



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music Composition for Media II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

COURSE 2026/2027



Universidad
Rey Juan Carlos

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Regina Crisosto

Course presentation

The leitmotiv and musical characterization of the characters: orchestration, motifs, texture as a dramatic element, harmony as a character. Electronics and symphonic orchestra: fusion of sonorities, extension of orchestration.

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.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
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 correctly 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	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing of the musical material.
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.
CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.
CE06	Interpret in analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.
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.
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. Compose musical forms of a defined artistic personality for a large chamber ensemble and orchestra.
2. Propose an original, distinctive creative line, integrating all of the student's influences.
3. Critically apply the latest musical/artistic developments.
4. Handle all types of musical notations and contexts in order to express a specific musical idea.
5. Use the orchestra (woodwinds 2 and 3) and new technologies as a means of expression.
6. Critically evaluate their own pieces and those of others through hearing and score analysis.
7. Consciously and judiciously select elements that are most appropriate to the creative context.
8. Professionally organize the development of a project in all its phases, demonstrating an advanced knowledge of music direction, exposition, notation and editing techniques.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. ZARZUELA AND AUDIOVISUAL OPERA. Audiovisual as complement. Music and image as indivisible. 2. MUSIC FOR POST-DRAMATIC THEATER. The image that accompanies. The non-dramatic musical moment. 3. LEITMOTIV AND MUSICAL CHARACTERIZATION. Orchestration. Motifs. Texture as dramatic element. Harmony as character. 4. ORCHESTRAL SYMPHONIC AND ELECTRONIC MUSIC. Sound fusion. Broadening of orchestration.
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Learning activities

AF1	Theory and combination theory-practice learning.	10,5 hours
AF2	Classroom/lab exercises and practices.	9 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 hours
AF6	Academic tutorials.	1,5 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	40 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/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
SE1 In-class tests and examinations (oral and/or written).	No	No	30%
SE2 Assignments and projects	Block I: Yes Block II: Yes	Yes (minimum mark 5) Yes (minimum mark 5)	35% 35% (Total 70%)
			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

- CHION, M. (1993) *La audiovisión: introducción a un análisis conjunto de la imagen y el sonido*. Barcelona: Ediciones Paidós Ibérica
- CHION, M. (1997) *La música en el cine*. Barcelona: Ediciones Paidós Ibérica
- NAHMANI, D. (2017) *Logic Pro X 10.3 - Apple Pro Training Series: Professional Music Production*. San Francisco: Peachpit Press
- ROMÁN, A. (2008) *El Lenguaje Musivisual, semiótica y estética de la música cinematográfica*. Madrid: Visión Libros
- RUMSEY, F.; McCORMICK, T. (1994). *Introducción al sonido y la grabación*. Madrid: Instituto Oficial de Radio y Televisión Española

RECOMMENDED FILMOGRAPHY

- The Jazz Singer (1927) de Alan Crosland - Música de Louis Silvers
- King Kong (1933) de Merian C. Cooper y Ernest B. Schoedsack - Música de Max Steiner
- The Adventures of Robin Hood (1938), de Michael Curtiz - Música de Enrich Korngold
- The Sea Hawk (1940), de Michael Curtiz - Música de Enrich Korngold
- Citizen Kane (1941), de Orson Welles, - Música de Bernard Herrmann
- King's Row (1942), de Sam Wood - Música de Enrich Korngold
- Casablanca (1942) de Michael Curtiz - Música de Max Steiner
- Taxi Driver (1976), de Martin Scorsese - Música de Bernard Herrmann
- Psycho (1960), de Hitchcock - Música de Bernard Herrmann
- Un tranvía llamado Deseo (1951), de Elia Kazan - Música de Alex North
- Elevator to the Gallows (1958) de Louis Malle - Música de Miles Davis
- Trilogía del Dolar (1964-966) de Sergio Leone - Música de Ennio Morricone
- Lawrence of Arabia (1962), de David Lean - Música de Maurice Jarre
- 2001 A Space Odyssey (1968), de Stanley Kubrick - Música de Ligeti y Strauss
- A Clockwork Orange (1971), de Stanley Kubrick - Música de Wendy Carlos
- El Padrino (1972), de Francis Ford Coppola de Música de Nino Rota
- Dark Star (1973) de John Carpenter - Música de John Carpenter
- Chinatown (1974) de Roman Polanski - Música de Jerry Goldsmith
- Star Wars (1977) de George Lucas - Música de John Williams
- Tiburón (1975) de Steven Spielberg - Música de John Williams
- Blade Runner (1982), de Ridley Scott - Música de Vangelis
- Tron (1982) de Steven Lisberger - Música de Wendy Carlos
- Batman (1989) de Tim Burton - Música de Danny Elfman
- La Lista de Schindler (1993) de Steven Spielberg - Música de John Williams



Forrest Gump (1994) de Robert Zemeckis - Música de Alan Silvestri
Braveheart (1995), de Mel Gibson - Música de James Horner
American Beauty (1999), de Sam Mendes - Música de Thomas Newman
Gladiator (2000), de Ridley Scott - Música de Hans Zimmer
Chocolat (2000) de Música de Rachel Portman
In the Mood for Love (2000), de Wong Kar-wai - Música de Shigeru Umebayashi
Pride and Prejudice (2005) de Joe Wright - Música de Dario Marianelli
How To Train Your Dragon (2010) de Chris Sanders and Dean DeBlois - Música de John Powell
Joker (2019), de Todd Phillips - Música de Hildur Guðnadóttir

WEBSITES OF INTEREST

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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