



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Survey of Classical Music

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>	

Course presentation

Knowledge and understanding of the fundamental musical references necessary to develop a career as a composer. Content focused on creative thinking, which grows, to a large extent, from the interest in learning about music from different fields and compositional styles. The teaching methodology is nourished by the continuous comparison of the languages of different periods, schools, artists and cultures.

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.
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.
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.

Learning outcomes

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

1. Identify different musical periods, with attention to structure.
2. Summarize the main characteristics of each artistic period.
3. Appreciate the characteristics and quality of a piece of music within the period it was written.
4. Construct a logical discourse on the evolution of musical parameters
5. Appreciate stylistic concordance between different artistic expressions throughout the various historical periods.

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	1. Overview. 2. Medieval music. 3. Renaissance. 4. Baroque. 5. Classicism. 6. Romanticism. 7. 20th and 21st centuries.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 horas
AF2	Classroom/lab exercises and practice.	15 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas

AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 horas
AF7	Assessment.	3 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	70 horas

** 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>Pruebas (*)</i>	<i>Reevaluable/no reevaluable</i>	<i>Nota mínima si/no</i>	<i>Ponderación en %</i>
<i>SE1 In-class tests and examinations (oral and/or written) on course content.</i>	Yes	Yes (minimum mark 5)	50%
<i>SE3 Continuous assessment.</i>	Yes	Yes (minimum mark 5)	35%
<i>SE5 Attitude and participation in class.</i>	No	No	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 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

- Casini, Claudio. El siglo XIX. Turner.
- Fubini, Enrico. *La estética musical desde la Antigüedad hasta el siglo XX*. Alianza Editorial.
- García Revilla, Enrique. La estética musical de Héctor Berlioz a través de sus textos. Universidad e Valencia.
- Gioia, Ted. *Historia del jazz*. Editorial Turner
- Grout, Donald; Palisca, Claude; Comitti, Giovanni; Cattin, Giulio; Gallo, Alberto; BIANCONI, LORENZO. *Historia de la música occidental*. Vol. I, II, III, IV, V. Alianza Música.
- Morgan, Robert P. *La Música del siglo XX*. Akal Música.
- Ross, Alex. *El ruido eterno*. Seix Barral.
- Ross, Alex. *Escucha esto*. Seix Barral.
- Hill, John Walter. (2008). *La música barroca en Europa Occidental, 1580-1750*. Madrid: Akal.
- (VV.AA.). (1987). *Historia de la música*. 12 volúmenes. Madrid: Turner Música.
- Harnoncourt, Nikolaus. (2003). *El diálogo musical. Reflexiones sobre Monteverdi, Bach y Mozart, Barcelona*. Paidós.
- Lindt, Lawrence. *Historias curiosas de la Música*
- Tranchefort, François-Ren. *Guía de la música sinfónica*.
- Stravinsky, I. (año). *Poética musical*. Acantilado, 124
- Dahlhaus. (Año). *Fundamentos de la Historia de la Música*. Gedisa, 2009

RECOMMENDED FILMOGRAPHY

- FRANCOIS GIRARD, El violín rojo
- HUILLET y STRAUB, Crónica de Anna Magdalena Bach
- KEN RUSELL, La pasión de vivir (Biografía de Tchaikovsky)
- FRANCOIS GIRARD, Un retrato de Glenn Gould
- JAROMIL JIRES, El león de la melena blanca (Biografía de Janáček)
- PETER SCHAMONI, Sinfonía de primavera (biografía de Schumann)
- ROMAN POLANSKI, El pianista
- JANE CAMPION, El piano
- CARLOS SAURA, Don Giovanni
- ZAENTZ, SAUL (Productor); FORMAN, MILOŠ (Director). (1984) *Amadeus*. [Película] Estados Unidos: The Saul Zaentz Company
- CHARLES VIDOR, *Canción inolvidable*
- RADU MIHĂILEANU, EL concierto
- GERARD CORBIAU, Farinelli
- JAMES LAPINE, Impromptu.



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LUIS CÉSAR AMADORI, Albéniz

DOMINIQUE DE RIVAZ, Mi nombre es Bach.

SCOTT HICKS, Shine.

FRANCO ZEFIRELLI, Callas Forever.

ALAIN CORNEAU, Todas las mañanas del mundo.

REQUIRED MATERIALS FOR THE COURSE

Spotify.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Attend rehearsals and concerts.