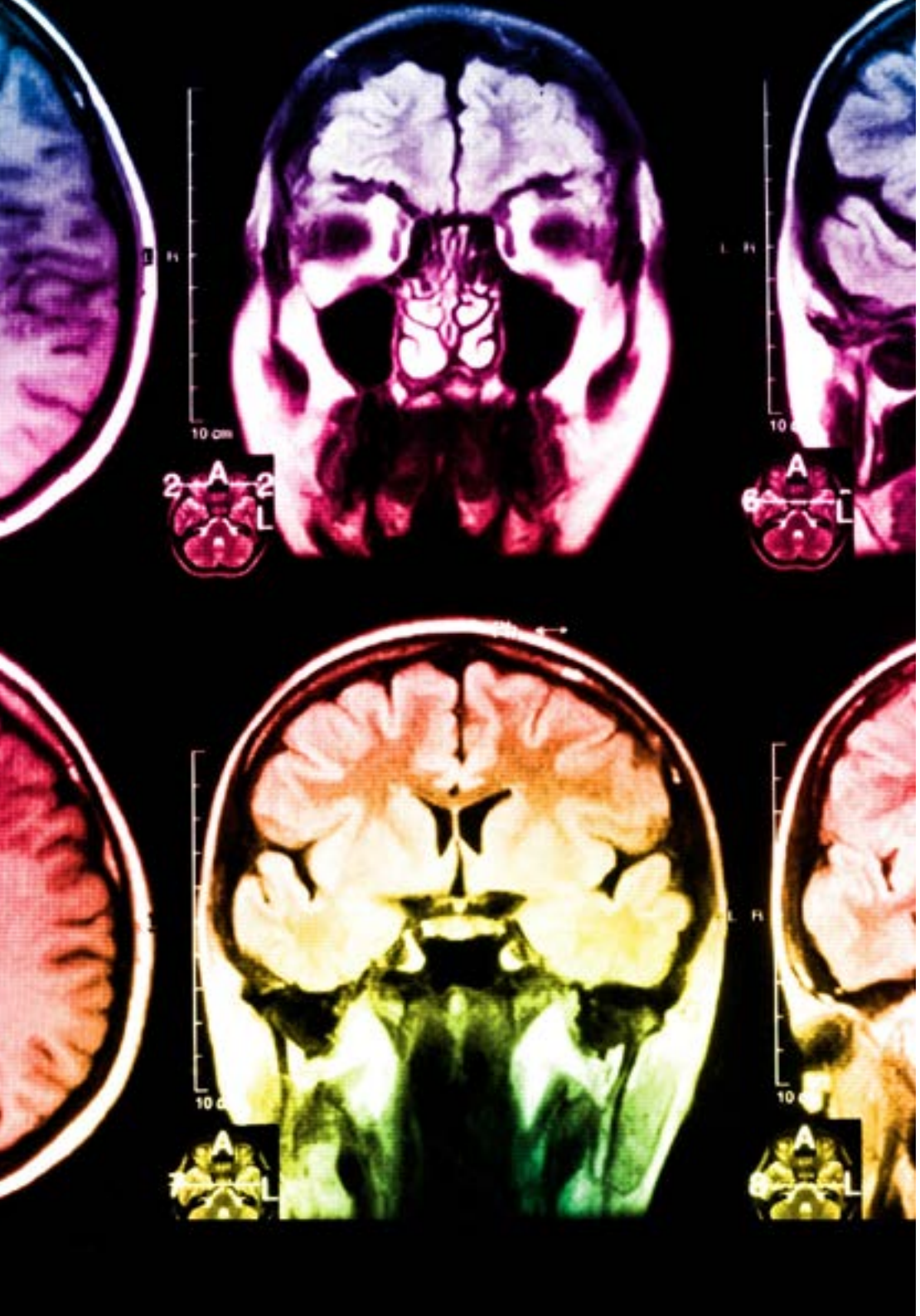
1. Educators who follow this method not only grasp concepts, but also develop their mental capacity, by evaluating real situations and applying their knowledge.
2. The learning process is solidly focused on practical skills that allow educators to better integrate the knowledge into daily practice.
3.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

Relearning Methodology

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

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

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



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

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

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

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

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

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

Study Material

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

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

Educational Techniques and Procedures on Video

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

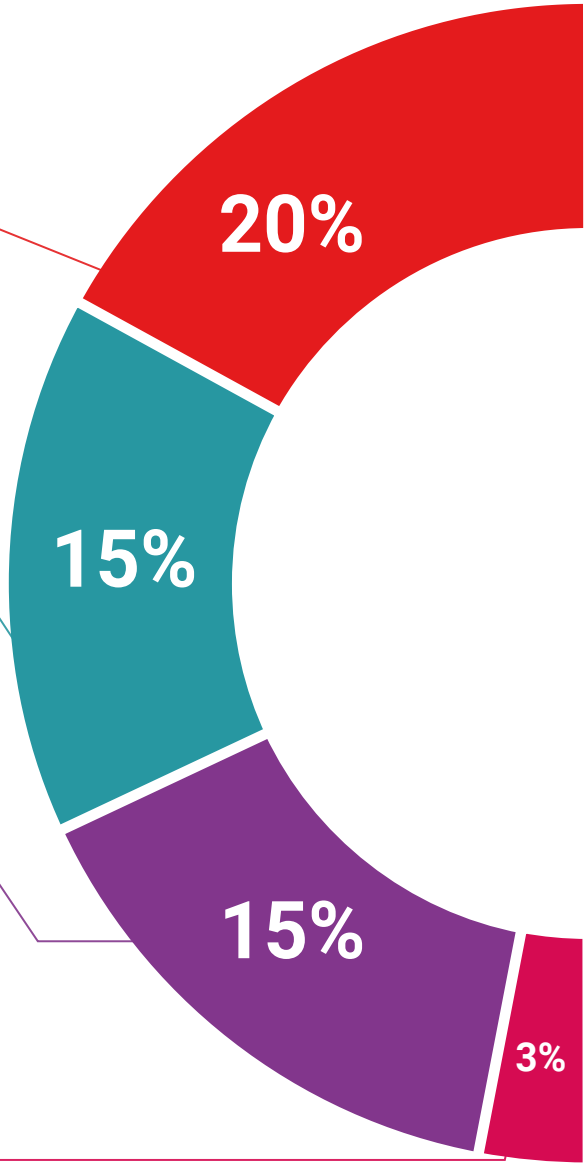
Interactive Summaries

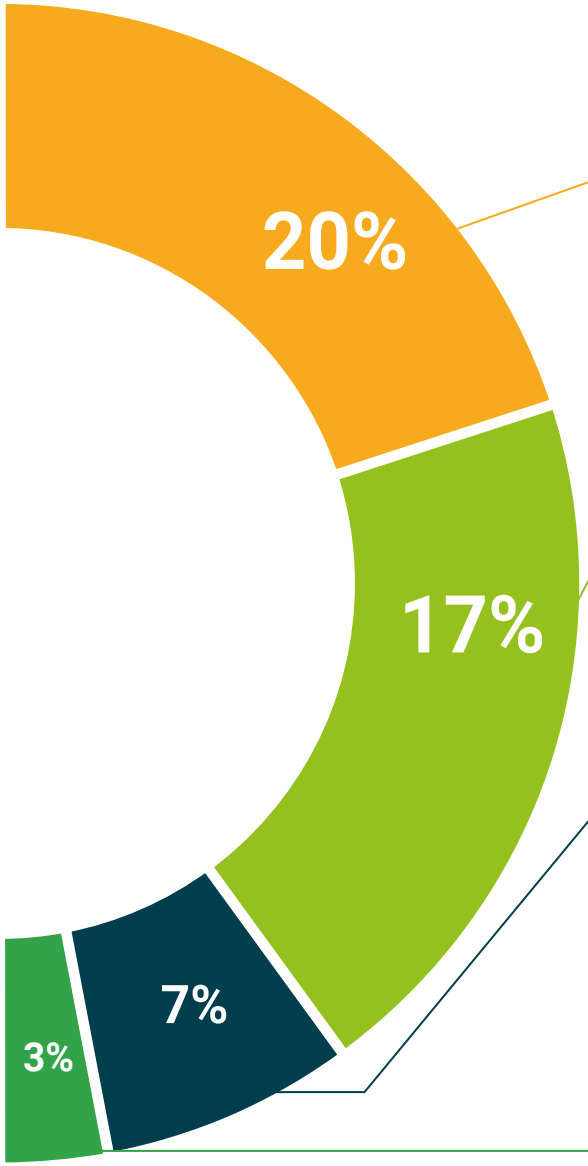
The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

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

Additional Reading

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





Expert-Led Case Studies and Case Analysis

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

Testing & Retesting

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

Classes

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

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

Quick Action Guides

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

07

Certificate

The Professional Master's Degree in Didactics and Pedagogy in Music Education guarantees you, in addition to the most rigorous and updated training, access to a Professional Master's Degree issued by TECH Technological University.

Successfully complete this program and receive your university degree without travel or laborious paperwork"

This **Professional Master's Degree in Didactics and Pedagogy in Music Education** contains the most complete and updated program on the market.

After the student has passed the evaluations, they will receive their corresponding **Professional Master's Degree** issued by**TECH Technological University** via tracked delivery*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

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

Official Nº of Hours: **1,500 h.**

tech technological university

Awards the following

CERTIFICATE

to

Mr./Ms. _____, with identification number _____.

For having successfully passed and accredited the following program

PROFESSIONAL MASTER'S DEGREE

in

Didactics and Pedagogy in Music Education

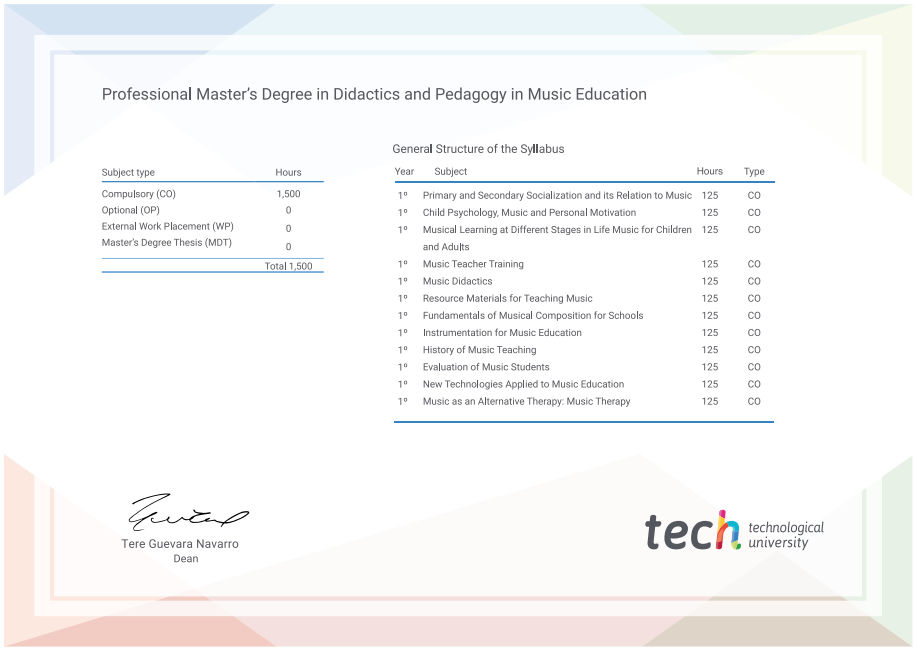
This is a qualification awarded by this University, equivalent to 1,500 hours, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH is a Private Institution of Higher Education recognized by the Ministry of Public Education as of June 28, 2018.

June 17, 2020

Tere Guevara Navarro
Dean

This qualification must always be accompanied by the university degree issued by the competent authority to practice professionally in each country. Unique TECH Code: AFWORD23S techtitute.com/certificates


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

Subject type	Hours
Compulsory (CO)	1,500
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 1,500

General Structure of the Syllabus

Year	Subject	Hours	Type
1º	Primary and Secondary Socialization and its Relation to Music	125	CO
1º	Child Psychology, Music and Personal Motivation	125	CO
1º	Musical Learning at Different Stages in Life Music for Children and Adults	125	CO
1º	Music Teacher Training	125	CO
1º	Music Didactics	125	CO
1º	Resource Materials for Teaching Music	125	CO
1º	Fundamentals of Musical Composition for Schools	125	CO
1º	Instrumentation for Music Education	125	CO
1º	History of Music Teaching	125	CO
1º	Evaluation of Music Students	125	CO
1º	New Technologies Applied to Music Education	125	CO
1º	Music as an Alternative Therapy: Music Therapy	125	CO

Tere Guevara Navarro
Dean

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

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Professional Master's Degree

Didactics and Pedagogy in Music Education

Course Modality: **Online**

Duration: **12 months**

Certificate: **TECH Technological University**

Official Nº of hours: **1,500 h.**

Professional Master's Degree

Didactics and Pedagogy in Music Education

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