



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Sound Technology

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Couse data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Daniel Cabrera

Course presentation

Introduction to the concepts and technological tools used in sound post-production for audiovisual works.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
CE16	Design the sound of an audiovisual work through capture, conceptualization and the tonal and spatial composition of the dialogues, settings, effects and music.

Learning outcomes

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

1. Identify different postproduction sound technologies.
2. Have a basic grasp of postproduction sound software and understand its editing, dynamics, modeling and equalizing tools.
3. Develop creativity and sensibility towards film sound design in consonance with the narrative of a work.
4. Do basic postproduction sound, editing and synchronizing dialogue, adding sound effects and

- using musical fragments.
5. Understand the basic elements of sound mixing and mastering.

Teaching methodology

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

Course content

Content	1. Sound post-production software: set up, configuration and organization of sessions. 2. Audio and image synchronization. 3. Effects and track management. 4. Audio editing. 5. Signal processing and sound sources. 6. The sound plane. 7. Dynamics, effects and elementary equalizations. 8. Level adjustments, balances and multichannel mixes. 9. Plug-ins.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	6 hours
AF2	Classroom/laboratory exercises and practicals.	15 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	30 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	30 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/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	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Yes	Yes	40%

SE5 Attitude and participation	No	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

Alten, S. R. (2019). *Audio in media: The sonic environment in a digital world* (11th ed.). Cengage Learning.

Bartlett, B., & Bartlett, J. (2019). *Practical recording techniques: The step-by-step approach to professional audio recording* (7th ed.). Routledge.

Chion, M. (1994). *Audio-vision: Sound on screen* (C. Gorbman, Trans.). Columbia University Press.

- Collins, M. (2020). *Pro Tools for music production: Recording, editing and mixing* (4th ed.). Focal Press.
- Cook, F. D. (2021). *Pro Tools 101: Pro Tools fundamentals I*. Avid Technology.
- Holman, T. (2010). *Sound for film and television* (3rd ed.). Focal Press.
- Katz, B. (2015). *Mastering audio: The art and the science* (3rd ed.). Focal Press.
- Recuero López, M. (2007). *Técnicas de grabación sonora*. Ediciones Paraninfo.
- Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice and sound effects in cinema*. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

- Coppola, F. F. (Director). (1974). *The conversation* [Film]. Paramount Pictures; Coppola Company.
- Cosmatos, P. (Director). (2018). *Mandy* [Film]. SpectreVision; Umedia.
- De Palma, B. (Director). (1981). *Blow out* [Film]. Filmways Pictures.
- Glazer, J. (Director). (2023). *The zone of interest* [Film]. A24; Film4; Extreme Emotions.
- Green, D. G. (Director). (2018). *Halloween* [Film]. Blumhouse Productions; Miramax.
- Linklater, R. (Director). (2014). *Boyhood* [Film]. IFC Films; Detour Filmproduction.
- Miller, G. (Director). (2015). *Mad Max: Fury road* [Film]. Warner Bros.; Village Roadshow Pictures.
- Reeves, M. (Director). (2022). *The Batman* [Film]. Warner Bros.; 6th & Idaho Productions.
- Stone, O. (Director). (1991). *JFK* [Film]. Warner Bros.; StudioCanal.
- Wright, E. (Director). (2017). *Baby driver* [Film]. TriStar Pictures; Working Title Films.

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.