



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Project II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Isaac del Pozo

Course presentation

Production of a music project: concept, team and budget, distribution and management. Composition: own proposal, composition techniques, structure and content. Personality and creativity: influences, intertextual techniques, group originality. Defense of the work: reflection and analysis of the musical discourse, diction and argumentation, advanced musical editing.

Student competencies

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.
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 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.
CE06	Interpret in an analytical way all the musical resources of a piece of any style, as well connect and apply those features in one's own and other's 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 kinds of contexts and formats, in order to apply them to specific needs of the project.
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Learning outcomes

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

1. Compose musical forms that have an internal structure, proportion and musical direction.
2. Grasp musical notation and the techniques of different historical periods in music, and apply them in their own music in an original manner.
3. Master advanced principles of musical harmony, syntax and morphology in modal and tonal harmony.
4. Judiciously choose the most appropriate elements for the creative context.
5. Find their own expressive means to develop in the future.
6. Defend a composition and musical idea using the appropriate terminology.
7. Handle the rehearsal process of a work, adapting to any circumstances that may arise.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD4	Learning through projects.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. PROJECT. Concept. Managing a team and budget. Distribution and management. 2. COMPOSITION. Individual proposal. Compositional techniques (II). Structure and content: discursive logic and broadening of sounds. 3. PERSONALITY AND CREATIVITY. Influences: management and absorption. Intertextual techniques. Group originality. 4. DEFENSE. Reflection and analysis on a musical discourse from the perspective of the composer (II). Diction and argumentation. Advanced music editing.
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Learning activities

AF1	Theory and combination theory-practice learning.	16,5 h
AF3	Design and execution of art creation projects (individual or group projects)	36 h

AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	18 h
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 h
AF6	Academic tutorials.	1,5 h
AF7	Assessment	18 h
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	140 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/reassessment 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 offense. 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 Assignments and projects.	Yes	Yes (minimum mark 5)	70%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Block I: No Block II: Yes	no Yes (minimum mark 5)	20% 10% (Total 30%)
			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

Resources

COMPULSORY BIBLIOGRAPHY

Dobbins, B. (1986). *Jazz Arranging and Composing*. Advance Music. Nestico, S. (2015). *The Complete arranger*. Fenwood Music.
Pease, T. (2003). *Jazz Composition: Theory And Practice*. Berklee Press. Pullin, K., Lowell, D. (2003). *Arranging for Large Ensemble*. Berklee Press.

RECOMMENDED BIBLIOGRAPHY

TOCH, E. (2000). *Constituent elements of music: harmony, melody, counterpoint and form*. Idea music.
VERGES, LI. (2007). *The Language of Harmony*. Boileau.
Miller, R. (1996). *Modal jazz composition and harmony Vol I*. Advance music. Miller, R. (1997). *Modal jazz composition and harmony Vol II*. Advance music. Thomas, L. (2005). *The Arrangement: A Puzzle Of Musical Expression*. Publisher J.M. Bosch
Pease, T., Pulling, Ken (2001). *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*.
Persichetti, V. (2007). *20th Century Harmony*. Real Musical.
Berklee Press.
Bolling, M. (2015) *The jazz theory workbook*. Advance Music. Calés, F. (2000) *Tratado de Contrapunto*. Melos.
Felts, R. (2002). *Reharmonization Techniques*. Berklee Press. Forner, J and Wilbrandt, J. *Creative Counterpoint*. Idea music.
Gauldin, R. (2009) *Harmonic practice in tonal music*. Akal. Goldstein, G. (1993). *Jazz Composer's Companion*. Advance Music. Hindemith, P. (1962) *Practice in two-part composition*. Melos. Holdeir, A. (2000) *How to know the forms of music*. Music Idea. Howard, J. (2000) *Learning to compose*. Akal.
Kernfeld, B. (1995). *The new grove dictionary of jazz*. Mac Millan Press. Larue, J. (1997) *Analysis of musical style*. Idea music.
Mas Devesa, M. (2006) *Fundamentos de composición: conceptos básicos para alumnos de composición*. Impromptu.
Motte, D. (2008) *Counterpoint*. Idea music.
Mulholland, J. and Hojnacki, T. (2013). *The Berklee Book of Jazz Harmony*. Berklee Press. Naus, W. (1998) *Beyond functional harmony*. Advance music.
Roca Vidal, F. (2017) *Morphology and syntax of melody*. Edimúsica.
Salzer, F. and Schachter, C. (1998) *Counterpoint in composition*. Schönberg, A. (1999) *Structural Functions of Harmony*. COPE, D. (1997) *Techniques of the Contemporary Composer*. Schirmer books. Schönberg, A. (1987) *Fundamentals of Musical Composition*. Real Musical. Smith Brindle, R. (1992) *Musical Composition*. Oxford University Press.
Zamacois, J. (1997) *Curso de formas musicales*. Idea música.

WEBSITES OF INTEREST

www.sheetmusicplus.com
www.musicalchairs.info
www.lucksmusic.com



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www.lucksmusic.com

www.imsip.org

REQUIRED MATERIALS FOR THE COURSE

Correct and constant use of the Virtual Campus: the teaching staff will upload additional didactic material on the course website.

Lined paper. Piano / Keyboard. Spotify account. Music notation software (Sibelius, Finale or similar), DAW and sound libraries (Kontakt may be required).

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.