



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUSMPF407A Develop vocal techniques**

**Revision Number: 2**

## CUSMPF407A Develop vocal techniques

### Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to develop vocal techniques. It covers developing control of the range of scope of own voice, techniques to enhance vocal quality and health, as well as strategies for developing the technical skills required to perform a range of repertoire with confidence.

### Application of the Unit

Vocalists apply the skills and knowledge outlined in this unit. They could be singing in a range of contexts, such as soloists, backup singers or in a choir. More complex skills associated with vocal techniques are covered in:

- CUSMPF605A Develop advanced vocal techniques.

### Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

### Pre-Requisites

Not applicable

### Employability Skills Information

Not applicable

## Elements and Performance Criteria Pre-Content

<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>
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## Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Explore the range of own voice	1.1 In consultation with <i>appropriate personnel</i> , develop an understanding of the <i>human voice</i> 1.2 Develop control of the <i>range and scope</i> of voice and apply to performance 1.3 Explore <i>repertoire</i> options that best fit own voice and vocal style
2. Care for own voice	2.1 Develop an understanding of <i>physical problems</i> that can afflict the voice 2.2 In consultation with appropriate personnel, discuss <i>ways</i> to avoid physical problems and strategies for addressing problems if they arise 2.3 Develop regular voice warm-up routines to do prior to practice sessions and performances
3. Use practice time to develop vocal techniques	3.1 In consultation with appropriate personnel, plan practice sessions and <i>strategies</i> aimed at developing vocal <i>techniques</i> , overcoming technical challenges and developing the confidence to perform before an audience 3.2 Apply <i>music knowledge</i> to facilitate development of vocal techniques 3.3 Systemically practise pieces using <i>exercises</i> that develop technical fluency in identified areas of weakness 3.4 <i>Memorise</i> repertoire to advance performance skills 3.5 Use good posture and appropriate body positions to maintain technical facility and healthy performance habits 3.6 Seek feedback on own skill development from appropriate personnel and adjust focus of practice sessions as required
4. Perform pieces	4.1 Use activities and physical exercises to sing pieces from a range of repertoire 4.2 Accurately and confidently perform all work following agreed tempi and musical markings where relevant 4.3 Use vocal articulation and tone colours to enhance the performance and emotional content of songs
5. Evaluate own performance	5.1 Listen to the work of other musicians to set performance goals and evaluate own performance against those goals 5.2 Act on constructive feedback from relevant personnel on own performance and level of skill development 5.3 Identify <i>ancillary skills</i> that would enhance own performance as a singer and plan skill development

<b>ELEMENT</b>	<b>PERFORMANCE CRITERIA</b>
	accordingly

## Required Skills and Knowledge

*This section describes the skills and knowledge required for this unit.*

### Required skills

- communication, teamwork and organisational skills sufficient to:
  - interpret music appropriately for performance practice
  - respond appropriately to constructive feedback on own performance
- self-management and planning skills sufficient to:
  - plan own practice time
  - set skill-development goals
  - identify areas of weakness and plan practice accordingly
- listening skills sufficient to:
  - monitor and adjust intonation as required
  - develop a sense of relative pitch
  - use appropriate sound and tone production
  - produce a controlled sound with variations in tone as required
- initiative and enterprise skills in the context of producing sounds in a range of ways appropriate to selected musical style and repertoire
- learning skills in the context of:
  - improving vocal techniques and expression through practice
  - using knowledge of relative pitch to analyse and memorise repertoire
- technical skills sufficient to use a range of vocal techniques

### Required knowledge

- sound understanding of:
  - industry and musical terminology
  - human anatomy and physiology as they relate to the physical process of singing
  - qualities of vocal production belonging to each register
  - techniques for caring for the voice
  - repertoire relevant to area of specialisation
- issues and challenges that arise in the context of developing vocal techniques
- OHS principles as they apply to singing:
  - relevant legislation
  - preventative practice against damage to the voice
  - correct posture

## Evidence Guide

*The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• confidently perform at least three songs that demonstrate an ability to achieve the required sound</li> <li>• do vocal warm-ups and warm-downs</li> <li>• perform a 10-second <i>messa di voce</i></li> <li>• learn and practise to improve own performance</li> <li>• respond positively to constructive feedback on own performance.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> <li>• access to suitable acoustic space</li> <li>• use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.</li> </ul>
<b>Method of assessment</b>	<p>The following assessment methods are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• observation of practice or performance sessions where the candidate is singing</li> <li>• written or oral questioning on technical development strategies, planning and goals with respect to developing vocal techniques</li> <li>• video and/or audio recordings of performances or practice sessions where the candidate is singing</li> <li>• self-evaluation sheets</li> <li>• samples of work plans for private practice sessions</li> <li>• case studies and scenarios as a basis to discuss issues and challenges that arise in the context of developing vocal techniques.</li> </ul>
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> <li>• CUSMPF302A Prepare for performances</li> <li>• CUSMPF401A Rehearse music for group performances</li> <li>• CUSMPF402A Develop and maintain stagecraft skills</li> </ul>

	<ul style="list-style-type: none"><li>• CUSMPF403A Develop repertoire as part of a backup group</li><li>• CUSMPF404A Perform music as part of a group.</li></ul>
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## Range Statement

*The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.*

<p><b><i>Appropriate personnel</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• musical director</li> <li>• performer</li> <li>• mentor</li> <li>• teacher</li> <li>• coach</li> <li>• tutor.</li> </ul>
<p>Aspects of the <b><i>human voice</i></b> to consider may include:</p>	<ul style="list-style-type: none"> <li>• vocal sound production</li> <li>• articulation</li> <li>• waveforms</li> <li>• harmonic content</li> <li>• vocal formats</li> <li>• pitch</li> <li>• singing formats</li> <li>• spoken and sung sounds</li> <li>• timbre</li> <li>• vocal range:             <ul style="list-style-type: none"> <li>• soprano</li> <li>• mezzosoprano</li> <li>• alto</li> <li>• contralto</li> <li>• tenor</li> <li>• baritone</li> <li>• bass</li> </ul> </li> <li>• register:             <ul style="list-style-type: none"> <li>• flageolet</li> <li>• falsetto</li> <li>• modal.</li> </ul> </li> </ul>
<p><b><i>Range and scope</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• vocal weight</li> <li>• vocal tessitura</li> <li>• vocal transition points</li> <li>• tone colour</li> <li>• articulation</li> <li>• control and contrast</li> </ul>

	<ul style="list-style-type: none"> <li>• dynamics and volume</li> <li>• pitch and register</li> <li>• potential for solo or group performance</li> <li>• potential for singing in different musical styles.</li> </ul>
<b>Repertoire</b> may include:	<ul style="list-style-type: none"> <li>• songs and tunes for solo performance</li> <li>• choral pieces</li> <li>• acapella pieces</li> <li>• improvisations on rhythmic, harmonic or melodic structures</li> <li>• own original work.</li> </ul>
<b>Physical problems</b> may include:	<ul style="list-style-type: none"> <li>• vocal fold problems, such as: <ul style="list-style-type: none"> <li>• bowed vocal folds</li> <li>• cysts</li> <li>• atrophy</li> <li>• granuloma</li> <li>• paralysis</li> <li>• paradoxical vocal fold motion</li> </ul> </li> <li>• chronic cough</li> <li>• chronic hoarseness</li> <li>• laryngeal papilloma</li> <li>• muscle function dysphoria</li> <li>• reflux</li> <li>• vocal nodules</li> <li>• vocal papilloma</li> <li>• vocal polyps</li> <li>• voice misuse.</li> </ul>
<b>Ways</b> to avoid physical problems may include:	<ul style="list-style-type: none"> <li>• conducting vocal warm-ups and warm-downs</li> <li>• not performing when sick</li> <li>• knowing own role well</li> <li>• resting before and after performances</li> <li>• knowing when to stop talking or singing</li> <li>• avoiding the use of performance-enhancing medication</li> <li>• getting help sooner than later if problems start to appear.</li> </ul>
<b>Strategies</b> may include:	<ul style="list-style-type: none"> <li>• working effectively with an appropriate tutor</li> <li>• practising as a performer</li> <li>• participating in relevant groups or associations</li> <li>• participating in professional development and other learning opportunities</li> <li>• attending master classes</li> </ul>

	<ul style="list-style-type: none"> <li>• attending performances</li> <li>• listening critically to a wide range of live and recorded music.</li> </ul>
<b><i>Techniques</i></b> may include:	<ul style="list-style-type: none"> <li>• breathing</li> <li>• <i>messa di voce</i></li> <li>• articulation, including: <ul style="list-style-type: none"> <li>• tremolo</li> <li>• vibrato</li> <li>• legato</li> <li>• staccato</li> <li>• accents</li> <li>• gliss</li> <li>• fall-off</li> <li>• ghost note</li> <li>• bend</li> </ul> </li> <li>• control of dynamics</li> <li>• rapid figurations</li> <li>• posture</li> <li>• projection.</li> </ul>
<b><i>Music knowledge</i></b> may include:	<ul style="list-style-type: none"> <li>• repertoire</li> <li>• music analyses and research in selected area of specialisation</li> <li>• musical forms, systems, practices and customs</li> <li>• reading and writing music using written music, sheet music and chord charts</li> <li>• interpretation of directions for: <ul style="list-style-type: none"> <li>• instrumentation</li> <li>• voicing</li> <li>• expression</li> <li>• timbre</li> <li>• attack</li> <li>• pitch</li> <li>• tempi</li> <li>• dynamics</li> </ul> </li> <li>• solo and ensemble protocols for rehearsals and performances</li> <li>• improvisation in performance using aural cues only</li> <li>• chord and melodic formulae.</li> </ul>
<b><i>Exercises</i></b> may include:	<ul style="list-style-type: none"> <li>• scales</li> <li>• arpeggios</li> </ul>

	<ul style="list-style-type: none"> <li>• breathing exercises to achieve good breath control and tone colour</li> <li>• exercises for developing techniques, such as: <ul style="list-style-type: none"> <li>• negotiating one's way through register breaks</li> <li>• modifying vowels at higher pitches</li> <li>• making informed choices about using glottal stops and diphthongs</li> <li>• embellishing a melody</li> <li>• improvising, e.g. scat singing</li> <li>• producing a constant tone on all vowels</li> <li>• comfortably singing wide intervals</li> <li>• correcting vocal faults.</li> </ul> </li> </ul>
<i>Memorising</i> repertoire may involve:	<ul style="list-style-type: none"> <li>• melody</li> <li>• lyrics</li> <li>• keys</li> <li>• guide tones</li> <li>• arpeggios.</li> </ul>
<i>Ancillary skills</i> may include:	<ul style="list-style-type: none"> <li>• dancing</li> <li>• acting</li> <li>• applying make-up</li> <li>• hair styling</li> <li>• song writing</li> <li>• playing an instrument</li> <li>• accurately pronouncing a foreign language.</li> </ul>

## Unit Sector(s)

Performing arts - music performance