



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music Production

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	1 ^{er} semestre
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Alan Senderowitsch

Course presentation

Phases of musical production. The studio recording session. Specific type of microphone for each instrument. Individual and collective instrumental recording. Voice recording. General concepts of musical composition and arrangements. MIDI systems and sequencers.

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.
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
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. Know the fundamentals of recording music, its importance within an audiovisual production and relationship to the rest of the project.
2. Work with different microphone techniques used during the music recording process.
3. Know the fundamentals of music composition, to understand its importance within an audiovisual production and communicate with musicians.
4. Know how the MIDI system works.
5. Basic use of a virtual instrument, and practical application in small projects that involve this technique.

Teaching methodology

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

Course content

<i>Content</i>	1. The phases of music production. 2. The studio recording session. 3. Types of microphones used specifically for each instrument. 4. Individual and ensemble instrumental recording. 5. Recording voices. 6. General concepts of music composition and arrangements. 7. MIDI systems and sequencers.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	9 hours
AF2	Classroom/laboratory exercises and practices.	12 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	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	30 hours

* 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 offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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	Revaluable	Yes	40%

and/or written)			
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-Revaluable	No	40%
SE5 Attitude and participation.	Non-Revaluable	No	20%
			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

- Huber, D. M., & Runstein, R. E. (2017). *Modern recording techniques* (9th ed.). Routledge.
- Owsinski, B. (2017). *The recording engineer's handbook* (4th ed.). Bobby Owsinski Media Group.
- Russ, M. (2008). *Sound synthesis and sampling* (3rd ed.). Focal Press.
- Senior, M. (2011). *Mixing secrets for the small studio*. Focal Press.

RECOMMENDED FILMOGRAPHY

- Grohl, D. (Director). (2013). *Sound City* [Película documental]. Roswell Films; Therapy Studios.
- Parsons, A. (Director). (2010). *The Art & Science of Sound Recording* [Serie de películas documentales]. Keyfax NewMedia.
- Schrader, M. (Director). (2016). *Score: A Film Music Documentary* [Película documental]. Epicleff Media.

RECOMMENDED WEBSITES

- Audio Engineering Society. (s. f.). AES. <https://aes.org>
- CineD. (s. f.). CineD. <https://www.cined.com>
- Equipboard. (s. f.). Equipboard. <https://equipboard.com>
- Gearspace. (s. f.). Gearspace. <https://gearspace.com>
- Sound on Sound. (s. f.). Sound on Sound. <https://soundonsound.com>

REQUIRED MATERIALS FOR THE COURSE

- **University Studio Sessions:** All official practical coursework and recording sessions will be conducted in-person using the university's fully equipped recording studios. No personal hardware is strictly required to complete these mandatory hours.
- **Personal Practice (Highly Recommended / Optional):** To facilitate independent study, project preparation, and mixing outside of the university facilities, students are strongly

advised to have access to the following personal setup:

- A laptop with a compatible DAW (Digital Audio Workstation) installed (e.g., Pro Tools, Logic Pro, Ableton Live, or Reaper).
- A reliable USB/Thunderbolt audio interface (minimum 2 inputs / 2 outputs, e.g., Focusrite Scarlett, Universal Audio Volt, Solid State Logic SSL2, or similar).
- A versatile studio microphone setup (at least one large-diaphragm condenser microphone and/or a standard dynamic microphone like the Shure SM57/SM58) with its respective XLR cables.
- Flat-response studio headphones (e.g., Audio-Technica ATH-M50x, Sony MDR-7506, or similar) with a 6.3 mm (1/4") jack adapter.
- An external storage unit (SSD or HDD USB 3.0/C) dedicated exclusively to audio projects and sample libraries.
- A notebook or tablet for designing microphone layouts (recall sheets) during practical studio sessions.

VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

Guided visits to local professional recording studios and/or audio post-production sets for filmmaking in Madrid.