

# Professional Master's Degree Music and Performing Arts





## Professional Master's Degree Music and Performing Arts

Course Modality: **Online**

Duration: **12 months**

Certificate: **TECH Technological University**

Official N° of hours: **1,500 h.**

Website: [www.techtitute.com/pk/humanities/professional-master-degree/master-music-performing-arts](http://www.techtitute.com/pk/humanities/professional-master-degree/master-music-performing-arts)

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# 01

# Introduction

What do Mozart's Requiem and Broadway musicals have in common, and La Traviata and La Casa de Bernarda Alba? Quite simple: all these works are part of the wide cultural range that makes up music and the performing arts. Theater, dance, and musical harmony in its different genres make up a very broad field of study, not only because of its long and extensive history, but also because of its multiple forms and adaptations: to literature, cinema, shows, etc. For this reason, bringing together in a single program the information related to this field has been a real challenge for TECH who, together with a team of experts, have achieved it thanks to a hard work of research and educational adaptation. In this way, students will be able to explore the different fields of musical aesthetics and the performing arts through 1,500 hours of theoretical-practical and additional 100% online content.





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*Would you like to specialize in the field of Music and Performing Arts? Then this Professional Master's Degree and its 1,500 hours of theoretical and practical content are perfect for you. Are you going to let this amazing opportunity pass by?"*

Although there is no reliable data to confirm the origin of music and dance, numerous investigations have placed it in prehistoric times, when people danced and sang around the fire until exhaustion for spiritual and religious purposes. Throughout history, these two artistic expressions have evolved each on their own, as well as together, giving rise to theater, musicals, different genres and the many manifestations that make up the cultural spectacle that exists today. Vivaldi, Beethoven, Mozart and the thousands of unknown composers who preceded them were responsible for laying the foundations thanks to which Tom Hooper and Julie Taymor were able to develop *Cats* and *The Lion King*, respectively.

And so that graduates interested in this field can follow in their footsteps and contribute to cultural development, TECH and its team of experts have designed this Professional Master's Degree in Music and Performing Arts. It is a multidisciplinary and 100% online program thanks to which the graduate will travel through centuries of history, soaking up the characteristics of each genre and the most representative authors and composers of each era. In addition, they will be able to work intensively on perfecting their skills related to singing, rhythmic practice and musical aesthetics, focusing on the organization of events and the direction of musicals, plays and operas. In this way, you will raise your cultural knowledge in this field to the highest level, being able to apply it both in the educational and research sectors and, of course, in stage performances.

All this, 100% online and over twelve months, during which you will have 1,500 hours of the best theoretical and practical content, and, in addition, this content will be presented in different formats: detailed videos, research articles, complementary readings, self-knowledge exercises, case studies, news, dynamic summaries and much more! In this way, the student will be able to contextualize the information in the syllabus and delve in a personalized way into its different sections. In addition, you will not have to follow a strict timetable, but will be able to design your own, allowing you to adapt the academic experience not only to your requirements, but also to your absolute availability.

This **Professional Master's Degree in Music and Performing Arts** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ Case studies presented by experts in Music and Performing Arts
- ♦ The graphic, schematic and practical contents of the book provide technical and practical information on those disciplines that are essential for professional practice
- ♦ Practical exercises where the self-assessment process can be carried out to improve learning
- ♦ Its special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



*A 100% online program with which you will acquire the broadest and most comprehensive knowledge about the initiation to choral singing"*

“*You will have twelve months to complete all the content included in the program. For this you will have unlimited access to the virtual campus from any device with an Internet connection*”

The program's teaching staff includes professionals from the sector who contribute their work experience to this educational program, as well as renowned specialists from leading societies and prestigious universities.

Its multimedia content, developed with the latest educational technology, will allow professionals to learn in a contextual and situated learning environment, i.e., a simulated environment that will provide immersive education programmed to prepare in real situations.

The design of this program focuses on Problem-Based Learning, by means of which professionals must try to solve the different professional practice situations that are presented to them throughout the academic year. For this purpose students will be assisted by an innovative interactive video system developed by renowned experts.

*A perfect qualification to take you through the evolution of the choral repertoire from the Middle Ages to the present day.*

*Are you looking for a program with which to implement the most sophisticated and effective techniques for diaphragmatic breathing into your musical practice? This Professional Master's Degree includes it! .*





# 02 Objectives

Having a broad and specialized knowledge of music and the performing arts requires hard work, not only because of all the information available on these fields, but also because of the centuries of history that characterize them. For this reason, the objective of this Professional Master's Degree is to bring together in a single program the most representative, important and exhaustive data that will allow the graduate to delve deeper into these subjects and master their fields. This way, you will be able to introduce to your professional practice in the educational, cultural or research field the most effective and innovative guidelines and strategies, thanks to which you will always achieve all the goals you set for yourself.







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*If your objectives include mastering music reading and perfecting the classification of voices, this Professional Master's Degree will provide you with the guidelines to achieve it in a guaranteed way”*



## General Objectives

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- ♦ Project a natural emission of the voice that avoids all kinds of tensions (corporal, psychic and social)
- ♦ Know the basic principles of audiovisual language
- ♦ Acquire a solid knowledge of the basic concepts of the performing arts
- ♦ Use the voice as a vehicle for musical expression and immediate enjoyment
- ♦ Know the technical and idiomatic characteristics of the types of solo voices that integrate with a symphony orchestra
- ♦ Construct a coherent discourse and write a reasoned text on a given musical theme





## Specific Objectives

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### Module 1. Initiation to Choral Singing

- ♦ Know the availability of the voice as a vehicle for musical expression and immediate enjoyment without previous technical requirements
- ♦ Demonstrate an auditory sensitivity capable of perceiving and executing the singing with a correct intonation
- ♦ Be aware of the importance of the norms and rules that govern the musical activity of the ensemble
- ♦ Knowing, through group work, the basic elements of artistic interpretation (phrasing, articulation, dynamics, agologic) and knowing how to interrelate this experience with one's own individual study
- ♦ Knowing the basic gestures of conducting and acquiring the ability to interpret music according to them
- ♦ Relate the knowledge of music to the knowledge acquired through choral singing and to know a specific repertoire that enriches their musical background

### Module 2. Organization of Events

- ♦ Master event design in the context of the experience economy, co-creation, Design Thinking and Marketing
- ♦ Design events with Design Thinking tools
- ♦ Learn how to plan events to increase the return on investment (ROI)
- ♦ Learn the importance of events as a Marketing tool
- ♦ Gain an in-depth understanding of market trends





### **Module 3. Film Music**

- ♦ Become familiar with the elements of an audiovisual analysis for its subsequent study
- ♦ Know the main audiovisual media and the diverse role of music in the elaboration of each one of them
- ♦ Master the basic audiovisual vocabulary
- ♦ Know the technological resources necessary to produce original audiovisual productions
- ♦ Use and apply the main techniques of synchronized score writing

### **Module 4. Performing Arts**

- ♦ Understand the fundamental characteristics of the different forms of the performing arts in their different possibilities of materialization
- ♦ Promote the critical study of the artistic and cultural reality, through processes of search and analysis of information, analyzing the various manifestations of theatricality synchronically and diachronically, paying special attention to the scenic manifestations of their own sociocultural environment
- ♦ Develop the abilities, capacities and skills necessary to respond with creativity and originality to any stimulus, situation or conflict within the framework of dramatic fiction, using languages, codes, techniques and resources of scenic character
- ♦ Recognize and use, with artistic rigor and aesthetic coherence, the multiple ways of producing, recreating and interpreting stage action, and actively participate in the design, production and representation of all types of stage shows, assuming different roles, tasks and responsibilities

### **Module 5. Choirs**

- ♦ Consciously use the respiratory mechanism of phonation and resonance for a natural emission of the voice
- ♦ Use the inner ear as a basis for tuning, harmonic hearing and musical interpretation
- ♦ Take responsibility for the role in the group respecting the rules of performance and acquire the necessary confidence to interpret one's own part while listening to other voices
- ♦ Know the basic gestures of the conductor and acquire the ability to interpret the music in accordance with them
- ♦ Perform, in public, works of different styles previously worked on in the classroom

### **Module 6. Vocal-Orchestral Repertoire**

- ♦ Know the technical and idiomatic characteristics of the types of choir integrated with a symphony orchestra
- ♦ Distinguish aurally the types of voices in conjunction with the orchestra
- ♦ Distinguish the musical genre and period aurally
- ♦ Analyze the vocal part of particular passages

### **Module 7. Musical Aesthetics**

- ♦ Understand and manage the main concepts elaborated over time by musical thought
- ♦ Know the main currents of musical aesthetics, through a systematic study of the main problems dealt with by the discipline
- ♦ Reason and debate on a musical work or text, placing them within the framework of the aesthetic-musical problems they pose

- ♦ Make a critical judgment on a given musical reality, placing it in the context of the great aesthetic-musical polemics.
- ♦ Develop the intellectual maturity of the student, his ability to understand, to relate and to make a critical judgment on a given aesthetic problem

### **Module 8. Rhythmic Practice and Dance**

- ♦ Understand the principles of Dalcrozian rhythm and its contributions to music education.
- ♦ Knowing the different types of existing dance
- ♦ Know the elements of dance and its elementary forms, figures, groupings and their connection with music
- ♦ Promote the ability to elaborate, analyze and critically assess materials and educational proposals on rhythmic practice and dance
- ♦ Favor the disinhibition and the cooperative culture of the students.
- ♦ Enable students to learn independently

### **Module 9. The Musical**

- ♦ Know the different vocal, dance and interpretative techniques and to put them into practice
- ♦ Know the main works that characterize this genre
- ♦ Develop the ability to coordinate the dance with the theater and the singing voice
- ♦ Develop the creative capacity through the composition of small choreographies

### **Module 10. Singin**

- ♦ Know and apply the techniques of the instrument or the voice according to the requirements of the works
- ♦ Acquire and demonstrate the necessary reflexes to solve eventualities that arise in the interpretation
- ♦ Interpret written works in all musical languages, delving into the knowledge of the different styles and periods, as well as the interpretative resources of each one of them
- ♦ Perform in public with self-control, memory control and communication skills



*You will not find in the educational market a degree like this one, which covers centuries of history in an exhaustive way in only twelve months of theoretical and practical training"*

# 03 Skills

Although this program is presented in a convenient 100% online format, it is characterized by a high practical content, thanks to which students will be able to improve their professional skills in a guaranteed way. Each module includes exercises related to its subject matter, based on real situations and in which the graduate will have to apply the techniques and strategies included in the theoretical content. In this way, you will attend a complete, dynamic and innovative experience, with which you will be able to implement in your professional practice the skills of a true specialist in Music and Performing Arts.







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*The practical work you will do with this Professional Master's Degree will allow you to add to your catalog of skills items such as mastering the best exercises for muscle memory or vocal workouts"*



## General Skills

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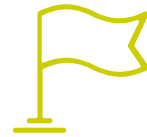
- ♦ Value the educational importance of rhythmic education and dance for musical learning and for the integral development of the personality
- ♦ Learn to select appropriate music for the creation of dances, choreographies and corporal expression
- ♦ Value and enjoy the performing arts as an artistic manifestation that is part of the common cultural heritage of peoples and actively participate in its maintenance, development and projection
- ♦ Learn to improvise with spatial, gestural, corporal, verbal and musical resources
- ♦ Generate experiences in events (experiential marketing) and immersive experiences

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*You will work intensively on perfecting your skills in order to achieve diaphragmatic breathing in your students"*







## Specific Skills

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- ♦ Develop the capacity for expression and communication through rhythm, dance, body movement and music
- ♦ Develop the critical capacity to evaluate with rigor and coherence their own and others' stage productions, taking into account their artistic presuppositions and the social, economic and cultural context in which they are produced, therefore fostering the qualities of a good future spectator
- ♦ Initiate the practice of memory in the interpretation of the works of the choral repertoire in order to acquire greater confidence and ductility in the interpretation and to enjoy it more completely
- ♦ Represent through body and space the elements of meter, pulse, accent and subdivision of time, elementary rhythmic patterns and musical form
- ♦ Design of spaces, signage, personalization





# 04

## Structure and Content

The syllabus of this Professional Master's Degree has been designed by a team of experts in Music and Performing Arts. Thanks to this, it has been possible to complete 1,500 hours of theoretical, practical and additional content, based on the most exhaustive, complete and necessary information to acquire the most specialized knowledge in this field. In addition, in its struggle to offer dynamic and innovative educational programs, this program has diverse audiovisual material, thanks to which the graduate will be able to contextualize each section of the syllabus and delve in a personalized way in those considered most relevant for their professional development and performance. All this is presented in a convenient and accessible 100% online format with which you can access the program from wherever you want and with a schedule fully adapted to your availability.





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*The use of the innovative Relearning methodology in the development of this program will allow you to acquire the most specialized knowledge without having to invest extra hours in memorizing"*

## Module 1. Initiation to Choral Singing

- 1.1. Choral Education
  - 1.1.1. Introduction to the Choral World
  - 1.1.2. First Choral Formations
  - 1.1.3. The Unison Choral Formation
  - 1.1.4. Polyphonic Choral Formation
- 1.2. Evolution of the Choral Repertoire
  - 1.2.1. Choral Music in the Middle Ages
  - 1.2.2. Choral Music in the Renaissance
  - 1.2.3. Choral Music in the Baroque
  - 1.2.4. Choral Music in the Classicism
  - 1.2.5. Choral Music in the Romanticism
  - 1.2.6. Choral Music in the 20th Century
- 1.3. Diaphragmatic Breathing
  - 1.3.1. Basic Concepts and Parts of the Phonatory Apparatus
  - 1.3.2. The Diaphragm, What is It?
  - 1.3.3. Usefulness of Diaphragmatic Breathing
  - 1.3.4. Practical Exercises for Muscle Memory
- 1.4. Body Posture
  - 1.4.1. The Correct Body Posture for Singing
    - 1.4.1.1. The Head
    - 1.4.1.2. The Neck
    - 1.4.1.3. The Spine
    - 1.4.1.4. Pelvis
    - 1.4.1.5. Standing
    - 1.4.1.6. Sitting
- 1.5. Vocalization
  - 1.5.1. What is Vocalization and What is it Used for?
  - 1.5.2. When to Vocalize?
  - 1.5.3. Exercises to Exercise the Voice
  - 1.5.4. Diction in Singing
- 1.6. Music Reading. Practical Part
  - 1.6.1. Research Work on the Piece to be Performed.
  - 1.6.2. Reading Notes Accompanied by the Text
  - 1.6.3. Reading Text with Rhythm
  - 1.6.4. Music Reading Separated by Voices
  - 1.6.5. Musical Reading with all Voices Joined together.
- 1.7. Classification of the Voices
  - 1.7.1. The Vocal Tessitura
  - 1.7.2. Classification of the Female Voices
  - 1.7.3. Classification of the Male Voices
  - 1.7.4. The Figure of the Countertenor
- 1.8. Canon
  - 1.8.1. What is a Canon?
  - 1.8.2. The Canon and its Beginnings
  - 1.8.3. Types of Canon
  - 1.8.4. Musical Offering BWV by J.S. Bach
  - 1.8.5. Practical Part of the Canon
- 1.9. Basic Gestures in Conducting
  - 1.9.1. Recognition of the Main Gestures
  - 1.9.2. Key Moments to look at the Director
  - 1.9.3. The Importance of the "Attack"
  - 1.9.4. The Silences
- 1.10. Musical Genres, Styles, Forms and Textures
  - 1.10.1. Introduction to the Term Musical Genre
  - 1.10.2. Introduction to the Term Music Style
  - 1.10.3. Introduction to the Term Musical Form
  - 1.10.4. Introduction to the Term Musical Texture



## Module 2. Design of the Events

- 2.1. Project Management
  - 2.1.1. Gathering Information, Project Start-Up: What Do We Need To Know?
  - 2.1.2. Study of Possible Locations
  - 2.1.3. Pros and Cons of the Chosen Options
- 2.2. Research Techniques. Design Thinking
  - 2.2.1. Stakeholder Maps
  - 2.2.2. Focus Group
  - 2.2.3. Bench Marking
- 2.3. Experiential Design Thinking
  - 2.3.1. Cognitive Immersion
  - 2.3.2. Covert Observation
  - 2.3.3. World Cafe
- 2.4. Defining Target Audience
  - 2.4.1. Who the Event is Aimed at
  - 2.4.2. Why Do We Do The Event
  - 2.4.3. What is the Purpose of the Event
- 2.5. Trends
  - 2.5.1. New Trends in Staging
  - 2.5.2. Digital Contributions
  - 2.5.3. Immersive and Experiential Events
- 2.6. Personalization and Design Space
  - 2.6.1. Adaptation of the Space to the Brand
  - 2.6.2. Branding
  - 2.6.3. Brand Manual
- 2.7. Marketing Expertise
  - 2.7.1. Living the Experience
  - 2.7.2. Immersive Event
  - 2.7.3. Fostering Memory

- 2.8. Signage
  - 2.8.1. Signage Techniques
  - 2.8.2. The Attendant's Vision
  - 2.8.3. Coherence of the Story. Event with Signage
- 2.9. The Event Venues
  - 2.9.1. Studies of Possible Venues. The Five Why's
  - 2.9.2. Choice of the Venue According to the Event
  - 2.9.3. Selection Criteria
- 2.10. Proposed Staging. Types of Scenarios
  - 2.10.1. New Staging Proposals
  - 2.10.2. Prioritization of Proximity to the Speaker
  - 2.10.3. Scenarios Related to Interaction

## Module 3. Film Music

- 3.1. Audiovisual Communication, Basic Concepts
  - 3.1.1. What is Audiovisual Communication?
  - 3.1.2. Types of Audiovisual Communication
  - 3.1.3. Audiovisual Communication and Social Influence
  - 3.1.4. Elements of Communication
- 3.2. The History of Film Music
  - 3.2.1. The First Soundtracks
  - 3.2.2. Classical Symphonism
  - 3.2.3. The Main Theme
  - 3.2.4. The New Symphonism
- 3.3. Types of Audiovisual Music
  - 3.3.1. Diegetic Music
  - 3.3.2. Incidental Music
  - 3.3.3. Pre-Existing Music
  - 3.3.4. Extradiegetic Music

- 3.4. The Sound in the Cinema
  - 3.4.1. Démeny and Talking Photography
  - 3.4.2. Charles, Phonography and Cinematography
  - 3.4.3. Léon Gaumont and the Sound System of Films
  - 3.4.4. Jo Engel, Hans Vogt and Joseph Massole, Der Branstifer
  - 3.4.5. The Phonofilm: the Synchronization of the Sound in the Films
  - 3.4.6. Vitaphone, the Synchronization between Disc and Image
- 3.5. Classical Cinema
  - 3.5.1. Beginnings of Classical Cinema
  - 3.5.2. Characteristics of Classic Hollywood Cinema
  - 3.5.3. Themes and Characters
  - 3.5.4. The role of music in Classical Cinema
- 3.6. The Most Relevant Composers of Soundtracks in History
  - 3.6.1. Camille Saint - Saëns and Mihail Ippolitov
  - 3.6.2. Louis Silvers, Considered the First Composer for the Cinema
  - 3.6.3. Joseph Carl Breil
  - 3.6.4. Max Steiner and King Kong
  - 3.6.5. Bernard Herrmann
  - 3.6.6. Most Outstanding Composers of the Last 30 Years
    - 3.6.6.1. Hans Zimmer
    - 3.6.6.2. Danny Elfman
    - 3.6.6.3. Ennio Morricone
    - 3.6.6.4. John Williams
- 3.7. The Technical Evolution of the Cinema
  - 3.7.1. August and Louis Lumière, Inventors of the Cinematograph, 1895.
  - 3.7.2. Georges Méliès and the Overprinting of Images
  - 3.7.3. The Color: Daniel Comstock and Burton Wescott, 1916
  - 3.7.4. Sound and Television
  - 3.7.5. Animation and Walt Disney
  - 3.7.6. The Pixar Era

- 3.8. Types of Listening
  - 3.8.1. Causal Listening
  - 3.8.2. Gestural Listening
  - 3.8.3. Reduced Listening
  - 3.8.4. Semantic Listening
  - 3.8.5. Verbal Listening
  - 3.8.6. Spatial Listening
  - 3.8.7. Procedural Listening
  - 3.8.8. Empathic Listening
  - 3.8.9. Taxonomic Listening
  - 3.8.10. Figurative Listening
  - 3.7.11. Inattentive Listening
- 3.9. Acousmatics
  - 3.9.1. What is Acousmatics?
  - 3.9.2. Origins The Pythagorean School
  - 3.9.3. Style of Acousmatics
  - 3.9.4. Acousmatics in the Cinema
- 3.10. The Out-of-Field Sound
  - 3.10.1. What are Out-of-Field Sounds?
  - 3.10.2. Encompassed
  - 3.10.3. Narrative Out-of-Field
  - 3.10.4. Michel Chion: Active and Passive Out-of-Field

## Module 4. Performing Arts

- 4.1. The Performing Arts
  - 4.1.1. What are the Performing Arts?
  - 4.1.2. What are the Different Forms of Performing Arts?
  - 4.1.3. Introduction to the Performing Arts
  - 4.1.4. Function of the Performing Arts

- 4.2. Body and Verbal Language
  - 4.2.1. Introduction
  - 4.2.2. The Body and Gesture
  - 4.2.3. The Body and Space
  - 4.2.4. Facial Expression
- 4.3. Beginning and Evolution of the Performing Arts
  - 4.3.1. Prehistory
  - 4.3.2. Ancient Greece
  - 4.3.3. The Theater of Athens
  - 4.3.4. Theaters on Rocky Slopes
  - 4.3.5. The Roman Empire and the Christian Sacred Theater
- 4.4. The Renaissance and the Baroque in the Performing Arts
  - 4.4.1. The Renaissance theater: the Tragedy, the Drama and the Comedy.
  - 4.4.2. 16th and 17th centuries: Three Scenic Modalities in Europe.
    - 4.4.2.1. Popular Theater
    - 4.4.2.2. Religious Spectacles
    - 4.4.2.3. Court Shows
  - 4.4.3. Italy: the Opera and the Musical Theater. The Commedia dell'Arte
  - 4.4.4. England: Elizabethan Theater. Shakespeare
  - 4.4.5. France: French Classical Theater. P. Corneille, Molière and Racine.
  - 4.4.6. Spain: the Spanish Theater. Lope de Vega and Calderón de la Barca.
- 4.5. Scenic Arts in the Century of the Enlightenment
  - 4.5.1. Main Characteristics of the Scene of the 18th Century
    - 4.5.1.1. Neoclassicism
  - 4.5.2. 18th Century Neoclassicism
  - 4.5.3. The Sentimental Drama
  - 4.5.4. The Evolution of the Scenic Arts
    - 4.5.4.1. Themes Updated to the Problems of the People
- 4.6. The Performing Arts in the 19th Century
  - 4.6.1. Main Characteristics of the Century in the Arts
  - 4.6.2. Construction of the Festspielhaus Theater in Bayreuth, end of the 19th Century, Germany
  - 4.6.3. The Realism and Naturalism of the Second Half of the Century.
  - 4.6.4. Bourgeois Comedy
  - 4.6.5. Henrik Ibsen (1828-1906)
  - 4.6.6. Henrik Ibsen. Oscar Wilde
- 4.7. The Influence of the Performing Arts in the Painting of the 20th Century
  - 4.7.1. Expressionism in Painting
  - 4.7.2. Kandinsky and the Performing Arts
  - 4.7.3. Picasso and the Avant-Garde
  - 4.7.4. The Metaphysical Painting
- 4.8. 20th Century
  - 4.8.1. The Performing Arts at the Beginning of the Century
  - 4.8.2. Rupture with Naturalism and Realism
    - 4.8.2.1. The Beginning of the Expressionism and Vanguardism
  - 4.8.3. The Existentialism of the Second Half of the Century
    - 4.8.3.1. Jean-Paul Sartre
  - 4.8.4. The Theater of the Absurd
    - 4.8.4.1. Eugène Ionesco
  - 4.8.5. The Experimental Theater and the Happening
- 4.9. The Spectator and the Reception of the Scenic Spectacle
  - 4.9.1. What is the Reception of the Spectacle?
  - 4.9.2. The Spectator in Front of the Moving Image
  - 4.9.3. The Self-Aware Spectator
  - 4.9.4. The Interaction of the Spectator
  - 4.9.5. The Actual Viewer
- 4.10. The Music in the Scene
  - 4.10.1. What is Music in the Performing Arts?
  - 4.10.2. How can Performing Music be?
  - 4.10.3. Classification of the Meanings of Music
  - 4.10.4. Space and Movement
  - 4.10.5. Objects and Events in a Place
  - 4.10.6. Character, Mood and Emotions



## Module 5. Choirs

- 5.1. The Human Voice. Phonatory Apparatus. The Diaphragm
  - 5.1.1. The Human Voice.
  - 5.1.2. Intensity and Frequencies of the Voice
  - 5.1.3. The Resonator Apparatus
    - 5.1.3.1. The Resonators
  - 5.1.4. The Diaphragm
- 5.2. Body Preparation for Singing
  - 5.2.1. Inhalation and Exhalation
  - 5.2.2. Diaphragmatic Support
  - 5.2.3. Positioning and Rectification of Bad Postural Habits
  - 5.3.4. Facial Muscle Release
  - 5.3.5. Stretching
- 5.3. Correct Body Posture
  - 5.3.1. The Head
  - 5.3.2. The Neck
  - 5.3.3. The Spine
  - 5.3.4. Pelvis
  - 5.3.5. Standing
  - 5.3.6. Sitting
- 5.4. Vocalization
  - 5.4.1. Breathing
  - 5.4.2. Vocalizations Combining Nasal Consonants with Open Vowels
  - 5.4.3. Vocalizations Combining Nasal Consonants with Closed Vowels
  - 5.4.4. Tessitura Vowels (All the Extension of Each Voice)
- 5.5. Music Reading
  - 5.5.1. Reading Notes without Intonation
  - 5.5.2. Reading Music with Intonation and without Text
  - 5.5.3. Reading Text
  - 5.5.4. Musical Reading of the Whole





- 5.6. A Cappella Choral Singing
  - 5.6.1. What is a Cappella Singing?
  - 5.6.2. Introduction to a Cappella Choral Singing and Main Repertoire
  - 5.6.3. Practical Part: a Cappella Singing for Separate Voices
  - 5.6.4. Practical Part: a Cappella Singing by all Voices Together
- 5.7. Initiation to Gregorian Chant
  - 5.7.1. What is Gregorian Chant?
  - 5.7.2. Beginnings and Evolution of Gregorian Chant.
  - 5.7.3. Knowledge of Main Works
    - 5.7.3.1. Introit (Mode VII) Puer Natus Est Nobis. Introit (Mode VII)
    - 5.7.3.2. Genuit Puerpera Regem. Antiphon and Psalm 99 (Mode II)
    - 5.7.3.3. Veni Creator Spiritus. Hymn (Mode VIII)
  - 5.7.4. Practical Part: Interpretation of a Gregorian Piece.
- 5.8. The Operatic Choir
  - 5.8.1. What is the Operatic Choir?
  - 5.8.2. First Operas with a Choral Part
  - 5.8.3. The Importance of the Chorus in Opera
  - 5.8.4. Choral Parts of the Most Transcendental Operas
    - 5.8.4.1. Va Pensiero. Nabucco. G. Verdi
    - 5.8.4.2. Perchè tarda la luna. Turandot. G. Puccini
- 5.9. Interpretation of the Gestures of Choral Conducting
  - 5.9.1. Marking of Tempo
  - 5.9.2. The Attack
  - 5.9.3. The Anacoustic Gestures
  - 5.9.4. The Silences
- 5.10. Voice Care
  - 5.10.1. What Possible Injuries can we Prevent if we Take Care of the Voice?
  - 5.10.2. Hygiene for the Correct Emission of the Voice
  - 5.10.3. Physical Care for the Voice
  - 5.10.4. Exercises to settle Diaphragmatic Breathing.

## Module 6. Vocal-Orchestral Repertoire

- 6.1. Classification of Voices
  - 6.1.1. Introduction to Voice Types
  - 6.1.2. Soprano
  - 6.1.3. Mezzo Soprano
  - 6.1.4. Contralto
  - 6.1.5. Countertenor
  - 6.1.6. Tenor
  - 6.1.7. Baritone
  - 6.1.8. Bass
- 6.2. Opera
  - 6.2.1. The Beginnings of Opera
  - 6.2.2. The Italian Opera
    - 6.2.2.1. Baroque
    - 6.2.2.2. Reforms of Gluck and Mozart
    - 6.2.2.3. Bel Canto
  - 6.2.3. German Opera
  - 6.2.4. Composers and Opera to Highlight
- 6.3. Structure of the Opera
  - 6.3.1. Acts and Scenes
  - 6.3.2. The Recitative
  - 6.3.3. Duets, Tercets
  - 6.3.4. Choral Part
- 6.4. The Operetta
  - 6.4.1. What is the Operetta?
  - 6.4.2. The French Operetta
  - 6.4.3. The Viennese Operetta
  - 6.4.4. Influence of the Operetta in the Beginnings of the Musical
- 6.5. The Opera Bufo
  - 6.5.1. What is the Opera Bufo?
  - 6.5.2. Beginnings of the Opera Bufo
  - 6.5.3. The Cilla. Michelangelo Faggioli
  - 6.5.4. Most Important Bufo Operas
- 6.6. The French Comic Opera
  - 6.6.1. What is the French Comic Opera?
  - 6.6.2. When did French Comic Opera Emerge?
  - 6.6.3. Evolution of the French Comic Opera at the end of the 18th Century
  - 6.6.4. Main Composers of French Comic Opera
- 6.7. The English Ballad Opera and the German Singspiel
  - 6.7.1. Introduction to the Ballad Opera
  - 6.7.2. Introduction to the Singspiel
  - 6.7.3. Origins of the Singspiel
  - 6.7.4. The Singspiel in the Rococo Period
  - 6.7.5. Main Singspiel and its Composers
- 6.8. La Zarzuela
  - 6.8.1. What is La Zarzuela?
  - 6.8.2. Beginnings of La Zarzuela
  - 6.8.3. Main Zarzuelas
  - 6.8.4. Main Composers
- 6.9. The Mass
  - 6.9.1. Description of the Mass Genre
  - 6.9.2. Parts of the Mass
  - 6.9.3. The Requiem
  - 6.9.4. Most Outstanding Requiems
    - 6.9.4.1. Mozart's Requiem
- 6.10. The Symphony and the Chorus
  - 6.10.1. The Choral Symphony
  - 6.10.2. Birth and Evolution
  - 6.10.3. Main Symphonies and Composers
  - 6.10.4. Unaccompanied Choral Symphonies



## Module 7. Musical Aesthetics

- 7.1. Musical Aesthetics
  - 7.1.1. What is Musical Aesthetics?
  - 7.1.2. The Hedonistic Aesthetics
  - 7.1.3. The Spiritualist Aesthetics
  - 7.1.4. Intellectualist Aesthetics
- 7.2. Musical Thought in the Ancient World
  - 7.2.1. The Mathematical Concept of Music
  - 7.2.2. From Homer to the Pythagoreans
  - 7.2.3. The "Nomoi".
  - 7.2.4. Plato, Aristotle, Aristoxenus and the Peripatetic School.
- 7.3. Transition between the Ancient and Medieval World
  - 7.3.1. First Centuries of the Medieval Period
  - 7.3.2. Creation of the Liturgical Tropes, Sequences and Dramas
  - 7.3.3. The Troubadours and the Minstrels
  - 7.3.4. The Cantigas
- 7.4. The Middle Ages
  - 7.4.1. From the Abstract to the Concrete; Musica Enchiriadis
  - 7.4.2. Guido D'Arezzo and the Musical Pedagogy
  - 7.4.3. The Birth of Polyphony and the New Problems of Musical Theory
  - 7.4.4. Marchetto di Padua and Franco of Cologne
  - 7.4.5. Ars Antiqua and Ars Nova: Critical Awareness.
- 7.5. The Renaissance and the New Rationality
  - 7.5.1. Johannes Tinctoris and the "Effects " of the Music
  - 7.5.2. Early Humanist Theorists: Glareanus, Zarlino and the New Concept of Harmony
  - 7.5.3. The Birth of Melodrama
  - 7.5.4. The Camerata of the Bardi
- 7.6. Reformation and Counter-Reformation: Word and Music
  - 7.6.1. The Protestant Reformation. Martin Luther
  - 7.6.2. The Counter-Reformation
  - 7.6.3. The Understanding of the Texts and the Harmony
  - 7.6.4. The New Pythagoreanism. Leibniz: Reconciliation between the Senses and Reason.
- 7.7. From Baroque Rationalism to the Aesthetics of Feeling
  - 7.7.1. The Theory of the Affections, Harmony and Melodrama.
  - 7.7.2. Nature Imitation
  - 7.7.3. Descartes and Innate Ideas
  - 7.7.4. British Empiricism as Opposed to Descartes.
- 7.8. The Enlightenment and the Encyclopedists
  - 7.8.1. Rameau: The Union of the Art with the Reason
  - 7.8.2. E. Kant and the Music
  - 7.8.3. Vocal and Instrumental Music. Bach and the freshness
  - 7.8.4. Illuminism and the Sonata-Form
- 7.9. Romanticism
  - 7.9.1. Wackenroder: Music as a Privileged Language
  - 7.9.2. Schelling, Hegel, Schopenhauer
  - 7.9.3. The Romantic Musician in Front of the Music
  - 7.9.4. The Programmatic Music
  - 7.9.5. Wagner
  - 7.9.6. Nietzsche and the Crisis of the Romantic Reason
- 7.10. The Positivism and the Crisis of the Aesthetics of the 20th Century
  - 7.10.1. Hanslick and Formalism
  - 7.10.2. Positivism and the Birth of Musicology
  - 7.10.3. Italian Neoidealism and Musical Aesthetics
  - 7.10.4. The Sociology of Music

## Module 8. Rhythmic Practice and Dance

- 8.1. Fundamentals of Rhythmic Education
  - 8.1.1. Rhythmic Education
  - 8.1.2. Jaques Dalcroze
  - 8.1.3. The Dalcroze Method, What is It?
  - 8.1.4. Characteristics of the Dalcroze Method
- 8.2. The Musical Rhythm
  - 8.2.1. Principles and Elements of Musical Rhythm
  - 8.2.2. Relationship with the Qualitative Elements of Movement

- 8.2.3. Free Rhythm and Rhythmic: the Word and the Rhythm
- 8.2.4. Compass and its Elements: Pulse, Accentuation and Subdivision of the Time
- 8.2.5. Elementary Rhythmic Patterns
- 8.3. Dance and Music
  - 8.3.1. What is Dance?
  - 8.3.2. Elements of Dance
  - 8.3.3. History of Dance and Music
  - 8.3.4. The Importance of Music in Dance
- 8.4. Types of Dance
  - 8.4.1. Academic Dance
  - 8.4.2. Classical Dance
  - 8.4.3. The Modern Dance
  - 8.4.4. The Contemporary Dance
  - 8.4.5. The Traditional Dance
  - 8.4.6. Folkloric Dance
  - 8.4.7. Regional Dance
  - 8.4.8. Popular Dance
- 8.5. Main Repertory of the Types of Dances
  - 8.5.1. Repertoire in Academic Dance
  - 8.5.2. Classical Dance Repertoire
  - 8.5.3. Modern Dance Repertoire
  - 8.5.4. Repertoire in Contemporary Dance
  - 8.5.5. Repertoire in Traditional Dance
  - 8.5.6. Folkloric Dance Repertoire
  - 8.5.7. Regional Dance Repertoire
  - 8.5.8. Popular Dance Repertoire
- 8.6. The Contemporary Dance
  - 8.6.1. Contemporary Dance and its Beginnings
  - 8.6.2. The American School
  - 8.6.3. The European School
  - 8.6.4. Second and Third Generation

- 8.7. The Graham Dance Technique
  - 8.7.1. Who was Martha Graham?
  - 8.7.2. What is the Graham Technique?
  - 8.7.3. Basic Principles of the Graham Technique
    - 8.7.3.1. Contraction and Release
  - 8.7.4. Spirals, Lift and Force Encountered
- 8.8. The Cunningham Dance Technique
  - 8.8.1. Merce Cunningham
  - 8.8.2. What is the Cunningham Technique?
  - 8.8.3. Cunningham's Key Ideas
  - 8.8.4. Cunningham's Most Outstanding Choreographies
- 8.9. Lemon Technique
  - 8.9.1. José Limón
  - 8.9.2. Definition of the Limón Technique
  - 8.9.3. Method
  - 8.9.4. Main Choreographies of Limón
- 8.10. Dance as a Psychotherapeutic Method
  - 8.10.1. Dance Therapy
  - 8.10.2. History of Dance Therapy
  - 8.10.3. Pioneers of Dance Therapy
  - 8.10.4. Methods of Dance Therapy

## Module 9. The Musical

- 9.1. The Musical
  - 9.1.1. What is the Musical?
  - 9.1.2. Characteristics of the Musical
  - 9.1.3. History of the Musical
  - 9.1.4. Main Musicals
- 9.2. Most Outstanding Composers of Musicals
  - 9.2.1. Leonard Bernstein
  - 9.2.2. John Kander
  - 9.2.3. Stephen Lawrence Schwartz
  - 9.2.4. Andrew Lloyd Webber

- 9.3. Interpretation Techniques Applied to Musicals
  - 9.3.1. The Stanislavsky Method
  - 9.3.2. Chekhov's Technique
  - 9.3.3. The Meisner Technique
  - 9.3.4. Lee Strasberg and his Method
- 9.4. Singing Techniques
  - 9.4.1. Theoretical and Practical Learning of Singing Technique and Vocal Education Adapted to Musical Theater
  - 9.4.2. Study of the Anatomy of the Larynx and the Functioning of the Respiratory and Phonatory Apparatuses.
  - 9.4.3. Recognition of the Diaphragm
  - 9.4.4. Correct Diction
- 9.5. Contemporary Dance. Hip-Hop
  - 9.5.1. Contemporary Dance Style
  - 9.5.2. Main Movements in Hip - Hop
  - 9.5.3. Basic Steps in Hip Hop
  - 9.5.4. Introduction to the Creation of Choreographies
- 9.6. Music
  - 9.6.1. Music Theory
  - 9.6.2. Reading Sheet Music
  - 9.6.3. Rhythm
  - 9.6.4. Aural Education
- 9.7. Milestones of the Musical
  - 9.7.1. Study of the Path of the Musical Genre from the European and North American Precedents.
  - 9.7.2. Consolidation and Splendor of the Musical Theater in the United States.
  - 9.7.3. The Present Time of the Genre and its Incidence in the Billboard
  - 9.7.4. The Digital Age of the Musical
- 9.8. Delving into the Interpretation
  - 9.8.1. Theatrical Construction of a Character
  - 9.8.2. Vocal Construction of a Character
  - 9.8.3. Choreographic Construction of a Character
  - 9.8.4. Fusion of All the Previous Ones: Definitive Creation of the Character.

- 9.9. The Musicals in the Cinema
  - 9.9.1. The Phantom of the Opera
  - 9.9.2. Les Miserables
  - 9.9.3. Jesus Christ Superstar
  - 9.9.4. West Side Story
- 9.10. Main Singers of Musicals
  - 9.10.1. Sarah Brightman
  - 9.10.2. Philip Quast
  - 9.10.3. Michael Ball
  - 9.10.4. Sierra Bogges

## Module 10. Singin

- 10.1. Breathing
  - 10.1.1. The Diaphragm
  - 10.1.2. History of Diaphragmatic Breathing
  - 10.1.3. Practical Breathing Exercises
  - 10.1.4. Breathing Signs and Their Importance
- 10.2. Preparation for Singing
  - 10.2.1. Neck Stretching
  - 10.2.2. Stretching of the Arms
  - 10.2.3. Maxillary Massage
  - 10.2.4. Vocalization
- 10.3. The Phonatory Apparatus
  - 10.3.1. What is the Phonatory Apparatus?
  - 10.3.2. Breathing Organs
  - 10.3.3. Organs of Phonation
  - 10.3.4. Organs of Articulation
- 10.4. The Falsetto
  - 10.4.1. What is the Falsetto?
  - 10.4.2. History of the Falsetto
  - 10.4.3. The Head Voice
  - 10.4.4. Examples of Falsetto Use



- 10.5. Jazz Vocal Repertoire
  - 10.5.1. Characteristics of Jazz
  - 10.5.2. Vocal Technique SCAT
  - 10.5.3. The Glossolalia
  - 10.5.4. Performance of a Piece to Be Chosen from a Stipulated List
- 10.6. Pop Vocal Repertoire
  - 10.6.1. Origin of the Term Pop
  - 10.6.2. Characteristics of Pop Music
  - 10.6.3. Pop Technique
  - 10.6.4. Performance of a Piece to Be Chosen from a Stipulated List
- 10.7. Opera Vocal Repertoire
  - 10.7.1. Opera Characteristics
  - 10.7.2. Opera Technique
  - 10.7.3. The Impostation
  - 10.7.4. Performance of a Piece to Be Chosen from a Stipulated List
- 10.8. Vocal Repertoire of Lied
  - 10.8.1. Characteristics of the Lied
  - 10.8.2. The Technique in the Lied
  - 10.8.3. General Theme of the Lied
  - 10.8.4. Performance of a Piece to Be Chosen from a Stipulated List
- 10.9. Vocal Repertoire of Zarzuela
  - 10.9.1. Characteristics of Zarzuela
  - 10.9.2. Technique in La Zarzuela
  - 10.9.3. General Themes of La Zarzuela
  - 10.9.4. Performance of a Piece to Be Chosen from a Stipulated List
- 10.10. Vocal Repertoire of the Musical
  - 10.10.1. Characteristics of the Musical
  - 10.10.2. Technique in the Musical
  - 10.10.3. The Spoken Voice
  - 10.10.4. Performance of a Piece to Be Chosen from a Stipulated List



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*Don't think twice and opt for a program that will increase your musical and artistic talent, as well as your cultural level, to the top of the sector"*



05

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.





“

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*



## Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"*



*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*



*The student will learn to solve complex situations in real business environments through collaborative activities and real cases.*

### A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading Humanities schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

## Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

*In 2019, we obtained the best learning results of all online universities in the world.*

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.





In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

*Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.*

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.





This program offers the best educational material, prepared with professionals in mind:



#### Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



#### Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



#### Practising Skills and Abilities

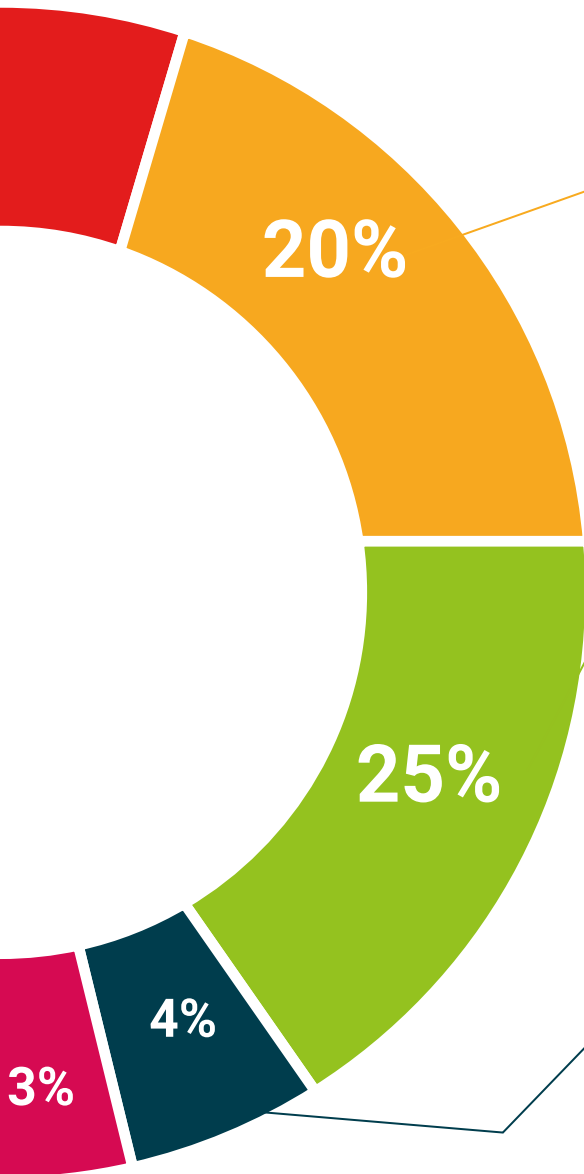
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



#### Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





#### Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



#### Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



#### Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



# 06 Certificate

The Professional Master's Degree in Music and Performing Arts guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Technological University.



“

*Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”*



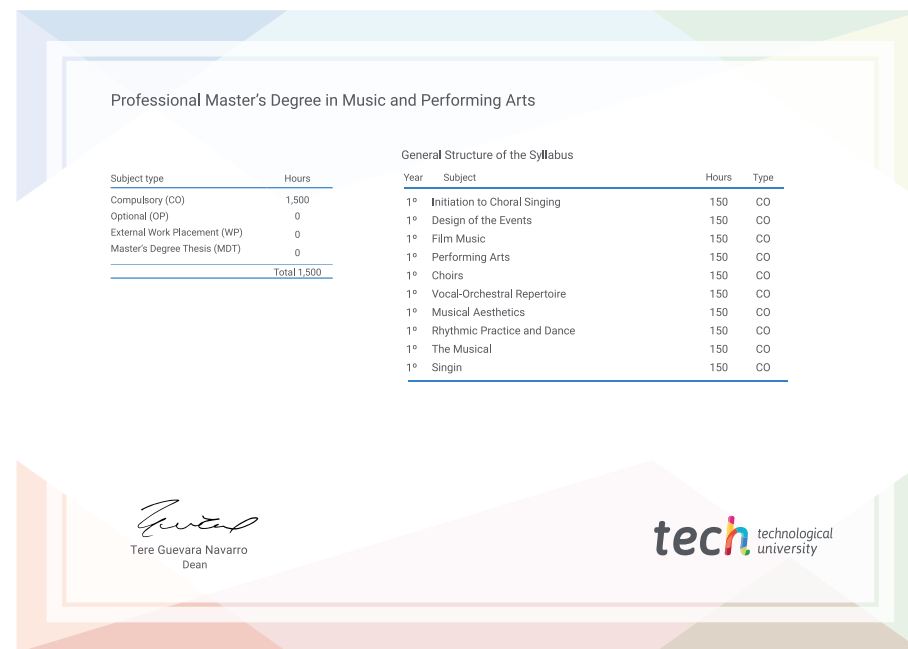
This **Professional Master's Degree in Music and Performing Arts** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Professional Master's Degree** issued by **TECH Technological University** via tracked delivery\*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Professional Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Professional Master's Degree in Music and Performing Arts**

Official N° of hours: **1,500 h.**



\*Apostille Convention. In the event that the student wishes to have their paper certificate issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

future  
health confidence people  
education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment  
personalized service innovation  
knowledge present  
development languages  
virtual classroom



Professional Master's  
Degree  
Music and Performing Arts

Course Modality: Online

Duration: 12 months.

Certificate: TECH Technological University

Official N° of hours: 1,500 h.

# Professional Master's Degree Music and Performing Arts

