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Universidad
Rey Juan Carlos

Culture and Creative Thought

COURSE GUIDE

BACHELOR IN MUSIC COMPOSITION

Course 2023/2024

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

Understanding the impact of culture on artistic creation. Identification of the most representative currents from the Middle Ages to the present. Creative systems; structure; rhythm and non-western creation processes; harmonic evolution and connection with contemporary music.

Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	<i>Manage information from different sources and apply it to the area of musical creation.</i>
CG03	<i>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.</i>
CG05	<i>Solve problems and generate work dynamics in multidisciplinary environments.</i>
CG06	<i>Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.</i>
CG07	<i>Understand one's professional activity as a tool to raise awareness of the importance of artistic creation and its impact in the development of sociocultural values.</i>
CG08	<i>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 correct technical and general vocabulary, both in Spanish and in a foreign language.</i>
CG09	<i>Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the musical industry.</i>
CG10	<i>Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.</i>
CE01	<i>Develop skills for identifying, understanding and memorizing musical material.</i>
CE02	<i>Identify and appreciate in auditory and intellectual way different types of musical and sound structures.</i>
CE03	<i>Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.</i>
CE04	<i>Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.</i>

CE05	<i>Know the most recent trends and proposals in different fields of musical creation.</i>
CE06	<i>Interpret in an 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.</i>
CE07	<i>Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results.</i>
CE10	<i>Know processes and requirements of the music applied to stage and to multimedia and audiovisual projects to develop compositions in which the dramatic has a dominant role.</i>
CE12	<i>Acquire a global vision of the current situation of the musical industry and its relationship with other cultural industries.</i>
CE13	<i>Acquire necessary tools for creation and management of cultural industries related to the area of music.</i>

Learning outcomes

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

01. Understand the impact of a given culture on artistic creation.
02. Identify the most important historic, creative and aesthetic currents from the Middle Ages to the present day.
03. Relate different artistic expressions to one another as the result of a same cultural process.
04. Classify an artistic style on the basis of its key references and use of techniques.
05. Trace a historical line of artistic development and be aware of the breadth of non-linear references within the creative process.
06. Use structural and harmonic processes in harmonic manifestations from another artistic period.

Teaching methodology

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

Course content

<i>Content</i>	<p>01 CREATIVE SYSTEMS. Concept of tension throughout history. Motif development. Melodic development in various musical genres.</p> <p>02 STRUCTURE. Talea and Color. Isorhythm and Ars Nova. Past and present form.</p> <p>03 RHYTHM AND NON-WESTERN CREATIVE PROCESSES. Rhythm in different cultures and styles of music. Indian music, Igor Stravinsky, Alban Berg, Olivier Messiaen, John Cage and George Crumb. Cyclical techniques in Jazz.</p>
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	<p>04 EVOLUTION OF TEXTURE. Gyorgy Ligeti and his influence. Pitch and texture.</p> <p>05 HARMONIC EVOLUTION. From incipient polyphony to non-functional tonality. Return trip. Harmony in different world musics.</p> <p>06 JAZZ. Evolution of the jazz orchestra throughout history, and its connection to contemporary music. Evolution of jazz arrangements. Voice leading in the 20th century.</p>
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Learning activities

AF1	Theory and combination theory-practice learning.	30 h
AF2	Classroom/lab exercises and practice.	15 h
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 h
AF7	Assessment	6 h
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	70 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>
SE1 In-class tests and examinations (oral and/or written).	Basic chronology of the history of music, and knowledge of the essential characteristics of each period, in particular the musical movements of the 20th century. Weekly listening test.	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Listening to and understanding the different weekly auditions, with students being able to express the differences between the styles and periods discussed in class. Class presentation on a composer.	35%
SE5 Attitude and participation.	Attentiveness in class and active reflection on the numerous questions that are posed in each class.	15%
		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

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

Spotify

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Attend classical music rehearsals and concerts.