



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Contemporary Techniques in Music Composition*

## COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Music
<i>Teacher</i>	Christian Mejía

## Course presentation

Tradition and modernity: new tonal uses, melody, texture, neo-romanticism, post-minimalism, fusion, mystical minimalism, orchestral music, post-spectrality. Extended techniques: noise as function, decontextualized instruments, instrumental gesture as motif, silence and music. Popular and avant-garde music. New discipline: the body as instrument, theatre and music.

## 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
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
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 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.
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.
CE09	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.
CE12	Acquire a global vision of the current situation of the musical industry and its relationship with other cultural industries.

## *Learning outcomes*

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

1. Recognize the major contemporary avenues for creation.
2. Analyze in score and through hearing, the new lines of contemporary composition.
3. Integrate new creation techniques and ideas into their music in an original, fluid and organic manner.
4. In rehearsal, demonstrate and defend instrumental, structural and conceptual techniques of a piece that uses new techniques.
5. Critically support their opinions on the importance of quality of a new piece of music.
6. Show personality in the choice and use of new techniques or in following a given trend.
7. Compose pieces that demonstrate a knowledge of, and interest in new forms of creation.

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD6</i>	Tutorials and guidance.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. <b>TRADITION AND MODERNITY.</b> New tonal uses. Melody beyond melody. New approach to texture. Neo-romanticism, post-minimalism. Fusion. Mystical minimalism. Revitalisation of orchestral music. Harmonic concepts of post-spectralism.</li> <li>2. <b>EXTENDED TECHNIQUES. Noise as function.</b> Decontextualized instruments. Instrumental gesture as motif. Silence and music.</li> <li>3. <b>POPULAR MUSIC AND AVANT-GARDE.</b> Techniques of inclusion and dialogue. Fausto Romitelli. Rock and experimental avant-garde. Electronics and orchestra. Osvaldo Golijov, Gabriela Ortiz and Arturo Márquez.</li> <li>4. <b>NEW DISCIPLINE. The body as an instrument. Theatre and music.</b></li> </ol>
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	21,5 horas
<i>AF2</i>	Classroom/lab exercises and practice.	19 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas

AF6	Academic tutorials.	1,5 horas
AF7	Assessment.	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 horas

*\* 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

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 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)	20%
SE2 Assignments and projects	Yes	Yes (minimum mark 5)	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	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 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

- Borges, J. L. (2001). *Arte poética. Seis conferencias*. Editorial Crítica.
- Busoni, F. (2013). *Esbozo de una nueva estética de la música*. Gegner.
- Busse, A. M. (1993). *Mensuration and Proportion Signs*. Clarendon Press
- Boulez, P. (2015). *Puntos de referencias*. Gedisa
- Garant, D. (2001). *Tristan Murail: une expression musicale modélisée*. L'Harmattan.
- Grisey, G. (2000). *Fondements d'une écriture*. L'Harmattan
- Giacco, G. (2001). *La notion de "figure" chez Salvatore Sciarrino*. L'Harmattan
- Godwin, J. (2009). *La cadena áurea de Orfeo/El resurgimiento de la música especulativa*. Siruela
- Humbertclaude, E. (1999). *La transcription dans Boulez et Murail*. París: L'Harmattan
- Neubauer, J. (2005). *La emancipación de la música. El alejamiento de la mimesis en la estética del siglo XVIII*.
- Szendy, P. (2017). *All Ears. The Aesthetics of Espionage*. Fordham University Press.

### WEBSITES OF INTEREST

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### REQUIRED MATERIALS FOR THE COURSE

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### VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

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