



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## Music Composition I

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad  
Rey Juan Carlos

## Course data

|                 |                           |
|-----------------|---------------------------|
| <i>Duration</i> | Annual                    |
| <i>Credits</i>  | 12 ECTS                   |
| <i>Modality</i> | In-person                 |
| <i>Language</i> | English                   |
| <i>Faculty</i>  | Performing Arts and Music |
| <i>Teacher</i>  |                           |

## Course presentation

Introduction to the fundamentals of musical composition through the study of the principles of formal structure, musical syntax, and the resources of tonal harmony. The course addresses the analysis and practical application of basic compositional techniques, the understanding of tonal relationships, and the development of formal procedures. Through exercises in creation, analysis, and stylistic imitation, students will begin to develop their artistic autonomy and progressively build their own compositional language and musical personality.

## Student competencies

|      |                                                                                                                                                                                                                                                        |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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.                                                                                |
| CG04 | Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear                                                                                                         |
| 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.                                       |
| CE07 | 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. |
| 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.                                            |
| CE10 | 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.                      |
| CE13 | Acquire necessary tools for creation and management of cultural industries related to the area of music.                                                                                         |
| 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. Compose simple musical forms that have an internal structure, proportion and musical direction.
2. Grasp musical notation and the techniques of different historical periods in music.
3. Understand the basic principles of musical harmony, syntax and morphology in classical tonal harmony.
4. Through hearing, identify the most common harmonic procedures of classical tonal harmony.
5. Develop melodic intonation and harmonica ear as means to understand and interiorize musical content.
6. Use the piano to express the harmonic resources learned in the course.
7. Defend a composition or musical idea, using the appropriate terminology.
8. Make intelligible *mockups* of one's own projects using IT tools.
9. Integrate into interdisciplinary teams.

## Teaching methodology

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Participatory lecture.                        |
| MD2 | Case studies and debate.                      |
| MD3 | Problem resolution and discussion of results. |
| MD4 | Learning through projects.                    |
| MD6 | Tutorials and guidance.                       |

## Course content

|         |                                                                                                                                                                                                          |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <ol style="list-style-type: none"> <li>1. BASIC MUSICAL STRUCTURES.</li> <li>2. MUSIC SYNTAX.</li> <li>3. COMPOSITION AND STYLE.</li> <li>4. HARMONY.</li> <li>5. CREATIVITY AND PERSONALITY.</li> </ol> |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Learning activities

|     |                                                                                                                                   |        |
|-----|-----------------------------------------------------------------------------------------------------------------------------------|--------|
| AF1 | Theory and combination theory-practice learning.                                                                                  | 48 h.  |
| AF3 | Design and execution of art creation projects (individual or group projects)                                                      | 21 h.  |
| AF4 | Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.                            | 24 h.  |
| AF5 | Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references. | 70 h.  |
| AF6 | Academic tutorials.                                                                                                               | 3 h.   |
| AF7 | Assessment                                                                                                                        | 24 h.  |
| AF8 | Self-study of theoretical content and autonomous assignment work and practical activities.                                        | 170 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.                                                                             | Block I: Yes<br>Block II: Yes                 | Yes (minimum mark 5)<br>Yes (minimum mark 5) | 20%<br>40%                          |
| SE3<br>Continuous assessment:<br>weekly tasks and<br>homework, periodical<br>reports, problem<br>resolution. | Block I: No<br>Block II: No<br>Block III: Yes | No<br>No<br>Yes (minimum mark 5)             | 15%<br>5%<br>20%<br><br>(Total 40%) |
| 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

- Adler, S. (2002). *The study of orchestration (third edition)*. Norton.
- Kotska, S. & Payne, D. (2012) *Tonal Harmony with an Introduction to Twentieth-Century Music*. McGraw Hill
- Leonard, H. (2004). *The real book C edition*. Sher Music Co.
- Nettles, B. (2015). *Chord Scale Theory & Jazz Harmony*. Advance Music
- Pease, T. (2003). *Jazz Composition: Theory And Practice*. Berklee Press.
- Perricone, J. (2000). *Melody in song writing*. Boston: Berklee Press
- Sher, C. (1988). *The new real book C edition*. Sher Music co.
- Smith Brindle, R. (1992). *Musical Composition*. Oxford University Press.

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

Programmed by TAI and related to the course.