



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Music and Singing I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

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

Content	MODULE I: Form and rhythm - 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. Melody and harmony - 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. MODULE II: Voice - 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.
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	Practical application of the vocal and musical techniques learned in class, through solo, duet and choral interpretations.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 hours
AF2	Classroom/lab exercises and practice.	15 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF7	Assessment	3 hours
AF8	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*).

To pass the course, it is essential to independently pass both modules. The assignments for each module will be clearly distinct. In the event that either section is not passed, the weighted average will not be calculated, and students will be required to take the extraordinary assessment only for the failed component.

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade 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).	<i>MODULE I: Reevaluable MODULE II: Reevaluable</i>	MODULE I: Si MODULE II: Si	MODULE I: 30% MODULE II: 15%
SE2 Assignments and projects.	<i>MODULE II: Reevaluable</i>	MODULE II: Reevaluable	MODULE II: 15%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE I: No Reevaluable MODULE II: No Reevaluable</i>	MODULE I: No Reevaluable MODULE II: No Reevaluable	MODULE I: 15% MODULE II: 15%
SE5 Attitude and participation.	<i>MODULE I: No Reevaluable MODULE II: No Reevaluable</i>	MODULE I: No Reevaluable MODULE II: No Reevaluable	MODULE I: 5% MODULE II: 5%
			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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

FILMOGRAPHY BIBLIOGRAPHY

- Music

Benward, Bruce and Marilyn Saker. (2009). Music in Theory and Practice, Volume I, 8th Edition. New York: McGraw-Hill.

Jollet, Jean-Clément. (2000). Jeux de rythmes... et jeux de clés. Ed. Gérard Billaudot

Allerme, Jean-Marc. (1991) Du solfège sur la F.M. 440. 1. Lecture/Rythme Vol 1, Débutant. Ed. Gérard Billaudot

- Singing

Bunch Dayme, Meribeth. (2005). The performer's Voice. Realizing your Vocal Potential. W.W.Norton & Company, New York

Calais-Germain, B. [Blandine] & Germain, F. [François] (2015). Anatomy of Voice: How to Enhance and Project your Best Voice. Healing Arts Press, Rochester.

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 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
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- 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: B00CCMFBBG. Singing Bunch
- Dayme, Meribeth. (2005). *The performer's Voice. Realizing your Vocal Potential*. W.W.Norton & Company, New York
- Calais-Germain, B. [Blandine] (2006). *Anatomy of Breathing*. Eastland Press Inc.
- Cheng, S. C-T. [Stephen Chun-Tao] (2000). *The Tao of Voice: A New East-West Approach to Transforming the Singing and Speaking Voice*. Destiny Books.
- 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*. Copenhagen: Shout Publ.

RECOMMENDED BIBLIOGRAPHY

- AnatomyZone. (2012, 10 de diciembre). *The breathing system* [Video]. YouTube. <http://youtu.be/o2OcGgJbiUk?list=PL21CEBF37FF10C814>
- AnatomyZone. (2012, 12 de diciembre). *The diaphragm* [Video]. YouTube. <http://youtu.be/hp-gCvW8PRY?list=PL21CEBF37FF10C814>
- Hospital Universitario de Zúrich [UniversitätsSpital Zürich]. (2015, 23 de marzo). *MRI of singing* [Video]. YouTube. <https://www.youtube.com/watch?v=J3TwTb-T044>
- Hospital Universitario de Zúrich [UniversitätsSpital Zürich]. (2015, 23 de marzo). *MRI of vowels* [Video]. YouTube. https://www.youtube.com/watch?v=jalquq_4560
- McCarthy Luddy, E. [Vocology Ireland]. (2020, 20 de abril). *Anatomy of the breath* [Video]. YouTube. <http://youtu.be/DCVIEMNPe1E>
- National Center for Voice and Speech. (2009, 21 de septiembre). *The vocal cycle* [Video]. YouTube. <http://youtu.be/IdDFkxUTJ0>
- Scherer, R. C. (2014, 18 de noviembre). *Vocal cords singing polyphony* [Video]. YouTube. <https://www.youtube.com/watch?v=3j92IXSwJHY>

RECOMMENDED WEBSITES

- Theory and training
- EarMaster. (s.f.). *EarMaster: Ear training, sight-singing & music theory for all musicians*. <https://www.earmaster.com>
- Lightnote. (s.f.). *Lightnote: Music theory tutorial*. <https://www.lightnote.co>
- MusicTheory.net. (s.f.). *MusicTheory.net: Introductory and intermediate music theory lessons, exercises, and tools*. <https://www.musictheory.net>
- Teoría. (s.f.). *Teoría: Music theory web*. <https://www.teoria.com>
- VocalRemover. (s.f.). *Vocal Remover and Isolation*. <https://www.vocalremover.org>

Voice Science Works. (s.f.). *Voice Science Works: Bridging the gap between voice science and vocal art*. <https://www.voicescienceworks.org>

X-Minus. (s.f.). *X-Minus.pro: Vocal remover and key changer*. <https://www.x-minus.pro>

- Anatomy

AnatomyZone. (s.f.). *AnatomyZone: Your guide to human anatomy*. <https://www.anatomyzone.com>

Kenhub. (s.f.). *My Kenhub: Learn human anatomy the easiest, fastest, and smartest way*. <https://www.kenhub.com>

Primal Pictures. (s.f.). *Anatomy TV*. Biblioteca Electrónica Central.

Teach Me Anatomy. (s.f.). *Teach Me Anatomy: The source for anatomy information*. <https://www.teachmeanatomy.info>

REQUIRED MATERIALS FOR THE COURSE

Tuning fork.

Metronome.

Recorder.

Music staff paper.

Computer.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.