



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Music and singing I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Natacha Crawford

Course presentation

Aspects of music, rhythm and hearing, vocal technique and hygiene, to teach the future actor how to maintain a healthy voice and bring it to peak performance.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CE06	Assimilate different voice training methods to improve vocal articulation and projection and develop the expressive potential of acting
CE08	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Know the anatomical and physiological aspects of their primary instrument: the voice.
2. Show skill in the use of the singing voice.
3. Establish a new awareness of the body and of breathing.
4. Have healthy vocal habits.

5. Have the needed level of musical knowledge to work with confidence.
6. Clearly understand and follow a piece of written music.
7. Correctly manage their listening, rhythm and intonation skills.

Teaching methodology

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

Course content

<i>Content</i>	<p>Form and rhythm</p> <ul style="list-style-type: none"> - Beat, accent and time signatures. Writing and reading rhythms: rhythmic divisions and subdivisions. - Time signatures: : simple meter and compound meter. - Analysis of simple forms. - Tempo, articulation and dynamics markings. <p>Melody and harmony</p> <ul style="list-style-type: none"> - The tonal system, semitone and tone. The concept of scale, intervals and consonances. - Arpeggio and chord construction. Diatonic chords. Major scales and minor scales. Tonic and dominant: cadences. The pentatonic scale. - Tonal center for intonation. Sight reading. <p>Voice</p> <ul style="list-style-type: none"> - General postural re-training. - Anatomy and physiology of the respiratory apparatus. Costo-diaphragmatic breathing with and without support. - The larynx. Anatomy and physiology. Constriction vs. retraction. - Vocal hygiene. Instruction and advice for taking care of the voice. Vocal warm-up. - Semi-occluded vocal tract exercises. - The vocal register: : the break o <i>passagio</i>.. Key concepts: fine vocal fold and thick vocal fold. - Conscious phono-respiratory coordination of the speaking voice and singing voice. - Voice and gesture. - Intonation. - Choir singing. <p>Practical application of the vocal and musical techniques learned in class, through solo, duet and choral interpretations.</p>
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	30 hours
<i>AF2</i>	Classroom/lab exercises and practice.	15 hours
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
<i>AF7</i>	Assessment	3 hours
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	120 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

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).	Revaluable	Yes	30%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
SE5 Attitude and participation.	Non-revaluable	Yes	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 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

MUSIC

- Aguilar, María del Carmen. (2012). *Método para leer y escribir música a partir de la percepción*. Buenos Aires: Piscis. ref : ISBN: 9789872834203.
- Benward, Bruce and Marilyn Saker. (2009). *Music in Theory and Practice, Volume I, 8th Edition*. New York: McGraw-Hill.
- Benward, Bruce and Marilyn Saker. (2009). *Music in Theory and Practice, Volume II, 8th Edition*. New York: McGraw-Hill.
- Chamorro, Joan. (2001). *Lenguaje Musical*. Barcelona:Taller de Músics, Escola de Música S.L. ISBN84-88206-08-6
- Crespo, Néstor. (2008). *Lenguaje musical, cuaderno de trabajo*. Buenos Aires: Olaya 1177 Cap.
- Del Corral, Alfonso. (2011). *Lectura rítmica vol. 1, 2 y 3*. Valencia: Creative commons.
- Levine, M. (1995). *The jazz theory book*.
- Wedge, George A. (1978). *Ear-training and sight-singing*. G. Schirmer, inc., New York. ASIN: B00CCMFBGC.

SINGING

- Bunch Dayme, Meribeth. (2005). *The performer's Voice. Realizing your Vocal Potential*. W.W.Norton & Company, New York
- Calais-Germain, Blandine and François Germain. (2015). *Anatomy of Voice. How to enhance and project your best voice*. Healing Arts Press, Rochester.
- Chekhov, M. (1953). *On The Technique Of Acting*. Routledge.
- Chun-Tao Cheng, S. (1993). *El Tao de la Voz*. Gaia Ediciones.
- Karpf, Anne. (2007). *The Human Voice: The Story of a Remarkable Talent*, London: Bloomsbury.
- Kayes, G. (2017). *Singing and the actor: Gillyanne Kayes*.
- McDonald Klimek, M., Obert, K., Steinhauer, K. (2005). *The Estill Voice Training System. Level 1. Compulsory Figures for Voice Control*. Estill Voice Training Systems International.
- Riggs, S., & Carratello, J. D. (1992). *Singing for the stars: A complete program for training your voice*. Van Nuys: Alfred.
- Sadolin, C. (2013). *Complete vocal technique*. Kopenhagen: Shout Publ.
- Tulón i Arfelis, C. (2005). *Cantar y Hablar*. Paidotribo.

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

www.earmaster.com
www.teoría.com
www.musictheory.net
www.lightnote.co
www.x-minus.pro
www.vocalremover.org
<https://www.voicescienceworks.org/>

The vocal cycle: <http://youtu.be/ldDFkxUTJ0>
The diaphragm: <http://youtu.be/hp-gCvW8PRY?list=PL21CEBF37FF10C814>
The breathing system: <http://youtu.be/o2OcGgJbiUk?list=PL21CEBF37FF10C814>
Anatomy of the breath: <http://youtu.be/DCVIEMNPe1E>
Vocal cords singing polyphony: <https://www.youtube.com/watch?v=3j92IXSwJHY>
MRI of singing: <https://www.youtube.com/watch?v=J3TwTb-T044>

MRI of vowels: https://www.youtube.com/watch?v=jalquq_4560

REQUIRED MATERIALS FOR THE COURSE

Piano or keyboard or virtual piano.

Tuning fork.

Metronome.

Recorder.

Music staff paper.

Computer.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.