



**Australian Government**

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

# **CUAMPF301A Employ music and singing in performance**

**Release: 1**

## CUAMPF301A Employ music and singing in performance

### Modification History

Version	Comments
CUAMPF301A	This version first released with <i>CUA11 Live Performance Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to incorporate music into performances and to apply safe voice practices when preparing for and performing vocals.

### Application of the Unit

Singers and performers apply the skills and knowledge outlined in this unit to develop their appreciation of rhythm and vocal expression of songs and the playing of percussion instruments. The various styles and genres of music may include traditional, cultural, jazz, rock or contemporary. Performances could be in commercial, community or open space settings and performers may be performing solo or as members of an ensemble.

At this level, work is normally supervised, though some autonomy and judgement can be expected in live performance situations.

### 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

Element	Performance Criteria
<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>

## Elements and Performance Criteria

<p>1. Apply safe voice practices</p>	<p>1.1. Apply a knowledge of basic <b><i>anatomy and physiology</i></b> to breath control, voice production and articulation of speech</p> <p>1.2. Apply correct <b><i>physical posture and stance</i></b> to enhance efficient breathing and voice production</p> <p>1.3. Discuss with <b><i>relevant personnel</i></b> activities and <b><i>factors that may inhibit</i></b> or damage voice, voice projection and singing</p> <p>1.4. Perform relaxation and <b><i>warm-up routines</i></b> suitable for the voice in performance</p> <p>1.5. Follow procedures to <b><i>minimise environmental impact</i></b> on the environment</p> <p>1.6. Follow <b><i>OHS procedures</i></b></p>
<p>2. Practise technical control and vocal range</p>	<p>2.1. Apply <b><i>vocal techniques</i></b> to show freeing and breathing exercises and flexibility and control of articulation</p> <p>2.2. Explore personal potential by practising intricate arrays of singing sound through technical speech and voice <b><i>exercises</i></b></p> <p>2.3. Reinforce strength of voice and throat by undertaking ongoing exercises to maintain and develop posture, breathing control and vocal range</p> <p>2.4. Enhance vocal technique, harmony, accuracy and strength through regular practice</p>
<p>3. Perform notes, chords and tetrachords of a major scale and its modes</p>	<p>3.1. Determine the characteristics of a style or piece of music in terms of the way that <b><i>musical elements</i></b> are combined and manipulated or interpreted through voice and body movements</p> <p>3.2. Develop a repertoire of basic music knowledge and appreciation to identify particular styles of composition and sounds</p> <p>3.3. Read and interpret a set of notes in treble and bass clef and notes performed through singing</p> <p>3.4. Identify a course of principal chords, intervals and tetrachords of a major scale from a keyboard and from a piece of music and reproduce through sound</p> <p>3.5. Sing alone, or with others, sequences of notes of a major scale using a range of pitch, time, rhythm and diatonic intervals</p>

<p>4. Play rhythmic music on percussion instruments</p>	<p>4.1. Apply understanding of the relationships between the physical body, voice, posture and playing musical instruments when producing sound and singing</p> <p>4.2. Identify the physical characteristics and parts of <b><i>conventional and non-conventional percussion instruments</i></b> and how they produce sound</p> <p>4.3. Determine the way in which musical elements and sounds produced by percussion instruments form a distinctive character of a piece of music or performance</p> <p>4.4. Maintain and care for instruments and store according to manufacturer requirements</p> <p>4.5. Prepare the <b><i>physical environment</i></b>, instruments and voice in preparation for practice and performance</p> <p>4.6. Implement a plan to develop technical skills and proficiency in producing the required patterns, elements and techniques of singing and playing percussion instruments</p>
<p>5. Sing in ensemble and solo</p>	<p>5.1. Play and sing a range of rhythms and styles of music on different forms of percussion instruments, solo and ensemble</p> <p>5.2. Perform an ensemble of simple songs, a cappella and accompanied by music, musicians or instruments</p> <p>5.3. Apply <b><i>dramatic or emotive nuances</i></b> to the performance of accompanied and unaccompanied songs</p> <p>5.4. Apply understanding of the <b><i>principles of non-verbal communication</i></b> to changes of tone, timbre of voice and projection of vocal sound</p> <p>5.5. Discuss performance with relevant personnel and use <b><i>feedback</i></b> to identify and develop ways to improve own performance outcomes</p>

## Required Skills and Knowledge

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

### Required skills

- communication skills to:
  - discuss aspects of music and singing for performance with relevant personnel
  - respond appropriately to feedback on own skill development and performance
- initiative and enterprise skills to:
  - use imagery, visualisation or physical posture techniques to enhance the outcomes of the exercise program
  - interpret sound and musical expression from pieces of music
  - apply appropriate emotion and non-verbal communication in dramatic nuance to music and within the context of the music
- listening skills to:
  - monitor and adjust intonation as required
  - use appropriate sound and tone production for instrument or voice
  - reproduce basic musical patterns
- literacy skills to:
  - read and analyse various musical notations and texts or scripts for performance
  - record performance observations and self-evaluations as required
- learning skills to:
  - improve skills through practice
  - demonstrate appropriate improvisational and impromptu responses during performances
- self-management skills to:
  - arrive punctually at classes, rehearsals and performances
  - dress appropriately
  - follow procedures to minimise environmental impact of performance activities
  - develop a realistic and effective vocal exercise program
  - apply safe vocal practices
  - plan own practice time
- technical and problem-solving skills to:
  - use basic percussion instrumental techniques
  - discriminate basic elements of pitch and rhythm
  - use chords and scales, forms, textures or other elements of musical organisation
  - teamwork skills to work collaboratively with others involved in classes and performances.

### Required knowledge

- overview knowledge of:
  - OHS standards as they apply to music and singing in performance in a range of environments
  - relationship between body movement, music and voice

- various non-verbal communication or body language concepts
- history, characteristics and parts of a range of percussion instruments
- role of make-up and hairstyling in performance
- theatre conventions
- issues and challenges that arise in the context of preparing for performances
- well-developed knowledge of:
  - principles of basic physiology and anatomy, including:
    - skeletal and muscular systems
    - cardiovascular and cardiorespiratory systems
    - circulatory systems
    - aural and visual systems
  - voice registration, resonance, diction and articulation training techniques
  - gender issues in voice and speech, such as:
    - body shape
    - size
    - muscular construction
  - sound production in selected instruments or voice
  - importance of healthy food choices in relation to wellbeing and injury prevention, including five food groups and recommended daily amounts
  - musical notation
  - musical rhythms, including:
    - time signatures
    - beat
    - tempo
    - syncopation.

## 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>• use music terminology correctly</li> <li>• interpret basic notation and apply information to singing and playing percussion instruments</li> <li>• demonstrate the accurate reproduction of musical elements and play simple rhythms on percussion instruments, solo and in ensemble</li> <li>• sing in unison and in harmony in ensemble</li> <li>• sing solo</li> <li>• sing accompanied and a cappella.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• relevant instruments and equipment</li> <li>• performance opportunities</li> <li>• appropriate venue with adequate space and acoustic qualities.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence</li> <li>• third-party workplace reports of on-the-job performance</li> <li>• evaluation of live or recorded performances</li> <li>• verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit</li> <li>• case studies and scenarios as a basis for discussion of issues and challenges that arise in the context of employing music and singing in performance</li> <li>• evaluation of candidate's contribution to group discussion</li> <li>• journal work, including recording and evaluating the exercise methodology, and evaluating the performance</li> <li>• direct observation of candidate in rehearsals and performances.</li> </ul>

	Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).
<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>• CUAMPF302A Develop vocal techniques for use in performance</li><li>• CUAPRF304A Develop audition techniques</li><li>• CUAPRF306A Develop musical theatre techniques.</li></ul>

## 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.*

<b><i>Anatomy and physiology</i></b> may include:	<ul style="list-style-type: none"> <li>• articulators</li> <li>• flexible front of the tongue</li> <li>• larynx</li> <li>• lips</li> <li>• lungs</li> <li>• middle or back of the tongue</li> <li>• root of the tongue</li> <li>• thoracic muscles</li> <li>• trachea and muscles</li> <li>• windpipe</li> <li>• vocal folds within the larynx.</li> </ul>
<b><i>Physical posture and stance</i></b> may relate to:	<ul style="list-style-type: none"> <li>• chest comfortably raised</li> <li>• feet slightly apart</li> <li>• flat abdomen</li> <li>• head facing straight ahead</li> <li>• hips rotated forward</li> <li>• knees bent</li> <li>• shoulders down and back</li> <li>• spine aligned.</li> </ul>
<b><i>Relevant personnel</i></b> may include:	<ul style="list-style-type: none"> <li>• client</li> <li>• musical director</li> <li>• producer</li> <li>• performer</li> <li>• mentor</li> <li>• teacher</li> <li>• coach</li> <li>• tutor</li> <li>• conductor</li> <li>• agent</li> <li>• medical personnel</li> <li>• psychologist.</li> </ul>
<b><i>Factors</i></b> may include:	<ul style="list-style-type: none"> <li>• breathiness</li> <li>• differences in individual size, such as: <ul style="list-style-type: none"> <li>• body</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• features</li> <li>• vocal cords</li> <li>• genetic disorders</li> <li>• lesions and growths</li> <li>• speech impediments</li> <li>• unhealthy behaviours, such as substance abuse.</li> </ul>
<b><i>Factors that may inhibit</i></b> may relate to:	<ul style="list-style-type: none"> <li>• breath support mechanism</li> <li>• mental concepts of depth that are related to tone quality</li> <li>• physical sensations of depth in the body and vocal mechanism</li> <li>• size of the inside of the mouth and the position of the palate and larynx.</li> </ul>
<b><i>Warm-up routines</i></b> may include:	<ul style="list-style-type: none"> <li>• deep breathing exercises, especially for abdominal breathing</li> <li>• exercises to loosen mouth, such as: <ul style="list-style-type: none"> <li>• tongue</li> <li>• lips</li> <li>• soft palate</li> </ul> </li> <li>• exercises to loosen face muscles, such as: <ul style="list-style-type: none"> <li>• cheek</li> <li>• eye</li> <li>• jaw</li> </ul> </li> <li>• gentle open vowel singing</li> <li>• maintaining good throat hydration with gentle gargling</li> <li>• tongue twisters</li> <li>• whole body relaxation exercises, such as: <ul style="list-style-type: none"> <li>• tai chi</li> <li>• yoga</li> </ul> </li> <li>• vocalising exercises beginning in mid-range, before extending to upper and lower registers.</li> </ul>
<b><i>Minimising environmental impact</i></b> may relate to:	<ul style="list-style-type: none"> <li>• being aware of air quality and noise</li> <li>• maintaining biodiversity and protecting habitat from damage</li> <li>• maintaining sustainable environment, including using measures to reduce energy consumption, such as: <ul style="list-style-type: none"> <li>• light emitting diode (LED) lights or fluorescent light bulbs</li> <li>• turning lights off when not in use</li> </ul> </li> <li>• recycling materials</li> <li>• reducing water usage.</li> </ul>
<b><i>OHS practices</i></b> may include:	<ul style="list-style-type: none"> <li>• air control, inside and outside facilities</li> <li>• wearing safe workwear</li> <li>• awareness of own health status before and during activity</li> <li>• awareness of repetitive movement, fatigue and prevention of injuries</li> </ul>

	<ul style="list-style-type: none"> <li>• commitment to regular exercise to protect the body from injury</li> <li>• gender-specific exercises to protect the body from injury</li> <li>• identifying hazards and assessing risks</li> <li>• lighting, heating and air-conditioning that meet regulations</li> <li>• maintaining sufficient hydration</li> <li>• identifying and addressing specific health implications, such as: <ul style="list-style-type: none"> <li>• smoking</li> <li>• eating disorders</li> </ul> </li> <li>• sufficient and effective warm-up and cool-down techniques</li> <li>• volume levels for self and others.</li> </ul>
<b><i>Vocal techniques</i></b> may include:	<ul style="list-style-type: none"> <li>• application of different vocal timbres</li> <li>• breathing</li> <li>• emphasis</li> <li>• intonation</li> <li>• maintaining vocal range, such as: <ul style="list-style-type: none"> <li>• upper register</li> <li>• middle register</li> <li>• lower register</li> </ul> </li> <li>• pace</li> <li>• phrasing</li> <li>• pitch placement</li> <li>• resonance</li> <li>• rhythm</li> <li>• timing.</li> </ul>
<b><i>Exercises</i></b> may include:	<ul style="list-style-type: none"> <li>• acquiring vocal techniques, such as: <ul style="list-style-type: none"> <li>• legato</li> <li>• staccato</li> <li>• control of dynamics</li> <li>• rapid figurations</li> <li>• learning to comfortably sing wide intervals</li> <li>• correcting vocal faults</li> </ul> </li> <li>• appropriate physical posture</li> <li>• audibility, diction clarity, articulation and vocal placement</li> <li>• developing: <ul style="list-style-type: none"> <li>• vocal strength</li> <li>• stamina</li> <li>• range</li> <li>• projection</li> </ul> </li> <li>• flexibility developing breath control: <ul style="list-style-type: none"> <li>• setting up control period (suspension)</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• controlled exhalation period (phonation)</li> <li>• recovery period</li> <li>• imagery or visualisation techniques to enhance performances</li> <li>• study of acoustic phonetics.</li> </ul>
<b><i>Musical elements</i></b> may refer to:	<ul style="list-style-type: none"> <li>• simple pitch</li> <li>• melody</li> <li>• harmony</li> <li>• rhythm</li> <li>• dynamics</li> <li>• timbre and texture</li> <li>• performance practice</li> <li>• notation.</li> </ul>
<b><i>Conventional and non-conventional percussion instruments</i></b> may include:	<ul style="list-style-type: none"> <li>• any object that produces a sound by: <ul style="list-style-type: none"> <li>• being hit with an implement</li> <li>• being shaken, rubbed or scraped</li> <li>• any other action that sets the object into vibration</li> </ul> </li> <li>• conventional, such as: <ul style="list-style-type: none"> <li>• cymbals</li> <li>• drums</li> </ul> </li> <li>• non-conventional, such as: <ul style="list-style-type: none"> <li>• household items</li> <li>• tools, e.g. anvil</li> <li>• brake drums</li> <li>• pipes</li> <li>• clay.</li> </ul> </li> </ul>
<b><i>Physical environments</i></b> may include:	<ul style="list-style-type: none"> <li>• audience</li> <li>• instruments, such as: <ul style="list-style-type: none"> <li>• accessories</li> <li>• adjust settings</li> <li>• tuning</li> </ul> </li> <li>• music scores</li> <li>• sound equipment</li> <li>• venue demographics.</li> </ul>
<b><i>Dramatic or emotive nuances</i></b> may include:	<ul style="list-style-type: none"> <li>• physical posture and body language</li> <li>• gestures and touch</li> <li>• facial expression and eye contact</li> <li>• environment and objects, such as: <ul style="list-style-type: none"> <li>• clothing</li> <li>• props</li> <li>• hairstyles</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• symbols or graphics</li> <li>• interpretation of emotion</li> <li>• voice quality and speaking style</li> <li>• vocal sounds, such as: <ul style="list-style-type: none"> <li>• grunts</li> <li>• silence</li> <li>• space</li> <li>• timing.</li> </ul> </li> </ul>
<b><i>Non-verbal communication principles may include:</i></b>	<ul style="list-style-type: none"> <li>• body language</li> <li>• emotional vocal sounds, such as: <ul style="list-style-type: none"> <li>• grunts</li> <li>• silence</li> <li>• space</li> </ul> </li> <li>• time or timing</li> <li>• eye contact</li> <li>• facial expression</li> <li>• gestures and touch</li> <li>• physical posture</li> <li>• voice quality and speaking style.</li> </ul>
<b><i>Feedback</i> may refer to:</b>	<ul style="list-style-type: none"> <li>• audience feedback</li> <li>• evaluation from teachers</li> <li>• 360 degree feedback</li> <li>• mentor relationship</li> <li>• listening to own and others' performances</li> <li>• observations of performances.</li> </ul>

## Unit Sector(s)

Performing arts - music performance

## Custom Content Section

Not applicable.