ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music Composition IV

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027

Universidad
Rey Juan Carlos

Duration	Annual
Credits	6 ECTS
Modality	In-person
Language	English
Faculty	Performing arts and music
Teacher	Alejandro del Pozo

Course presentation

Style and composition: textural music, the orchestra as an instrument, compositional techniques and notation systems of the 20th and 21st centuries. Creativity and personality: free form and original development.

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 trough 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 differentstudy 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.
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 musical forms that are highly complex in structure and concept, original, and respect proportion and musical direction.
2. Have a firm grasp on musical notation and the techniques of late-20th and 21st-century composers.
3. Handily use formal and compositional techniques of both academic and popular music forms of the 20th and 21st centuries.
4. Identificar a través de la audición los procedimientos más comunes de la armonía tonal.
5. Identify, through hearing, the most common procedures in tonal harmony.
6. Integrate melodic intonation and harmonic heras as essential tools in music composition.
7. Evaluate at a professional level one's own musical piece or of another, from an aesthetic and/or technical perspective.
8. Demonstrate an artistic inclination towards creative excellence.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD4	Project-based learning
MD6	Tutorials and guidance.

Course content

Content	1. **STYLE AND COMPOSITION.** Textural music. The orchestra as instrument. 20th and 21st-century compositional techniques and notation systems (II). New Simplicity. New Complexity. Spectralism. New forms of tonal conception. New discipline. 2. **NEW TECHNOLOGIES.** Use and expansion of sound. Mixed music.

	3. **CREATIVITY AND PERSONALITY.** Free form and original development.

Learning activities

AF1	Theory and combination theory-practice learning.	24 hours
AF3	Design and execution of artistic creation projects (individual or group).	10,5 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	35 hours
AF6	Academic tutorials.	1,5 hours
AF7	Assessment.	12 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	85 hours

** 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.

Assessment task (*)	*Revaluable/non-revaluable*	*Minimum mark yes/no*	*% of final mark*
SE2 Assignments and projects	Yes	Yes (minimum mark 5)	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	-Block I: Yes	Yes (minimum mark 5)	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

COMPULSORY BIBLIOGRAPHY

Forte, A. (1977). *The structure of atonal music*. Yale University Press.
García-Laborda, J. (1996): *Forma y estructura en la música del s.XX.* Alpuerto
Lendvai, E. (2003). *Bela bartók*. Idea música.
Perle, G. (2006). *Composición serial y atonalidad*. Idea música.
Persichetti, V. (2004). *Armonía del s.XX*. Real musical.
Ross, A. (2009). *El ruido eterno*. Seix barral.

RECOMMENDED BIBLIOGRAPHY

Anderson, J. (2000). A provisional history of Spectral Music. *Contemporary music review* volumen 19, parte 2, 7-22. https://doi.org/10.1080/07494460000640231
Baker, D. (1990). *The jazz style of John Coltrane, a musical and historical perspective.* Studio pr.
Benjamin, Th. (2003). *The craft of tonal counterpoint.* Routledge.
Boyd, M. (1999). *Bach chorale harmonization and instrumental counterpoint.* Kahn & averill.
Burkholder, P., Grout, P. y Palisca, Cl. (2001). *Historia de la música occidental*. Alianza.
Bukofzer, M. (2001). *La música en la época barroca.* Alianza música.
Cook, N. (1987). *A guide to musical analysis.* Oxford university press.
Damschroder, D. (2014). *Harmony in schubert.* Cambridge university press.
De la Motte, D. (1998). *Armonía.* Idea música.
Devoto, M. (2001). *Debussy and the veil of tonality.* Pendragon press.
Downs, Ph. (2015). *La música clásica: la era de Haydn, Mozart y Beethoven.* Alianza música
Fineberg, J. (2010). Guide to the basic concepts and techniques of spectral music. *Contemporary* music *review*, volumen. 19, parte 2, 81-113. Https://doi.org/10.1080/07494460000640271
Green, M. y Jones, E. (2010). *The principles and practice of modal counterpoint.* Routledge.
Griffiths, P. (2011). *Modern music and after*, oxford: oxford university press.
Hepokoski, J. y Darcy, W. (2006). *Elements of sonata theory.* Oxford university press.
Hindemith, P. (1998). The craft of musical composition. Schott
Howat, R. (1989). *Debussy in proportion.* Press syndicate of university of cambridge.
Kühn, Cl. (1998). *Tratado de la forma musical.* Span press.
Laitz, S. (2011). *The complete approach to tonal theory, analysis and listening.* Oxford university press.
Larson, S. (2009). *Analyzing jazz: a schenkerian approach.* Pendragon publising.
Lasuén, S. (2018). *La armonía en las bandas sonoras del cine español de los noventa*. Letra de palo.

Lester, J. (2012). *Enfoques analíticos de la música del siglo xx*. Akal música.
Levine, M. (1996). *The jazz theory book*. Sher music co.
Lex, G. (2005). *The music of Miles Davis: a study and analysis of compositions and solo transcriptions from the great jazz composer and improviser*. Hal leonard.
Malin, Y. (2014). *Song in motion, rhythm and meter in the german lied.* Oxford university press.
Messiaen, O. (1993) *técnica de mi lenguaje musical.* Alphonse leduc.
Nettles, B. y Graf, R. (2014). *The chord scale theory & jazz harmony*. Alfred music
Plantinga, L. (2015). *La música romántica.* Akal música.
Piston, W. (2009): *Contrapunto.* Idea música.
Roca, F. (2017). *Melodía: análisis morfológico y sintáctico.* Edimúsica.
Rosen, Ch. (1998). *Formas de sonata.* Span press.
Rosen, Ch. (2005). *Las sonatas para piano de Beethoven.* Alianza música.
Rosen, Ch. (2015). *El estilo clásico.* Alianza música
Samson, J. (2002). *Music in transition, a study of tonal expansion and atonality, 1900-1920.* Oxford University Press.
Schoenberg, a. (1974). *Tratado de armonía*. Real musical.
Schoenberg, a. (1999). *Funciones estructurales de la armonía*. Idea música.
Schoenberg, a. (2000). *Fundamentos de la composición musical*. Real musical.
Soler, j. (1998). *Fuga. Técnica e historia*. Antoni bosch.
Stein, d. y spillman, r. (1996). *Poetry into song.* Oxford university press.
Steinitz, r. (2003) *Gyorgy Ligeti; music and imagination*. Faber.
Tirro, F. (2007). *Historia del jazz clásico.* Ma non troppo.
Tirro, F. (2007). *Historia del jazz moderno.* Ma non troppo.
Toch, E. (2004). *La melodía.* Idea música.
Wallace, B. (1988). *Structural functions in music.* Dover Publications.
Whittall, A. (2008). *Serialism.* Cambridge University Press.

WEBSITES OF INTEREST

REQUIRED MATERIALS FOR THE COURSE

Stave paper.
Harmonic-melodic instrument: acoustic piano or midi keyboard.
Professional music notation software (e.g. Sibelius).
DAW music editing software (e.g. Logic).

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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