



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Music Composition for Audiovisual Media I

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Music
<i>Teacher</i>	Regina Crisosto

Course presentation

Korngold and audiovisual post-romanticism. Silent film: dramatic resources, accompaniment and scene enhancement. Percussion and extended techniques as effect. Texture and image: Ligeti and Kubrick, texture and emptiness as tension, techniques of creating space through music. Experimental theatre and cinema. Neo-symphonism: historical recreations, symphonic poem and relation with audiovisuals, Wagner, John Williams.

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 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 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	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing musical material.
CE02	Identify and appreciate in auditory and intellectual ways 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 an 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 kinds 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. Identify the different historical styles of composition for audiovisual media.
2. To conceive applied music as a non-isolated genre, dependent on a specific historical line.
3. Experiment with the historical techniques and styles of music for audiovisual media in their own projects.
4. Demonstrate a broad knowledge of the relationship between music-image and music-action through the use of its techniques.
5. Extract information from compositional references through the listening and analysis of scores.
6. To integrate the concepts learned in a personal and original style.
7. Select the appropriate technique for the needs of the proposed medium.

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

<i>Content</i>	<ol style="list-style-type: none"> 1. KORNGOLD AND AUDIOVISUAL POST-ROMANTICISM. Expressivity. Non-dependant music. Orchestration and drama. 2. SILENT FILM. Dramatic devices. Accompaniment and scene accentuation. 3. PERCUSSION AND EXTENDED TECHNIQUES FOR EFFECT. 4. TEXTURE AND IMAGE. Ligeti and Kubrick. Texture and void as tension. Techniques to create space through music. 5. THEATER AND EXPERIMENTAL FILM. Randomness. Music for experimental film. Beckett and non-dramatic music. 6. NEO-SYMPHONIC MUSIC. Historical recreations. Symphonic poetry and its relationship to audiovisual media. Wagner. John Williams.
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Learning activities

AF1	Theory and combination theory-practice learning.	21,5 horas
AF2	Classroom/lab exercises and practice.	19 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas
AF6	Academic tutorials	
AF7	Assessment	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

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.

<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 and/or written).	Yes	Yes (minimum mark 5)	30%
SE2 Assignments and projects.	Block I: Yes	Yes (minimum mark 5)	40%
	Block II: No	No	30%
			(Total 70%)

(*) *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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED 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



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REQUIRED MATERIALS FOR THE COURSE

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VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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