



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## **Instrumental and Vocal Practice**

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad  
Rey Juan Carlos

## 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 |
| <i>Teacher</i>  | Mario Quiñones            |

## Course presentation

The choir as a collective instrument.

Understanding how the most popular instruments work and developing rhythmic concepts and improvisation.

## Competencias

|      |                                                                                                                                                                                                                                                        |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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 musical industry.                                                                                    |
| 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:

1. Distinguish, through singing and hearing, the basic parameters of a piece of music.
2. Defend the appropriateness of an interpretive criteria in a piece.
3. Adapt to groups and individuals from a range of origins and musical backgrounds.
4. Evaluate the quality of interpretation of a piece, possible causes and solutions.
5. Predict the difficulties of a piece in order to find specific solutions.
6. Faithfully reproduce a musical passage through singing or with a musical instrument.

## Teaching methodology

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Participatory lecture.                        |
| MD2 | Case studies and debate.                      |
| MD3 | Problem resolution and discussion of results. |
| MD5 | Cooperative and collaborative learning.       |

## Course content

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <ol style="list-style-type: none"> <li>1. <b>Voice.</b> Tuning, unison. Breathing and Projection. The choir as a collective instrument.</li> <li>2. <b>Styles.</b> From sacred music to popular music. Stylistic traits of 20th and 21st-century music.</li> <li>3. <b>Percussion.</b> Percussion groups, Idiophones and corporal percussion. Rhythmic dissociations.</li> <li>4. <b>Ensembles.</b> Arrangements for different types of ensembles. Composition and readaptation of short pieces. Group interpretation.</li> <li>5. <b>Improvisation.</b> Corporal, vocal and instrumental expression. Collective composition through texture. Resources and techniques.</li> </ol> |
|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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## Learning activities

|     |                                                                                                                                   |         |
|-----|-----------------------------------------------------------------------------------------------------------------------------------|---------|
| AF1 | Theory and combination theory-practice learning.                                                                                  | 12 h.   |
| AF2 | Classroom/lab exercises and practice.                                                                                             | 31,5 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. | 20 h.   |
| AF7 | Assessment                                                                                                                        | 4,5 h.  |
| AF8 | 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

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### 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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

#### 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

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*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

| <i>Assessment task (*)</i>                                                                                   | <i>Revaluable/non-revaluable</i> | <i>Minimum mark yes/no</i> | <i>% of final mark</i> |
|--------------------------------------------------------------------------------------------------------------|----------------------------------|----------------------------|------------------------|
| SE2<br>Assignments and projects.                                                                             | Yes                              | Yes<br>(minimum mark 5)    | 40%                    |
| SE3<br>Continuous assessment:<br>weekly tasks and<br>homework, periodical<br>reports, problem<br>resolution. | Yes                              | Yes<br>(minimum mark 5)    | 50%                    |
| SE5<br>Attitude and participation.                                                                           | No                               | No                         | 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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

### REVIEW OF ASSESSMENT MARKS

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

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

Perricone, J. (2019) *Melody in Songwriting: Tools and techniques for writing hit songs (Berklee Guide)*. Hal Leonard

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

Programmed by TAI and related to the course.