

## SUBJECT: Composition II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2C03	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Group tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Composition and instrumentation	
<b>Period of time</b>	2 <sup>nd</sup> Course	
<b>Number of credits</b>	9 ECTS	
<b>Number of hours</b>	Total number: 270 hours	In-person: 108 hours
<b>Department</b>	Composition	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR

<b>Surname and name</b>	<b>E-mail address</b>
Blanco Tejero, Antonio	antonioblancotejero@gmail.com

### COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Compose different short music pieces in different styles, instrumented for wind quintets, string orchestras and hybrid ensembles, applying the tonal and modal composition techniques acquired.
- Compose a music piece more extensive, where the student put in practice the general knowledge acquired throughout the course regarding composition techniques.

### COURSE CONTENT

<b>Thematic block</b>	<b>Tema/repertorio</b>
<b>I. Motive/Melodic development</b>	Theme 1. Augmentation and diminishment
	Theme 2. Inversion and retrogradation
	Theme 3. Permutations and other techniques for melodic and motivic manipulation.
	Theme 4. Orchestration of the motive
<b>II. Composition elements</b>	Theme 1. Tonal writing techniques
	Theme 2. Modal writing techniques

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	50 hours
Practice activities	44 hours
Other mandatory training activities (seminars, workshops etc.)	8 hours
Test taking	6 hours
Student self-study hours	120 hours
Practice preparation	42 hours
<b>Total studying hours</b>	<b>108+162 = 270 hours</b>

## METHODOLOGY

<b>Theoretical activities</b>	<ul style="list-style-type: none"> <li>- Explanation of different techniques and elements for composition</li> <li>- Proposal of mid-term assignments</li> </ul>
<b>Practical activities</b>	<ul style="list-style-type: none"> <li>- Listening and reading of diverse music pieces XX and XXI century.</li> <li>- Correction and follow-up of mid-term and final assignments.</li> </ul>
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	<ul style="list-style-type: none"> <li>- Meet the Artists (MTA) sessions, concerts, rehearsals and other relevant events linked to the subject.</li> </ul>

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts linked to performance.</p>
<b>Practical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and prove writing and oral skills, beside performing skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the subject instructor or by the degree coordinators.</p>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To prove knowledge of the techniques explained in class and be able to provide detailed information about each of them.
<b>Practical activities</b>	To compose 12 short music pieces with different instrumentation, applying the acquired knowledge to each piece.  For each theme, the student will have to compose 1 or 2 pieces of 2 minutes each. The instrumentation for each piece will include percussion, solo piano, string duet, wood winds trio, trio with piano, wind quintet, ensemble and two marimbas.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors sessions, concerts and rehearsals)

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	30%
Mid-term exam	30%
Final exam	30%
Total	100%

### Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

### Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

### Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will consider the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	30%
Mid-term exam	30%
Final exam	30%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

Online Campus <https://musicacreativa.classlife.education/>

### General bibliography

<b>Title</b>	Armonía del siglo XX
<b>Author</b>	Vincent Persichetti
<b>Publisher</b>	Real Musical

<b>Title</b>	Teoría completa de la música
<b>Author</b>	Dionisio de Pedro
<b>Publisher</b>	Real Musical

<b>Title</b>	Elementos constitutivos de la música
<b>Author</b>	Ernst Toch
<b>Publisher</b>	Idea Música

### Additional bibliography

<b>Title</b>	La Técnica de la orquesta contemporánea
<b>Author</b>	Casella-Mortari
<b>Publisher</b>	Ricordi

<b>Title</b>	Tratado de armonía
<b>Author</b>	Arnold Schönberg
<b>Publisher</b>	Real Musical

<b>Title</b>	Tratado de armonía
<b>Author</b>	Walter Piston
<b>Publisher</b>	Labor

### Webpages of interest

<b>Address 1</b>	<a href="http://www.teoria.com">www.teoria.com</a>
<b>Address 2</b>	<a href="http://imslp.org">imslp.org</a>
<b>Address 3</b>	<a href="http://www.antonioblancotejero.com">www.antonioblancotejero.com</a>