

Projects III

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Vincenzo Germano; Arne Bock; Eduardo del Olmo

Course presentation

Composition of complex musical pieces (5-7 minutes) for a medium/large chamber ensemble. Project creation and production viability. Composition of complex musical forms. Experimentation with new forms of creation and unconventional instrumental techniques. New technologies as an expressive medium. The rehearsal process of a 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.
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.
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 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.
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 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.
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. Defend a project and its production viability.
2. Plan, organize and lead a team.
3. Compose musical forms that have an internal structure, proportion and musical direction.
4. Experiment with new creative forms and non-conventional instrumental techniques.
5. Express themselves easily in any type of musical notation and instrumental techniques.
6. Use the orchestra (woodwinds 2) and new technologies as a means of expression.
7. Judiciously choose the most appropriate elements for the creative context.
8. Construct a compositional line that approaches an own project.
9. Efficiently organize the rehearsal process of a work.

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	<ol style="list-style-type: none"> 1. PROJECT. Presentation, defense, viability and team. Collaborative strategies. Execution of personal project. 2. COMPOSITION. Use of new technologies. Use of the chamber orchestra as a means of expression. Defense and rehearsal of a work. Trends in post-war and 21st century music. Intertextuality and eclecticism. New discipline. Interaction of music levels and planes. New instrumental techniques. Inclusion of multi-referential compositional mechanisms. 3. PERSONALITY AND CREATIVITY. Search for originality. 4. DEFENSE. Reflection and analysis on a musical discourse from the perspective of the composer (III). 5. SOFT SKILLS: Managing expectations and success. Stress management. Personal branding. Communication and interpersonal skills II.
---------	---

Learning activities

AF1	Theory and combination theory-practice learning.	16,5 horas
AF3	Design and execution of artistic creation projects (individual or group).	36 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	18 horas

AF5	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	18 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	140 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.

<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	no	10%
	Block II: No	no	10%
	Block III: Yes	Yes (minimum mark 5)	10%
			(Total 30%)
			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.



ESCUELA UNIVERSITARIA
DE ARTES@taiarts.com
RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Resources

COMPULSORY 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*. Mc Graw Hill

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

Smith Brindle, R. (1992). *Musical Composition*. 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.