



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Project IV

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad
Rey Juan Carlos

<i>Duration</i>	Annual
<i>Credits</i>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Alejandro del Pozo

Course presentation

Composition of complex musical pieces (10-12 minutes) for a large chamber ensemble and orchestra, linked to the audiovisual world. Approach and development of the project. Defense and rehearsal of the work.

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.
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 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.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.
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 of a defined artistic personality for a large chamber ensemble and orchestra.
2. Propose an original, distinctive creative line, integrating all of the student's influences.
3. Critically apply the latest musical/artistic developments.
4. Handle all types of musical notations and contexts in order to express a specific musical idea.
5. Use the orchestra (woodwinds 2 and 3) and new technologies as a means of expression.
6. Critically evaluate their own pieces and those of others through hearing and score analysis.
7. Consciously and judiciously select elements that are most appropriate to the creative context.
8. Professionally organize the development of a project in all its phases, demonstrating an advanced knowledge of music direction, exposition, notation and editing techniques.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD4	Project-based learning
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. COMPOSITION. Development of personal aesthetic. New avenues of melodic expression. Textures, melody as axis. New instrumental techniques. The body as instrument. Handling the orchestra. 2. PROJECT. Project concept and development. Search for financing. Project direction and follow-up. 3. REHEARSAL AND DEFENSE. Rehearsal techniques (IV). Public speaking. 4. PERSONALITY AND CREATIVITY. Search for originality, towards personal expression.
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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.

<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: No	no no	10% 20%
			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 publishing.
 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.