



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Culture and Creative Thought

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

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

CG01	Manage information from different sources and apply it to the area of musical creation.
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 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 correct 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 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 musical creation.
CE06	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.

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.
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.
CE12	Acquire a global vision of the current situation of the musical industry and its relationship with other cultural industries.
CE13	Acquire necessary tools for creation and management of cultural industries related to the area of music.

Learning outcomes

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

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

Teaching methodology

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

Course content

Content	1. CREATIVE SYSTEMS. Concept of tension throughout history. Motif development. Melodic development in various musical genres. 2. STRUCTURE. Talea and Color. Isorhythm and Ars Nova. Past and present form. 3. RHYTHM AND NON-WESTERN CREATIVE. 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. 4. EVOLUTION OF TEXTURE. Gyorgy Ligeti and his influence. Pitch and texture. 5. HARMONIC EVOLUTION. From incipient polyphony to non-functional tonality. Return trip. Harmony in different world musics. 6. JAZZ. Evolution of the jazz orchestra throughout history, and its connection to contemporary music. Evolution of jazz arrangements. Voice leading in the 20th century.
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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

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>
SE1 In-class tests and examinations (oral and/or written).	Yes	Yes (minimum mark 5)	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Yes	Yes (minimum mark 5)	35%
SE5 Attitude and participation.	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

- Auner, Joseph. La música en los siglos XX y XXI. Akal.
- Marco, Tomás. Historia de la Música Occidental del Siglo XX. Editorial Alpuerto.
- Fubini, Enrico. *La estética musical desde la Antigüedad hasta el siglo XX*. Alianza Editorial.
- Ross, Alex. *El ruido eterno*. Seix Barral.
- Ross, Alex. *Escucha esto*. Seix Barral.
- Morgan, Robert P. *La Música del siglo XX*. Akal Música.
- 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.
- 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.
- García Revilla, Enrique. La estética musical de Héctor Berlioz a través de sus textos. Universidad e Valencia.
- Casini, Claudio. El siglo XIX. Turner.
- Gioia, Ted. *Historia del jazz*. Editorial Turner
- Lindt, Lawrence. *Historias curiosas de la Música*
- Tranchefort, François-Ren. *Guía de la música sinfónica*.
- Alier, Roger. Historia de la Ópera. Ma non troppo.
- 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 RUSSELL, La pasión de viir (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*.

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 classical music rehearsals and concerts.