

Music composition I

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	12 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Paloma Cosano

Course presentation

This course provides the foundation for individual music creation through the use of traditional and current tonal tools. It builds towards the final composition of a concert piece for trio, to be performed in the Projects course.

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.
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 different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
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 simple musical forms that have an internal structure, proportion and musical direction.
2. Grasp musical notation and the techniques of different historical periods in music.
3. Understand the basic principles of musical harmony, syntax and morphology in classical tonal harmony.
4. Through hearing, identify the most common harmonic procedures of classical tonal harmony.
5. Develop melodic intonation and harmonica ear as means to understand and interiorize musical content.
6. Use the piano to express the harmonic resources learned in the course.
7. Defend a composition or musical idea, using the appropriate terminology.
8. Make intelligible *mockups* of one's own projects using IT tools.
9. Integrate into interdisciplinary teams.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD4</i>	Learning through projects.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. BASIC MUSICAL STRUCTURES. 2. MUSIC SYNTAX. 3. COMPOSITION AND STYLE. 4. HARMONY. 5. CREATIVITY AND PERSONALITY.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	48 h.
<i>AF3</i>	Design and execution of art creation projects (individual or group projects)	21 h.
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	24 h.
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	70 h.
<i>AF6</i>	Academic tutorials.	3 h.
<i>AF7</i>	Assessment	24 h.
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	170 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

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>
SE2 Assignments and projects.	Block I: Yes	Yes (minimum mark 5)	20%
	Block II: Yes	Yes (minimum mark 5)	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Block I: No	No	20%
	Block II: No	No	5%
	Block III: Yes	Yes (minimum mark 5)	15%
			(Total 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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Adler, S. (2002). *The study of orchestration (third edition)*. Norton.

Kotska, S. & Payne, D. (2012) *Tonal Harmony with an Introduction to Twentieth-Century Music*. McGraw Hill

Leonard, H. (2004). *The real book C edition*. Sher Music Co.

Nettles, B. (2015). *Chord Scale Theory & Jazz Harmony*. Advance Music

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

Perricone, J. (2000). *Melody in song writing*. Boston: Berklee Press

Sher, C. (1988). *The new real book C edition*. Sher Music co.

Smith Brindle, R. (1992). *Musical Composition*. Oxford University Press.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.