

Instrumental and Vocal Practice
DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION
Course 2022/2023

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

This course explores different techniques and ways to approach voice music and to use the body as a music tool in different contexts and styles.

Competencias

<i>Competency Code</i>	<i>Description</i>
CG01	Manage information from different sources and apply it to the area of musical creation
CG02	Generate own artistic concepts and develop the ability of expressing them through musical tools and languages.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing of the musical material
CE02	Identify and appreciate in auditory and intellectual way different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.

CE05	Know the most recent trends and proposals in different fields of the musical creation.
CE06	Interpret in analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.
CE15	Create, plan, direct and develop an own musical project of a professional quality.

Learning outcomes

Upon completion of this course, each student must be able to:

- 01 Distinguish, through singing and hearing, the basic parameters of a piece of music.
- 02 Defend the appropriateness of an interpretive criteria in a piece.
- 03 Adapt to groups and individuals from a range of origins and musical backgrounds.
- 04 Evaluate the quality of interpretation of a piece, possible causes and solutions.
- 05 Predict the difficulties of a piece in order to find specific solutions.
- 06 Faithfully reproduce a musical passage through singing or with a musical instrument.

Asociación Competencias y Resultados de aprendizaje

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA01
CG02	RA04
CG03	RA05
CG05	RA03
CG06	RA03
CG07	RA03
CG08	RA04
CG09	RA04
CG10	RA03
CE01	RA02
CE02	RA02
CE03	RA05
CE04	RA05
CE05	RA01
CE06	RA06
CE14	RA04

CE15	RA04
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Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.

Course content

<i>Content</i>	<ol style="list-style-type: none"> Voice. Tuning, unison. Breathing and Projection. The choir as a collective instrument. Styles. From sacred music to popular music. Stylistic traits of 20th and 21st-century music. Percussion. Percussion groups, Idiophones and corporal percussion. Rhythmic dissociations. Ensembles. Arrangements for different types of ensembles. Composition and readaptation of short pieces. Group interpretation. Improvisation. Corporal, vocal and instrumental expression. Collective composition through texture. Resources and techniques.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	12 h.
<i>AF2</i>	Classroom/lab exercises and practice.	31,5 h.
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h.
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 h.
<i>AF7</i>	Assessment	4,5 h.
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	100 h.

* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE2 Assignments and projects.	Vocal and/or instrumental interpretation, critique, analysis of arrangements.	40%

SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Compositions, arrangements and weekly exercises.	50%
SE5 Attitude and participation.	Direct observation in class	10%
		100%

(* Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

- Adorno, T. (2007). *Teoría estética*, Madrid: Akal.
- Berardi, F. *Fenomenología del fin. Sensibilidad y mutación colectiva*, Caja Negra, Buenos Aires, 2017.
- Cook, N. (2005). *De Madonna al canto gregoriano*. Alianza Editorial
- Derrida, J. (2008). *Decir el acontecimiento ¿es posible?* Madrid: Arena.
- Derrida, J. *Imágenes pese a todo*. Paidós, Barcelona, 2004.
- Herrera, E. (1987) *Técnicas de Arreglos para la Orquesta Moderna*. Antoni Bosch
- Herrera, E. (1990) *Teoría Musical y Armonía moderna*. Vol. I y II. Antoni Bosch.
- Perricone, J. (2019) *Melody in Songwriting: Tools and techniques for writing hit songs (Berklee Guide)*. Hal Leonard
- Rancière, J. *La división de lo sensible. Estética y política*, Salamanca 2002, ciudad europea de la cultura, Salamanca, 2002.
- Sloterdijk, P. (2005). *El desprecio de las masas: ensayo sobre las luchas culturales de la sociedad moderna*. Valencia: Pre-textos.
- Sontag, S. (1969). *Contra la interpretación*. Barcelona: Seix Barral.
- Vergés, L. (2007) *El lenguaje de la Armonía*. Barcelona: Musica Boileau



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VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.