



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Sound and Music Expression

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Daniel Cabrera, Regina Crisosto

Course presentation

Processes, techniques and technologies for live sound recording in film and music concepts related to film narrative.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE14	Create coherent film discourses that are suited to different genres and languages by means of a logical association of image and sound.

Learning outcomes

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

1. Identify key films and directors from various stages of the history of audiovisual media, as well as identify the various dramatic and technical aspects of a fragment of a given audiovisual work.
2. Identify different stylistic traits and match them to film genres and styles.
3. Apply different sound capture and recording techniques in different contexts and/or environments.
4. Analyze the relationship between music and image.
5. Select musical content that is appropriate to the meaning that one wants to give in a visual discourse.
6. Develop a drama proposal in relation to sound.
7. Develop an artistic sensibility in relation to film sound.
8. Describe different concepts of sound in an audiovisual work, both artistic and technical.
9. Establish a professional dialogue with a music composer.
10. Know the sound chain in film, and its different professions.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	MODULE I SOUND 1. Sound in cinema. 2. Basic direct sound setups for film. 3. Sound capture concepts and techniques. 4. Introduction to microphone techniques and equipment. 5. Sound equipment and accessories. 6. Recording formats. 7. Multi-channel sound systems.
	MODULE II MUSIC 1. Musical concepts. 2. Music for the stage. 3. Synchrony and synchresis. 4. Empathic and anempathic music. 5. Atmospheres, rhythms, tone and instrumentation. 6. Interactions between music and image. 7. Musical references and re-use of material. 8. Music as an element of unity. 9. Continuity effect.

	10. Relationship between director and composer.
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Learning activities

AF1	Theoretical and practical classes.	21 hours
AF2	Classroom/laboratory exercises and practicals.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of supporting material and bibliographic and visual references.	60 hours
AF6	Academic tutoring.	6 hours
AF7	Evaluation.	6 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	60 hours

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/re-assessment 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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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 offence. 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>
SE1 In-class tests and examinations (oral and/or written)	<i>Revaluable</i>	Yes	25%
SE2 Assignments and projects	<i>Revaluable</i>	Yes	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	No	35%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	10%
			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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be

determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Digón, A. G., Suárez, N., & Martín, D. A. (2016). *Control de sonido directo*. Altaria.

García Torres, M. A., Godás Ibáñez, R., Mulero García, J. J., & Santos Cuesta, Ó. (2018). *Sonido para audiovisuales*. Altaria.

Gómez Ferreras, A., Solé Esteve, J., & Uroz Velasco, P. A. (2021). *Postproducción de sonido para audiovisuales* (2nd ed.). Altaria.

Jullier, L. (2007). *El sonido en el cine*. Paidós.

Yewdall, D. L. (2007). *Practical art of motion picture sound* (3rd ed.). Focal Press.

Fraile, T., & De las Heras, B. (Eds.). (2019). *La música en la pantalla*. Síntesis.

Mouëllic, G. (2003). *La musique de film*. Cahiers du Cinéma.

Polo, M., & Radigales, J. (2009). *La música en el cine / La estética musical*. Editorial UOC.

Xalabarder, C. (2013). *The musical script in film*. [Self-published / CreateSpace].

RECOMMENDED FILMOGRAPHY

Chazelle, D. (Director). (2016). *La La Land* [Film]. Summit Entertainment.

Chazelle, D. (Director). (2014). *Whiplash* [Film]. Sony Pictures Classics.

Coppola, F. F. (Director). (1979). *Apocalypse Now* [Film]. United Artists; Omni Zoetrope.

Fincher, D. (Director). (2010). *The Social Network* [Film]. Columbia Pictures.

Iñárritu, A. G. (Director). (2014). *Birdman or (The unexpected virtue of ignorance)* [Film]. Fox Searchlight Pictures.



RECOMMENDED WEBSITES

Barbosa, M. (n.d.). *La Bobina Sonora*. <http://www.labobinasonora.net/>

Carlsson, S. E. (n.d.). *FilmSound.org*. <https://filmsound.org/>

SoundWorks Collection. (n.d.). *SoundWorks Collection*. <https://soundworkscollection.com/>

Designing Sound. (n.d.). *Designing Sound*. <http://designingsound.org/>

Hispasonic. (n.d.). *Hispasonic*. <https://www.hispasonic.com/>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.