

# *Projects I*

## DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION  
Course 2023/2024

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Strategies of collaborative work. Defence and feasibility of a project. Concept of the work. Form and structure. Basic formal and harmonic resources. Music composition techniques. Search for sonorities. Originality vs. novelty. Styles and broadening of aesthetic horizons. Analysis and reflection on the music discourse from the perspective of the composer.

## Student competencies

<i>Competency Code</i>	<i>Description</i>
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.
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.
CE08	Use new technologies in the area of music and acoustics in all kind of contexts and formats, in order to apply them to specific needs of the project.

## *Learning outcomes*

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

- 01 Compose simple musical forms that have an internal structure, proportion and musical direction, for a solo instrument or small group.
- 02 Make a project proposal and analyze its viability.
- 03 Organize a suitable work team to carry out the project.
- 04 Appropriately defend, both orally and in writing, the concept and results of a project.
- 05 Assimilate and apply acquired knowledge in a coherent, structured manner.
- 06 Grasp musical notation and the techniques of different historical periods in music.
- 07 Through hearing, identify the most common harmonic procedures of classical tonal harmony.
- 08 Develop melodic intonation and harmonica ear as means to understand and interiorize musical content.

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD4</i>	Learning through projects.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>01 <b>PROJECT.</b> Project draft. Collaborative strategies. Project viability and defense.</li> <li>02 <b>COMPOSITION.</b> Concept of the work. Form and structure. Basic formal and harmonic elements. Compositional techniques (I). Search for sounds. Originality vs. novelty. Styles and broadening of aesthetic horizons.</li> <li>03 <b>PERSONALITY and CREATIVITY.</b> Originality vs. Novelty. Styles and broadening of aesthetic horizons. Stimulating one's own sound.</li> <li>04 <b>DEFENSE.</b> Reflection and analysis on a musical discourse from the perspective of the composer (I).</li> <li>05 <b>REFLECTION.</b> Analysis and reflection on the music discourse from the perspective of the composer. (I).</li> </ol>
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## *Learning activities*

AF1	Theory and combination theory-practice learning.	16,5 h.
AF3	Design and execution of art creation projects (individual or group projects)	36 h.
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	18 h.
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 h.
AF6	Academic tutorials.	1,5 h.
AF7	Assessment	18 h.
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	140 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 offense. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

In this course, absence of 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.	Final composition	70%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Attendance to rehearsals Defence of the work	30%

(\*) 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.



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## REVIEW OF ASSESSMENT MARKS

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

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.