**Conecta FICTION and BIME PRO**

**MUSICAL PROPOSAL OF THE PROYECT**

*Updated: \_\_\_/\_\_\_/2021*

Fields marked with an Asterisk (\*) are Mandatory.

|  |
| --- |
| TITLE OF THE PROJECT **\*:** |
| FORMAT (nº epis. & dur.) **\* :** |
| PRODUCTION COMPANY **\* :** |

|  |
| --- |
| **FORMAT \*** |
|  |

|  |  |  |
| --- | --- | --- |
| **SUMMARY OF THE MUSICAL PROPOSAL \*** | | |
| Explain briefly (5 lines) what are the main musical elements and what is the relevance of these elements in the Project. | | |
| TITLE SEQUENCE**\*** | State whether there will be a specific piece of opening or theme music (type of music, whether it is pre-existing or original, by which artist(s), who holds the rights...) and explain the concept and its relevance to the Project. |
| END CREDITS | Also, specify whether the use of the music used to accompany the end credits of the episodes has any differentiating or conceptual characteristic that could be pointed out. |
| MUSIC IN THE SCENES **\*** | State whether there is a particularly relevant moment(s) in the plot where a particular song or composition will be used and why. Explain the dramatic intent. |

|  |  |
| --- | --- |
| **SOUNDTRACK TYPE \***  *select one, several, or all of the boxes* | |
|  | Specify and justify the type of music, genre, and/or artists, record label; if applicable, explain the choice of covers of pre-existing hit songs (e.g., if it is a cover in a different genre of music than the original). |
|  | Specify and justify the type of music and the reasons why library music will be used. |
|  | Justify the need to produce specific songs or music for the Project; provide artistic guidelines (musical style, arrangements, etc.) to be indicated to the producer or composer. |

|  |  |
| --- | --- |
| **ARTISTIC TEAM** | |
| COMPOSER AND/OR MUSIC SUPERVISOR | State whether the Project has a composer and/or music supervisor and include a brief biography or video reel highlighting the main works of each. |
| PERFORMERS (MUSICIANS) | Specify the artists who will perform on the soundtrack and include a brief biography or video reel with their main works. |
| CASTING  **(musicians /singers)** | State whether one or more of the characters will be played by musical artists and their importance within the Project. |

|  |  |
| --- | --- |
| **OTHER** | |
| NARRATIVE MUSIC CONTENT | Specify whether the Project contains musical elements in narrative terms. That is, if the original idea, the script, the characters, or the locations of the Project have any relation to the biography of musical artists, past or present musical trends, the history of a musical genre, a musical event (concert, dj session, festival...), etc. |
| MARKETING | Indicate, if any, the marketing strategy for the Project's music, and/or explain the importance of music in the marketing of the series. |

|  |  |
| --- | --- |
| **COMPLEMENTARY DOCUMENTATION**  *Attach in a wetransfer together with the rest of the documents.* | |
| MUSICAL SELECTION LIST OF THE PILOT **\*** | List some of the songs to be used in the pilot episode by **filling in the** **downloadable file**. A maximum of 3 scripted scenes (or scene descriptions), corresponding to the moments in which the musical pieces indicated in the List will be synchronized, can be attached. |
| MUSIC EXCERPTS | An excerpt of a maximum of 5 minutes, in mp3 format, of the original compositions or pre-existing music that will be part of the Project may be attached along with the rest of the documentation. |