

## SUBJECT: Final Project

### SUBJECT IDENTIFICATION

<b>Code</b>	CS4N17
<b>Type</b>	Final Degree Project
<b>Character</b>	various
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / all instruments and voice
<b>Main subject</b>	Final degree project
<b>Period of time</b>	4 <sup>th</sup> Course
<b>Number of credits</b>	8 ECTS
<b>Department</b>	Final degree project
<b>Previous requirements</b>	To have obtained all the ECTS entailed in the degree
<b>Instruction language</b>	Spanish

### AIM OF THE FINAL DEGREE PROJECT (FDP)

In order to obtain the official title corresponding to the Higher Artistic Education Degree regulated by the Decree 36/2010, of June 2nd, BOCM of June 16th 2011, the student must develop a final degree project that will have a minimum assignment of 6 ECTS. In line with the previously mentioned decree, the students that finish the Degree in Jazz and Contemporary Music performance in the Centro Superior Música Creativa will have to produce a final degree project related to their main instrument.

The Final Degree Project (FDP) aims at fostering the integration and amplification of the artistic and intellectual competences acquired throughout the course of the higher music education studies within the higher artistic education framework.

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Fernández de Larrinoa, Rafael	<a href="mailto:bustena@gmail.com">bustena@gmail.com</a>

### DEADLINES

1. Presentation of the corresponding documentation up to the **5<sup>th</sup> December**.

- The students enrolled for the FDP will have to present a work proposal including the content and resolution procedure description as established in the annex III of the decree 36/2010 of June 2<sup>nd</sup>, as well as a request for an artistic mentor, fulfilled and signed by the mentor himself. These documents will have to be handed in personally in the academic secretary office. In addition, an extra copy will have to be sent by email to [superior@musicacreativa.com](mailto:superior@musicacreativa.com), within the given timeframe.
- Once the documentation is correctly received, it will be studied by the FDP Committee, who will emit a favourable or unfavourable assessment in a week time. Those students whose proposals may be rejected, will receive a written justification so that they can make the necessary changes and submit again the amended documentation.
- Every student has three opportunities to present their proposal and obtain a favourable assessment. After that moment, each additional proposal will involve two points less in the final grade of the students FDP.

**No applications will be admitted after the deadline.** The FDP Committee will assign an appointed artistic mentor to those students who may have not presented a proposal by that time.

2. Delivery of the written FDP: **May 25<sup>th</sup> 2020** (first call) an **July 3<sup>rd</sup> 2020** (extraordinary call).
  - The Project will have to be handed in personally in the academic secretary office. In addition, the student will have to send an extra copy by email to [superior@musicacreativa.com](mailto:superior@musicacreativa.com) and upload the document to the online campus 'classlife' in a unique file within the given framework.
  - FDP Defence: week of the **8<sup>th</sup> June 2020** (first call) **and 2<sup>nd</sup> and 3<sup>rd</sup> July 2020** (extraordinary call).
  - Recital and recording of the FDP: week of the 15th of June 2002 (first call) and 2<sup>nd</sup> and 3<sup>rd</sup> July 2020 (extraordinary call).

## COURSE LEARNING OUTCOMES

Upon completion of the FDP, the students will be able to:

- know and use correctly the documentary and biographic resources, managing with ease the researching and identification procedures;
- manage, integrate and synthesize the corresponding information in a correct and meticulous way;
- integrate knowledge and formulate complex judgments based on the given information.
- make personal reflexions over a covered topic;
- express themselves verbally with ease, fluidity and clarity;
- transmit clearly and with no ambiguity their knowledge and conclusions in a formal or artistic language;
- have a proactive attitude towards the choice of their fields of interest or study objectives;
- develop a personal artistic vision and become aware of their own music objectives;
- compose their own music material, with personal and original features and/or arrange pre-existing music pieces using their own aesthetic and stylistic resources;
- develop solid tools to dig into the musical and artistic chosen phenomena.

## COURSE CONTENTS

The Final Degree Project is composed of two compulsory interrelated sections . The first section contemplates the development, presentation and public defence of the original research within the framework of the instrumental speciality of the student. This written study will be the theoretical and justifying base for the second section of the FDP, which can be a recital or the recording of an album. In brief, the student will have to complete the following steps:

1. Develop and present an original written study.
2. Defend the written study in front of an audience.
3. Offer a recital or deliver the recording produced.

The theme chosen must be linked to any of the areas covered in the study plan carried out by the student during the four years degree. Students are recommended to choose a theme related to their experience as performers/composers, which reflects their interests and music achievements and directs them towards the search of their own artistic identity while contributing to their personal portfolio. The conducting thread must be concrete and musically relevant; it must be related to jazz and/or contemporary music and have a defined methodological approach based on artistic, scientific, performing, analytic, experimental disciplines.

### Example of possible Final Degree Projects:

- Original written research and defence that justifies the subsequent recital with a repertoire made of original composition or personal arrangements of other authors music pieces.
- Original written research and defence that justifies the subsequent recording and production of an album with original compositions from the students or arrangements of other authors' music pieces.
- Original written research on concrete styles or improvisation procedures leading to a final recital or album recording
- Other proposals approved by the FDP Committee.

In cases where the students choose the Final Recital option, the event will be used to assess both, the instrumental part linked to the Instrument class examining board and the Final Recital itself, as long the student doesn't present a justification not to do it in this way and requests two different auditions to separate the instrumental and final recital evaluation. The School reserves the right to refuse or approve this request based on possible logistic limitations.

### STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Individual tutorials	7 hours
Methodology tutorials	7.5 hours
Development of the FDP (student)	213.5 hours
Test taking	10 hours
FDP/Recital presentation	2 hours
<b>Total studying hours</b>	<b>14.5+225.5 = 240 hours</b>

### METHODOLOGY

<b>Individual tutorials</b>	<p>Each student will have 2 mentors:</p> <ul style="list-style-type: none"> <li>▪ An <b>artistic mentor</b>; specific for each student, with whom they will have seven annual individual tutorials (one hour each)</li> <li>▪ A <b>methodology mentor</b> shared with all the students with whom they will have five annual group tutorials of one and a half hours each. In these sessions, the students will establish a tentative working plan and the methodology they will apply according to the specific characteristics of their FDP. In addition, the mentor will provide them with guidelines and tips regarding the development of their written work, its presentation and public defence.</li> </ul>
<b>Development of the FDP</b>	<p><u>Content requirements</u></p> <ul style="list-style-type: none"> <li>• Develop and original and relevant work focused on a topic related to the knowledge acquired during the 4year degree and in line with the student's artistic and musical expectations.</li> <li>• Theme, content, objectives and conclusions must display consistency and unity.</li> <li>• Use correctly the methodological tools.</li> </ul>

- Include personal and creative reflections about the topic covered, with a solid justification.
- Use reliable and strict resources and quote according to the APA rules. Treat the information quoted rigorously.
- Mean grammar and spelling mistakes. Use an academic vocabulary and writing style.

#### Formal requirements

The FDP must include the following elements:

- Title of the Project: clear and descriptive.
- Cover page in line with the format instructions
- Detailed table of contents.
- Justification of the topic choice (originality, motivation...)
- Research question precedents: review of previous Works/research already conducted on the topic covered.
- Project objectives
- Work methodology: approach and description of tasks developed.
- Work structure according to the sections detailed in the table of contents.
- Conclusions.
- Bibliography: only include those sources that have been used in the direct development of the Project.
- Annexes (optional): music scores, documents, interviews, images etc.
  - All the external ideas and materials must be linked to the corresponding sources as stated in the APA quotation rules.
  - Document extension: Between 20 and 40 pages (Excluding cover page, annexes and table of contents)

#### Format and design requirements

- Text Font: *Times New Roman* 12 points. Space: 1,5.
- Margin: 2,45. Numbered pages
- Numbered Sections and sub-sections
- Use bold letters carefully. Avoid underlying text.

The following Project information must be visibly included on the cover page, in different sections up and down:

- Complete name and surnames of the project author.
- Title of the project.
- Name of the project artistic mentor. The mentor will be able to reject the use of his/her name on the project, as long as he/she communicates it in a justified way in advance both to the student and to the FDP Committee.
- Student's speciality.
- Centro Superior Música Creativa, year and logo. The logo will be available in the online campus (Classlife).

#### FDP Defence

Students will have 15 minutes to present their written FDP. After the presentation, the examining committee will pose questions to the student.

	<p><u>Requirements</u></p> <ul style="list-style-type: none"> <li>• Students are not allowed to read their defence.</li> <li>• Students will be able to use any resource, both analogic and digital as they consider convenient.</li> <li>• Students can use illustrative elements such as presentations, videos, recordings, performance examples etc. These elements should not last more than a minute.</li> </ul> <p><u>General recommendations</u></p> <ul style="list-style-type: none"> <li>• Sum up the written work, highlighting the corresponding conclusions.</li> <li>• Prepare the defence by rehearsing your presentation.</li> <li>• Start your presentation posing the questions, concepts and previous ideas which you have worked upon.</li> <li>• Express yourself with naturality, calm, good pronunciation and academic correction.</li> <li>• Prove your debate and argumentation skills.</li> </ul>
<p><b>Recital / recording / other</b></p>	<p>Students will have 45 minutes to develop their recital (or any other proposal previously approved by the FDP committee). In case the student has chosen the recording option, the duration of the album will have to be 45 minutes as well.</p> <p>The recital option presents the following characteristics:</p> <ul style="list-style-type: none"> <li>• It will be carried out in front of a examining committee as appointed by the Centre.</li> <li>• It will be an event opened to the public, (restricted access)</li> <li>• It will take place in the school concert hall or in any other space proposed in accordance. The final decision will be communicated to the student two months in advance.</li> </ul>

## ASSESSMENT

Only the FDP of those students who have passed all the courses within their study plan obtaining the corresponding ECTS will be eligible for assessment (decree 36/2010 of the 2<sup>nd</sup> of June of the Consejo de Gobierno, which establishes the study plan of higher music education for the Comunidad de Madrid).

The assessment will be carried out by an examination court appointed by the FDP Committee. The court will be composed of five teachers of Centro Superior Música Creativa, including a president, three representatives and a secretary. The school reserves its right to decide if this examination court formation will be similar in the first call and in the extraordinary call.

## ASSESSMENT TOOLS

<b>Written work</b>	Written presentation of the project
<b>FDP Defence</b>	Oral presentation of the Project and consequent defence in front of the FDP examination court.
<b>Recital / recording / other</b>	Recital/ recording delivery/ presentation other type of Project previously approved by the FDP committee.

## ASSESSMENT CRITERIA

<b>Development of the FDP</b>	<p>Presentación en tiempo y forma.</p> <p>Relevancia, originalidad y solidez de los argumentos presentados.</p> <p>Atención a los requisitos y recomendaciones expuestas en el apartado 8.</p>
<b>FDP Defence</b>	<p>Exposición concreta, madura y argumentada.</p> <p>Claridad y precisión en el discurso.</p> <p>Capacidad de debate y razonamiento.</p> <p>Atención a los requisitos y recomendaciones expuestas en el apartado 8.</p>
<b>Recital / recording / other</b>	<p>Realización de un recital ó grabación artísticamente relevante, con un nivel técnico/interpretativo adecuado, que esté basado en el trabajo escrito previamente defendido y suponga su culminación.</p> <p>Atención a los requisitos y recomendaciones expuestas en el apartado 8.</p> <p>Los criterios de evaluación para las presentaciones de otro tipo de proyectos previamente aprobados por el Comité de TFE serán definidos ad hoc.</p>

## GRADE DETERMINATION SYSTEM

The grading system will go from 0 to 10 points with one decimal. In order to pass the FDP, it will be necessary to obtain a minimum of 5 points.

Any FDP that does not fulfil the formal requirements as described in the methodology section will not be considered and its author will not failed.

**Total or partial plagiarism, may this come from other author's texts or from the student himself, will lead to a direct dismissal of the FDP (Grade 0).**

The final grades will be published in a timeframe of a week after the defence of the FDP.

Those students not passing the FDP in the first call will receive a report from the examining court specifying the aspects that need to be corrected in the FDP presentation for the extraordinary call.

**Grade complaints** will be treated in line with the instructions of the **Dirección General de Universidades e Investigación**, 11<sup>th</sup> august 2017 for higher artistic education institutions.

### Grade determination system in continuous assessment

	Grade percentage
Written FDP	30%
FDP presentation	20%
Recital / recording / other project	50%
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 take into account 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
Written FDP	20%
FDP presentation	30%
Recital / recording / other project	50%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

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

### Bibliography

The bibliography may vary depending on the concrete FDP of each student. For a general approach to the research techniques can be consulted at:

- Ávila Baray, H.L. (2006). *Introducción a la metodología de la investigación*. Edición electrónica. Texto completo disponible en [www.eumed.net/libros/2006c/203/](http://www.eumed.net/libros/2006c/203/)
- Blaxter, L., Hughes, Ch. y Tight, M. (2008). *Cómo se investiga*. Barcelona: Editorial GRAÓ.
- Borrás Gualis, G. (2001). *Cómo y qué investigar en la historia del arte*. Barcelona: Ed. Del Serbal.
- Calvo, V. y Labrador, F., eds. (2011). *Investigar desde el Arte*. Madrid: Editorial Dykinson (a partir del Máster de Creación e Interpretación musical de la Universidad Rey Juan Carlos con la colaboración del RCSMM).
- Chiantore, L.; Domínguez Moreno, A.; Martínez, S. (2016). *Escribir sobre música*. Barcelona: Musikeón Books.
- Clanchy, J. y Ballard, B. (2000). *Cómo se hace un trabajo académico: guía práctica para estudiantes universitarios*. Zaragoza: Prensas Universitarias de Zaragoza.
- Díaz, M. (coord.). (2006). *Introducción a la investigación en Educación Musical*. Madrid: Enclave Creativa Ediciones S. L.
- Eco, H. (2001). *Cómo hacer una tesis*. Barcelona: Ed. Gedisa, 6ª edición.
- Dintel, F. (2002). *Cómo se elabora un texto*. "Guías del escritor". Barcelona: Alba Editorial.
- Escudero Ríos, I., Goded Rambaud, E. y Lago Castro, P. (2010). *Tratamiento y aplicación de las artes en las diversas áreas del conocimiento*. Madrid: UNED.
- Gillanders, C y Martínez Casillas, P. (2005). "La investigación en el ámbito musical". *Música y Educación*, nº 64, diciembre de 2005, pp. 84-104.
- González García, J. M., León Mejía, A. y Peñalba Sotorrío, M. (2014). *Cómo escribir un trabajo fin de grado*. Madrid: Editorial Síntesis.
- Hernández, F. (2006). *La investigación basada en las artes. Propuestas para repensar la investigación en educación*. Madrid: Ministerio de Educación y Ciencia.
- Hernández, F., López, H. y Gómez, Mª del Carmen. Zaldívar, A., (coord.). (2008). Bases para un debate sobre investigación artística. *Educatio Siglo XXI*, nº 26, pp. 85-118.
- Instituto Superior de Formación del Profesorado. (2006). *Bases para un debate sobre investigación artística*. Madrid: Subdirección General de Información y Publicaciones. Ministerio de Educación y Ciencia.
- Kemp, A. E. (1993 1ª ed. Castellana). *Aproximaciones a la Investigación en Educación musical*. [Traducción Ana Lucía Frega y Diana Poch de Grätzer]. Buenos Aires: Collegium Musicum.
- López-Cano, R y San Cristóbal, U. (2014). *Investigación artística en Música. Problemas, métodos, experiencias y modelos*. México: Ed. Fondo Nacional para la Cultura y las Artes de México-ESMUC- Grupo de Recerca, Investigació i creació musicals (disponible en red).
- Martínez Peláez, Agustín (coord.) (2017). *Investigar en creación e interpretación musical en España*. Madrid, Editorial Dykinson.



- Moreno, F., Marthe, N., y Rebolledo, L. A., (2010). *Cómo escribir textos académicos según normas internacionales*. Barranquilla (Colombia): Ediciones Uninorte.
- Muñoz Alonso, G. (2015). *Cómo elaborar y defender un trabajo académico en humanidades. Del trabajo de fin de grado al trabajo de fin de máster*. Editorial BuboK (colección Ebook).
- Peréx Agorreta, M. J. (coord.). (2012). *Métodos y Técnicas de la Investigación Histórica I*. Madrid: UNED.
- Pérez Arroyo, R. (2012). *La práctica artística como investigación. Propuestas metodológicas*. Madrid: Ed. Alpuerto.
- Pérez Serrano, G. (1994). *Investigación cualitativa. Retos e interrogantes* (2 vols: I. Métodos. II. Técnicas y análisis de datos). Madrid: Ed. La Muralla. (5ª ed.: 2008).
- Pliego de Andrés, V. (2014). "La investigación en los conservatorios superiores dentro del Marco de Cualificaciones de la Educación Superior". Madrid: *Revista Música*. Real Conservatorio Superior de Música de Madrid, nº 21, págs. 187-198.
- Valor, J.A. (ed.) (2002). *Introducción a la Metodología*. Madrid: Editorial Mínimo Tránsito. Antonio Machado Libros.
- Vasilachis, I. (coord.) (2006). *Estrategias de investigación cualitativa*. Barcelona: Editorial Gedisa.
- Walker, M. (2000). *Cómo escribir trabajos de investigación*. Barcelona: Editorial Gedisa

### Webpage of interest

Address 1	<a href="http://invaristic.blogspot.com.es/p/enlaces.html">http://invaristic.blogspot.com.es/p/enlaces.html</a>
Address 2	<a href="#">Research Catalogue - an international database for artistic research</a>
Address 3	<a href="http://www.eee.es">www.eee.es</a>
Address 4	<a href="http://www.sedem.es">www.sedem.es</a>
Address 5	<a href="http://www.dialnet.unirioja.es">www.dialnet.unirioja.es</a>
Address 6	<a href="http://www.biblio.universia.es">www.biblio.universia.es</a>
Address 7	<a href="http://www.bdh.bne.es">www.bdh.bne.es</a>
Address 8	<a href="http://www.march.es/bibliotecas/">www.march.es/bibliotecas/</a>
Address 9	<a href="http://www.bne.es">www.bne.es</a>
Address 10	<a href="http://bvpb.mcu.es/es/consulta/busqueda.cmd">http://bvpb.mcu.es/es/consulta/busqueda.cmd</a>
Address 11	<a href="http://www.bne.es/es/Catalogos/HemerotecaDigital/">http://www.bne.es/es/Catalogos/HemerotecaDigital/</a>
Address 12	<a href="https://www.educacion.es/teseo/irGestionarConsulta.do;jsessionid=32A9971830AE42C9497_2AA3CEC801905">https://www.educacion.es/teseo/irGestionarConsulta.do;jsessionid=32A9971830AE42C9497_2AA3CEC801905</a>
Address 13	<a href="http://www.rcsmm.eu/download.php?table=sn_repositorio&amp;id=447">http://www.rcsmm.eu/download.php?table=sn_repositorio&amp;id=447</a>

ANEXO III

CONTENIDO Y PROCEDIMIENTO DE RESOLUCIÓN  
DE LAS PROPUESTAS DE TRABAJO FIN DE GRADO

1. En la propuesta Fin de Grado a presentar por el alumno, se incluirá, como mínimo, los siguientes apartados:
  - Título del trabajo Fin de Grado.
  - Descripción del trabajo Fin de Grado:
    - i) Objetivos.
    - ii) Desarrollo.
  - Estimación de medios materiales necesarios para la realización.
  - Opcionalmente, se podrá presentar una propuesta de tutoría, que deberá contar con el visto bueno del profesor del centro propuesto como tutor. Además, los alumnos podrán disponer del asesoramiento de un especialista externo al centro. Dicho asesor deberá contar, en todo caso, con la autorización del Director del centro.
2. La dirección del centro constituirá una comisión encargada de evaluar las propuestas de trabajo Fin de Grado, que resolverá favorable o desfavorablemente en función del carácter integrador de las competencias adquiridas del trabajo Fin de Grado propuesto, o, en su caso, del interés como trabajo de investigación en una materia concreta, y de las posibilidades materiales de realización, entre otros aspectos.
3. En caso de resolución favorable, la comisión designará a un profesor del centro como tutor, respetando, en su caso, la propuesta de tutoría incluida en la propuesta de trabajo Fin de Grado. Una vez obtenida la resolución favorable, el alumno podrá comenzar con la ejecución de los trabajos conducentes a la realización del trabajo Fin de Grado.
4. En caso de resolución desfavorable, esta deberá ser motivada, sugiriendo al alumno posibles mejoras o modificaciones de la propuesta de trabajo Fin de Grado.
5. Para la presentación de la propuesta de trabajo Fin de Grado, el alumno deberá estar matriculado en el trabajo Fin de Grado, para lo que deberá cumplir los requisitos establecidos en el apartado 3 del artículo 9 del presente Decreto.
6. La dirección del centro nombrará, de entre los miembros del claustro, al menos, un Tribunal Calificador de trabajos Fin de Grado para cada una de las especialidades o, en su caso, itinerarios impartidos en el centro. Dichos tribunales, que estarán constituidos por un Presidente y cuatro Vocales, uno de los cuales actuará como Secretario, evaluarán todos los trabajos Fin de Grado que se presenten por la especialidad o itinerario correspondiente durante el curso académico en el que sea constituido.
7. La dirección del centro establecerá el calendario de matrícula del trabajo Fin de Grado y de convocatorias. Asimismo, podrá dictar cuantos procedimientos sean oportunos para la aplicación de lo estipulado en este Anexo.

(03/21.298/11)