



ESCUELA UNIVERSITARIA
DE ARTES @ taiarts.com
RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Music and singing II

COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING
Course 2023/2024

Course data

<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

Course presentation

Vocal training, performance and modern singing techniques. Focus on the singer's posture, constriction versus retraction, psychomotor function of sound and conscious phono-respiratory coordination. Hygiene and resources for the conservation and care of the vocal apparatus. Introduction to musical theatre.

Student competencies

<i>Competency Code</i>	<i>Description</i>
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.
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.
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:

01. Apply the tools of vocal work with ease and competence, understanding the technique required in each case.
02. Know what the best work is at every moment, making the correct decisions for the proposed vocal work.
03. Bring together all of the knowledge acquired to develop a vocal work in practice of an acceptable quality.
04. Show interest in music and singing in all its forms, appreciating their cultural and aesthetic value, applying knowledge to interpret each style with confidence and merit.
05. Integrate into work groups and share knowledge with confidence and maturity.

Teaching methodology

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

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. INTERCOSTAL DIAPHRAGMATIC BREATHING. Inhaling and exhaling in singing. Differences between spoken voice and the singing voice. 2. PHONO-RESPIRATORY COORDINATION. Sound emission and attack. Voice support. 3. THE SINGER'S POSTURE. Stretching. Anatomy and physiology of the respiratory system. 4. HYGIENE AND RESOURCES TO CONSERVE AND CARE FOR THE PHONATORY APPARATUS. Hydration. Stretching and relaxation. 5. THE LARYNX. Anatomy and physiology. Constriction versus retraction. Vocal register: passage. 6. VOICE PROJECTION. Volume. Head voice, chest voice and mixed voice. 7. VOICE TECHNIQUES APPLIED TO SINGING. Voice Craft and other techniques. 8. VOICE CHARACTERIZATION. Colour, sound and moods. 9. GESTURE IN THE VOICE. Organicity. Interpretation and emotionality in singing. 10. VARIATIONS IN SINGING GROUPS. Solo singing, vocal trio and choir. 11. INITIATION TO MUSICAL THEATRE PERFORMANCE. Specific Musical Theatre repertoire. music-theatre improvisation.
----------------	--

Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	12 horas
<i>AF2</i>	Classroom/lab exercises and practice.	9 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	60 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

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

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/re-assessment 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

In this course, absence of more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

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*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	<ul style="list-style-type: none"> • Solo Singing Test (70%) • Vocal Trio Test (30%) 	30-50%
SE2 Assignments and projects.	<ul style="list-style-type: none"> • Coursework and assignments (50%) • Vocal chorus test (50%) 	10-25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Continuous evolution of in-class activities. Assimilation and practice at home of the material taught.	20-40%
SE5 Attitude and participation.	Behaviour in class, attitude towards the teacher and the group. Ability to adapt and incorporate the indications given. Observation, listening and absorption of work done by classmates. Perseverance, autonomous work, self-critique and ability to receive feedback.	5-20%
		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

- Kayes, G. (2015). *Singing and the Actor*. Taylor and Francis.
Mallet, T. (2000). *The Singing and Acting Handbook. Games and Exercises for the Performer*, Routledge.
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.
Melton, J. (2007). *Singing in Musical Theatre: The Training of Singers and Actors*. Allworth.
Moore, T. (2008). *Acting the Song. Performance Skills for the Musical Theatre*. Allworth.
Oswald, D. (2005). *Acting for Singers: Creating Believable Singing Characters*. Oxford University Press.
Seven, A. (2019). *The Singer Acts, the Actor Sings. A Practical Workbook to Living Through Song, Vocally and Dramatically*. Zed Books.

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS