



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Trends in Urban Music II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<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>	Kasem Fahmi

Course presentation

Relationships between styles towards fusion. Intertext and hypertext in urban popular music. Construction and structures. Jazz (II): free jazz, jazz fusion, hard bop, acid jazz. Rock (II): progressive rock, symphonic rock, power metal, trash and evolution, virtuosity as a goal, power chords. Flamenco (II): fusion, Paco de Lucía and Camarón, Enrique Morente, Mauricio Sotelo. Hip hop: rap culture, expansion and fusion, trap, reggaeton and representation of Latin in the mainstream.

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.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
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.
CG09	Know different study and research methodologies that will enable him/her to continuously develop and innovate his/her activity within the music 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 ways 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.
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.
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.
CE09	Become familiar with the techniques of recording, reproduction and circulation of music in different formats, including those derived from new technologies and from multimedia systems.

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

Resultados de aprendizaje

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

1. *Create pieces that include a range of dialogues between academic and urban music.*
2. *Judge the quality of a piece within its context and sociological function.*
3. *Compose a map of relationships linking all of the styles of academic and urban music.*
4. *Critically argue the consequences of intertextuality and hypertextuality in urban music through mass media.*
5. *Compose pieces that bring novelty to stylistic parameters.*
6. *Propose musically interesting fusions and a means of personal expression.*

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.

Course content

Content	1. RELATIONSHIP BETWEEN STYLES LEADING TO FUSION. 2. INTERTEXT AND HYPERTEXT IN POPULAR URBAN MUSIC. 3. CONSTRUCTION AND STRUCTURES. Melodic conception. Rhythm and meter. False tonal functionality of urban music. 4. JAZZ AND ITS DEVELOPMENT (II). Free jazz. Fusion Jazz. Hard Bop. Acid jazz. Complex harmonic and formal structures. 5. ROCK AND ITS DEVELOPMENT (II). Progressive Rock. Symphonic Rock. Power Metal. Trash and evolution. Virtuosity as a goal. Power chords. 6. FLAMENCO (II). Fusion with other styles. Paco de Lucía y Camarón. Enrique Morente. Mauricio Sotelo. Complex harmonic structures. 7. HIP HOP. Rap culture and its development. Expansion and fusion. Trap. Trap. Reggaeton and latin mainstream presence.
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Learning activities

AF1	Theory and combination theory-practice learning.	21,5 hours
AF2	Classroom/lab exercises and practice.	10,5 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	9 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	35 hours
AF7	Assessment	4,5 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	55 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
SE1 In-class tests and examinations (oral and/or written)	Yes	Yes (minimum mark 5)	40%
SE2 Assignments and projects	Yes	Yes (minimum mark 5)	55%
SE5 Attitude and participation	No	No	5%
			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

Keys, S. (2018). *The Craft of songwriting: Music, Meaning & Emotion*. Berklee Press.

Pease, T. (2003). *Jazz Composition: Theory And Practice*. Berklee Press.

Steingress, G. (2007). *Flamenco Postmoderno. Entre tradición y heterodoxia. Un diagnóstico socio musicalógico*. Signatura Ediciones de Andalucía.

Vail, M. (2014). *The Synthesizer: A comprehensive Guide to Understanding, Programming, Playing, and Recording*. Oxford University Press.

RECOMMENDED BIBLIOGRAPHY

WEBSITES OF INTEREST

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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