ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music Production II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027

Universidad
Rey Juan Carlos

Course data

Duration	Annual
Credits	3 ECTS
Modality	In-person
Language	English
Faculty	Performing Arts and Music
Teacher	Arne Bock

Course presentation

History and types of recording: analog vs. digital, recording techniques, phases of multitrack record production, pro studio vs. home studio, specific equipment, microphone preamps, hardware. Recording studio: multitrack (planning and pre-production), mixing (dynamics processors, time and modulation effects), bounce and mastering (basic concepts of mastering).

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.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
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	Desarrollar discursos críticos hacia la actividad personal e interpersonal adaptándose a los cambios culturales, sociales, artísticos y profesionales.
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 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	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CE10	Know processes and requirements of the music applied to stage and to multimedia and audiovisual projects to develop compositions in which the dramatic has a dominant role.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.
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. Adapt to any stylistic context of sound and production.
2. Control the most common software and hardware tools used in recording studios.
3. Analyze the basic music and show decision-making criteria in terms of arrangements and the application of techniques.
4. Adequately assess the musical validity of a piece and its production.
5. Manage and lead a sound team.

Teaching methodology

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

Course content

Content	1. **HISTORY OF RECORDING.** Analog vs. digital. Most common recording techniques: ambient stereo, premixing stereo, multitrack recording. Multitrack record production phases: planning, recording, mixing, mastering, authoring. Pro studio vs home studio. Specific equipment: in-line tables, split tables. Pre-hardware: sound cards for direct monitoring. 2. **RECORDING STUDIO: MULTITRACK.** Understanding studio recording work. Planning a recording. Pre-production. 3. **RECORDING STUDIO:** MIXING. Mixing engineer's job. Dynamics processors: compressors, limiters, expanders and noise gates. Time effects: Reverb, Delay. Modulation effects. 4. **RECORDING STUDIO: BOUNCE AND MASTERING**. Delivery of the final result for mastering. Lossless and lossless audio formats. Mastering basics.

Learning activities

AF1	Theory and combination theory-practice learning.	21 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas

AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	9 horas
AF7	Assessment	3 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	51 horas

** 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/reassessment 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 offense. 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.

Assessment task (*)	*Revaluable/non -revaluable*	*Minimum mark yes/no*	*% of final mark*
SE2 Assignments and projects.	Yes	Yes (minimum mark 5)	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

COMPULSORY BIBLIOGRAPHY

Rumsey, F y Mccormick, T. (1994). *Introducción al sonido y la grabación*. Instituto Oficial de Radio y Televisión Española
Nisbett, A. (1984). *El uso de los micrófonos.* Instituto Oficial de Radio y Televisión Española
Katz, B. (2002) *La masterización de audio: el arte y la ciencia*. Escuela de cine y video.

RECOMMENDED BIBLIOGRAPHY

Owinski, B. (2006). *The Mixing Engineer's Handbook*. Thomson
Owinski, B. (2009). *The Recording Engineer's Handbook*. Thomson

RECOMMENDED FILMOGRAPHY

Grohl, D. (Director) (2013). *Sound City* [documentary]. Roswell Films.

WEBSITES OF INTEREST

https://www.uaudio.com/blog/
Mix With The Masters:
https://mixwiththemasters.com/

REQUIRED MATERIALS FOR THE COURSE

Pendrive to transfer projects.
It is highly recommended that the student has a small home studio in which to do his/her projects with speakers and headphones.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.