



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music Production I

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

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>	Performing Arts
<i>Teacher</i>	Alejandro del Pozo

Course presentation

Basics of sound and acoustics. Microphones. Template planning and production. The audio chain. Mixing tables. Sound design. MIDI integration. Sound mixing automation and image-sound synchronization.

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.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the musical industry.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE02	Identify and appreciate in auditory and intellectual way 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 the musical creation.
CE07	Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results
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.
CE15	Create, plan, direct and develop an own musical project of a professional quality.

Learning outcomes

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

1. Understand the professional environment and its particulars.
2. Apply acquired knowledge in musical production by mastering the use of the sequencer and computer tools.
3. Defend compositional and/or technical decisions in a professional working environment.
4. Select software and correct actions for each musical style or project.
5. Apply technologies to creation, interpretation and live audio.
6. Use the technical resources for sound organization and production.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.

Course content

Content	1. Sound 2. Microphone. 3. Mixing Table. 4. Effects and processors: sends and insertions. 5. Compressors and their basic functions. 6. Equalization and Practical applications. 7. Basic sound synthesis and design. 8. Practical exercise in sound design.
---------	--

Learning activities

AF1	Theory and combination theory-practice learning.	12 h.
AF2	Classroom/lab exercises and practice.	30 h.
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h.
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	18 h.
AF7	Assessment	6 h.
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	102 h.

* 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/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>
SE2 Assignments and projects.	Block I: Yes Block II: Yes	Yes (minimum mark 5) Yes (minimum mark 5)	20% 20%

	Block III: Yes	Yes (minimum mark 5)	30% (Total 70%)
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	No	No	30%
			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

- Cook, N. (1994). *A guide to musical analysis*. Oxford University Press.
- Garant, D. (2001). *Tristan Murail: Une expression musicale modélisée*. Editions L'Harmattan.
- Nahmani, D. (2020). *Logic pro X 10.5 - Apple pro training series: Professional music production*. Peachpit Press.
- Nettles, B., & Graf, R. (1997). *The chord scale theory & jazz harmony*. Alfred Music.
- Rumsey, F., & McCormick, T. (2002). *Introducción al sonido y la grabación*. IORTV
- Sweet, M. (2014). *Writing interactive music for video games: A composer's guide*. Addison-Wesley Professional.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.