

**MASTER OF ARTS IN
NEW TECHNOLOGIES OF CONTEMPORARY MUSIC:
CREATION AND INTERPRETATION**

MASTER'S STUDY PLAN

General description of the curriculum and modules

The purpose of this master's study plan for composers and interpreters it's to work together in the creation and interpretation of new musical works, using the new technologies that actually music uses. All this in a 60-credit master that takes place over 18 weekends during an academic year.

The study plan shows a global internal coherence between the competences to be acquired by the students, and in the contents, the learning results, the training activities, the evaluation systems, the teaching modality, and the temporal distribution of the modules and subjects and the theoretical-practical nature of the same.

The distribution of credits by modules is as follows:

| Master's Modules | ECTS |
|-------------------------------|-------------|
| General training | 16 |
| Specific to creative training | 20 |
| Complementary training | 12 |
| End of Master's Project | 12 |
| Total | 60 |

The study plan is structured in modules, subjects and courses, to allow a flexible organization capable of responding more effectively to the achievements of the planned training objectives, adapting to professional demands, to the development and evolution of knowledge, and to interests of graduates, also facilitating their modification for the sake of constant improvement.

Following this philosophy, this distribution of the study plan allows a greater tolerance for the student to configure their own study plan, following a Composition itinerary or an Interpretation itinerary and a greater or lesser specialization in New Technologies according to the chosen electives.

In relation to New Technologies, the plan offers a single compulsory course of *Fundamentals of Musical Technology*. The optional subjects allow the student to expand or not, depending on the configuration of their curriculum, training in new technologies, mainly with the course: *Production and multimedia post-production*.

Interpreters and composers work together in the Collective Creation Workshop. Works will be created for solo instrument or group and, in both cases, with new technologies or not, according to the aesthetic decision of each composer.

The Interpretation itinerary, in addition, involves training in: *Sound reinforcement and interpretation with multimedia resources*.

For both the Interpretation and Composition itinerary, participation in concerts at the end of each four-month period is mandatory.

MASTER'S STUDY PLAN
MASTER OF ARTS IN
NEW TECHNOLOGIES OF CONTEMPORARY MUSIC:
CREATION AND INTERPRETATION

| Modules | Subjects | Courses | ECTS | | | Class |
|--------------------------------------|--|---|-----------|-----------|-------|--------------|
| | | | 1º semest | 2º semest | Total | |
| General training | Theory, aesthetics and fundamentals of contemporary music. | Language, aesthetics and evolution of sound processes | 3 | | 3 | Generic/BT |
| | | Analysis and criteria for listening to music of the 20th and 21st centuries | | 3 | 3 | Generic/BT |
| | | Fundamentals of music technology | 3 | | 3 | Generic/BT |
| | | New spellings in contemporary music | 2 | | 2 | Generic/BT |
| | Research methodology in music | Methods and techniques of research | 3 | | 3 | Generic/BT |
| | | Research techniques of the musical repertoire | | 2 | 2 | Generic/BT |
| Módulo Specific to creative training | Composition techniques | Compositional, instrumental and vocal techniques of music of the XX and XXI centuries | 4 | 4 | 8 | Specific /IT |
| | | Electroacoustic composition techniques | 2 | 2 | 4 | Specific /IT |
| | | Audiovisual composition techniques | 2 | 2 | 4 | Specific /IT |
| | Performance Techniques | Contemporary playing techniques applied to the main instrument | 3 | 3 | 6 | Specific /IT |
| | | Sound reinforcement and interpretation with multimedia resources | 2 | 2 | 4 | Specific /IT |
| | | Artistic practice (concerts) | 3 | 3 | 6 | Specific /IT |
| | Trabajo Grupal | Collective Creation Workshop | 2 | 2 | 4 | Specific /BT |
| Módulo to Complementary training | Complementary Techniques Of composition | Instrumentation and Orchestration Applied to the Image | 2 | | 2 | Elective |
| | | Film and musivisual language | 2 | 2 | 4 | Elective |
| | Common electives | Hearing training in contemporary timbral and microtonality | 2 | | 2 | Elective |
| | | Improvisation in music of free creation | | 2 | 2 | Elective |
| | | Multimedia production and postproduction | 2 | 2 | 4 | Elective |
| | Performing Complementary Techniques | Performers Analysis | 2 | 2 | 4 | Elective |
| | | Research and Treatment of Scenic Anxiety | 2 | | 2 | Elective |
| End of Master's Project | End of Master's Project | End of Master's Project | 3 | 9 | 12 | Compulsory |

■ Composition itinerary ■ Interpretation itinerary ■ Common Subjects

BT: Basic Training for all students and compulsory for both itineraires.

IT: Basic Training for all students and compulsory for each specific itineraires