

Trends in Urban Music I

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>	Performing Arts and Music
<i>Teacher</i>	Paloma Cosano; David Carratalá

Course presentation

Origin of urban popular music. Jazz and its development (I): history, blues music, jazz types, bebop, cool jazz, John Coltrane, musical structures. Rock and its development (I): origins, rock & roll, hard rock, punk, heavy metal, harmonic and formal structures. Flamenco (I): history and origins, styles, development, basic harmonic structures. Electronic music: history, types, structures, textural processes.

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.

Resultados de aprendizaje

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

1. Define the concept of popular urban music and its context.
2. Discuss and appreciate the social and cultural implications involved in the creation of new urban trends.
3. Construct a theoretical and practical discourse on the harmonic construction of some urban music styles.
4. Grasp the compositional mechanisms of the most common lines of urban music.
5. Recognize and analyze the functions of musical parameters within each style.
6. Produce pieces of popular urban music according to a set of indications.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.

Course content

Content	<ol style="list-style-type: none"> 1. ORIGINS OF URBAN MUSIC. 2. JAZZ AND ITS DEVELOPMENT(I). History. Blues music. Jazz types. Bebop. Cool jazz. John Coltrane. Jazz musical structures. 3. ROCK AND ITS DEVELOPMENT (I). Origins. Rock & Roll. Hard rock. Punk. Heavy metal. Harmonic and formal structures of Rock. 4. FLAMENCO (I). History and origins. Development. Basic harmonic structures. 5. ELECTRONIC MUSIC. History. Types. Structures. Textural processes.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 horas
AF2	Classroom/lab exercises and practice.	12 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 horas
AF7	Assessment	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	70 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)	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 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

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



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



Universidad
Rey Juan Carlos

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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