



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Music Composition III*

## COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

## *Course data*

<i>Duration</i>	Annual
<i>Credits</i>	12 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Music
<i>Teacher</i>	Vinzenzo Germano

## *Course presentation*

Harmony, written rhythm vs. rhythmic perception, advanced rhythmic writing systems. Non-vocal melodies, melody as texture. Form and structure: new concepts of formal discourse, texture and timbre as form. Compositional techniques and notation of the 20th and 21st centuries (I), new technologies. Creativity: advanced free writing, personality and technique.

## *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 correct 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 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.

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. Understand complex musical forms, internally structured with proportion and directionality using techniques and styles of the twentieth and twenty-first centuries.
2. Adapt to the use of notation as an expressive resource of a specific musical period.
3. Know the main harmonic, syntactic and morphological resources used in tonal, modal, atonal, dodecaphonic, serial and textural harmony.
4. To discriminate and value each of the musical parameters as possible guides of the form.
5. Identify through listening the most common procedures of tonal, modal and non-tonal harmony.
6. To use melodic intonation and the harmonic ear as means for the comprehension and internalization of musical content.
7. Critically argue the evaluation of a piece of music through a technical and synthetic discourse.

## *Teaching methodology*

MD1	Participative master lecture.
MD2	Case studies and debate.
MD3	Problem solving and discussion of results.
MD4	Project-based learning.
MD6	Tutoring and follow-up.

## Course content

<i>Content</i>	<ol style="list-style-type: none"> <li>1. <b>HARMONY</b>. Modal Harmony (II). Non tonal harmony. Atonal systems. New conceptions of the tonal system. Chord as non-functional sonority. Chords of mixed intervals.</li> <li>2. <b>RHYTHM</b>. Written rhythm vs. rhythmic perception. Advanced systems of rhythmic writing.</li> <li>3. <b>MELODY</b>. Expansion of the concept of melody. Non-vocal melodies. Melody as texture.</li> <li>4. <b>FORM AND STRUCTURE</b>. New concepts of formal discourse. Texture and timbre as form.</li> <li>5. <b>COMPOSITION and STYLE</b>. Compositional techniques and notation systems of the 20th and 21st centuries (I). Use of new technologies.</li> <li>6. <b>CREATIVITY</b>. Advanced free writing. Personality and technique.</li> </ol>
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## Learning activities

<i>AF1</i>	Theoretical and theoretical-practical classes.	48 h
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	21 h
<i>AF4</i>	Artistic appreciation activities: attendance to seminars, visits to exhibitions or viewing of visual/audiovisual works.	24 h
<i>AF5</i>	Research activities: search and selection of documentation, reading of support material and bibliographic and visual references.	70 h
<i>AF6</i>	Academic tutorials.	3 h
<i>AF7</i>	Evaluation.	24 h
<i>AF8</i>	Autonomous work of study of the theoretical contents and autonomous elaboration of works 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/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
SE2 Assignments and projects.	Yes	Yes (minimum mark 5)	60%
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

Cope, D. (1997). *Techniques Of The Contemporary Composer*. Wasworth Inc. Fullfilment.  
Dallin, L.. (1974). *Twentieth Century Composition*, Brown.  
Goldstein, I. (1993). *Jazz Composer's Companion*. Advance Music.  
Kostka, S. (1998). *Materials And Techniques Of Twentieth-Century Music*. Pretince Hall.  
Nettles, B. (2002). *The Chord Scale Theory And Jazz Harmony*. (Advance Music)  
Pease, T. (2003). *Jazz Composition: Theory And Practice*. Berklee Press.

#### RECOMMENDED FILMOGRAPHY

#### WEBSITES OF INTEREST

#### MATERIAL NECESARIO PARA CURSAR LA ASIGNATURA

Stave paper.

Harmonic-melodic instrument: acoustic piano or midi keyboard.

Professional music notation software (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.