



ACADEMIC PROGRAM

FUNDAMENTALS OF MUSIC AND SOUND DESIGN

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Fundamentals of Music and Sound Design
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Audiovisual Language
Year:	2º
Teaching period:	1
Type:	OB
ECTS credits:	3
Teaching modality:	On campus
Language:	English
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SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

The course has a general approach: to provide students with basic knowledge in music and sound and, above all, to encourage their intellectual curiosity. It will also seek to provide conceptual and practical tools to carry out basic image sound work. All this with the aim of providing future professionals in the field of digital product design with some elementary references about the role of music and sound in the audiovisual world.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.
- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.
- Apply visual language to different animation techniques to transmit ideas.
- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.
- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.
- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.
- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.
- Create storyboards and animatic that transmit narrative situations through the image.
- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.
- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.
- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

- Fundamentals: sound, wave and acoustics.
- Narrative. direct, indirect y elliptical functions.
- Editing and sound design: pre- and postproduction.
- Methodologies and medium.
- Design and treatment.
- Interpretation and dubbing.
- Cinematographical music and audiovisual industry.

SUBJECT SYLLABUS

Topic 1. Introduction. Fundamentals of music and sound

1.1 The elements of music

1.2 Basic concepts of musical acoustics

Theme 2. Functions of music and sound in audiovisuals

2.1 Structural functions of music and sound in audiovisuals 2.2.

2.2 Music and audiovisual narrative (setting, character design, leitmotifs) 2.3 Musical genres and their link to audiovisuals

Theme 3. Editing and sound design

3.1 Introduction to sound design (sound libraries, copyright)

3.2 Post-production and mixing

3.3 Recording

3.4 Sound design in audiovisuals

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	15,45	15,45
<i>Practical classes</i>	11,82	11,82
<i>Tutorials</i>	2,73	1,37
<i>Independent study and autonomous work of the student</i>	24,09	0,00
<i>Elaboration of work (group or individual)</i>	18,18	0,00
<i>Evaluation Activities</i>	2,73	3,00
TOTAL	75	31,64

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1-4 weeks

Theme 2- 5 weeks

Theme 3- 5 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	20	60
<i>Objective test</i>	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	50	50
<i>Objective test</i>	40	40

General comments on the evaluations/assessments

The marks for the work carried out during the course (inside and outside the classroom) will account for 60% of the final grade.

The final exam will account for 30% of the final grade: those students who fail a piece of work will not have the possibility of repeating it; both parts (work and exam) must have a grade higher than 5 in order to pass the course.

In the extraordinary exam, all the work done during the course must be handed in and the exam must be taken.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

Ball, Philip. El instinto musical: escuchar, pensar y vivir la música. Turner, 2012.

Beauchamp, Robin. Designing Sound for Animation. Taylor & Francis Group, 2017.

Chion, Michel. La audiovisión: introducción a un análisis conjunto de la imagen y el sonido. Grupo Planeta (GBS), 1993.

Recomendada:

Brand, Neil (2005) Dramatic Notes: Foregrounding Music in the Dramatic Experience. University of Luton Press

Berstein, Charles H (2000) Film music and everything else. Turnstyle Music

Coyle, R. (2010). Drawn to Sound: Animation Film Music and Sonicity. Equinox Pub.

Cuadrado Méndez, Francisco José, y Juan José Domínguez López. Teoría y técnica del sonido. Madrid: Síntesis, 2019.

Dittmar, T. (2012). Audio Engineering 101: A Beginner's Guide to Music Production (Edición:1). Focal Press.

Goldmark, Daniel. Tunes for Toons: Music and the Hollywood Cartoon. Univ of California Press, 2007.

Ross, Alex (2009) El ruido eterno. Ed. Seix Barra

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Theory

Materials:

Ordenador personal, cascos /auriculares

Software:

Adobe Audition