



**Australian Government**

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

# **CUAMPF302A Develop vocal techniques for use in performance**

**Release: 1**

## CUAMPF302A Develop vocal techniques for use in performance

### Modification History

Version	Comments
CUAMPF302A	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 develop vocal range, articulation, and resonance, and the effective use of vocal techniques and expression in voice and speech control in performance.

### Application of the Unit

Singers and actors apply the skills and knowledge outlined in this unit to develop and maintain their vocal clarity and articulation in performances. 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

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<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 understanding of basic <b><i>anatomy and physiology</i></b> to breath control, voice production and articulation for speech and singing</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</i></b> that inhibit 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 <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. Reinforce strengths of voice and throat by undertaking ongoing <b><i>exercises</i></b> to maintain and develop posture, breathing control and vocal range</p> <p>2.3. Explore personal potential by practising intricate arrays of sound through speech and voice exercises</p> <p>2.4. Express various sounds using a range of the body's <b><i>resonators</i></b> in voice and speech exercise</p> <p>2.5. Identify and implement methods for maintaining and developing vocal register and resonance</p>
<p>3. Practise vocal expression required for a range of text types</p>	<p>3.1. Interpret a variety of meanings and vocal expressions in a range of <b><i>dramatic text styles and performance circumstances</i></b></p> <p>3.2. Examine texts and determine where specific vocal characterisations and dramatic or emotive nuances are</p> <p>3.3. Apply appropriate control of vocal techniques in a range of <b><i>vocal expressions</i></b> from a variety of dramatic text</p> <p>3.4. Explore comic and dramatic qualities in a range of texts</p> <p>3.5. Observe correct <b><i>protocols and cultural maintenance</i></b> where text or stories of cultural content are to be used in performance</p>
<p>4. Apply relevant dramatic vocal techniques in a range of</p>	<p>4.1. Practise diction, timing, voice adaptation, dialects and accents through a variety of performance texts</p> <p>4.2. Apply understanding of the principles of</p>

performance circumstances	<p><b><i>non-verbal communication</i></b> to changes of tone, timbre of voice and projection of vocal sound</p> <p>4.3. Apply <b><i>dramatic or emotive nuances</i></b> when performing appropriate vocal expression of a character from text</p> <p>4.4. Adapt use of voice, speech, body, emotions and dramatic licence appropriate to context of the text in a range of solo and ensemble performances</p> <p>4.5. Use pitch, pace and pause skilfully and imaginatively</p> <p>4.6. Apply range, inflection and tone to convey meaning</p> <p>4.7. Discuss performance with relevant personnel and use <b><i>feedback</i></b> to identify and develop ways to improve own vocal performance techniques</p>
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## Required Skills and Knowledge

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

### Required skills

- communication skills to:
  - discuss aspects of developing vocal techniques for performance with relevant personnel
  - respond appropriately to feedback on own skill development and performance
- initiative and enterprise skills to:
  - use imagery, visualisation and physical posture techniques to enhance the outcomes of the exercise program
  - interpret text to apply appropriate intonation of speech and voice
  - 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 texts or scripts for performance
  - record performance observations and self-evaluations as required
- learning skills to:
  - improve skills through practice
  - apply a range of vocal and speech exercise methodologies
  - express diction, poise and vocal registration in rehearsals and performances
  - 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 discriminate basic elements of pitch and rhythm
- teamwork skills to work collaboratively with others involved in classes and performances.

### Required knowledge

- broad 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 and body language concepts

- issues and challenges that arise in the context of preparing for performances
- principles of basic physiology and anatomy as they apply to the structure and functions of:
  - articulators
  - chest, mouth and face muscles
  - heart
  - lips
  - lungs
  - larynx
  - tongue
  - trachea
  - windpipe
- resistance, strength, resonance, diction and articulation training techniques
- gender issues in singing and speech, such as:
  - body shape
  - size
  - muscular construction
- principles of vocal sound production, speech and singing
- importance of healthy food choices in relation to wellbeing and injury prevention, including five food groups and recommended daily amounts
- 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>• apply knowledge of anatomy and physiology to vocal exercise routines</li> <li>• articulate non-verbal communication in relation to written or spoken text</li> <li>• correctly perform vocal exercises while employing appropriate posture and breathing techniques</li> <li>• improvise performance in an appropriate manner</li> <li>• follow safe vocal practices</li> <li>• respond appropriately to feedback and evaluation.</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>• performance texts and opportunities</li> <li>• appropriate venue with adequate space, acoustic qualities and safe flooring.</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 developing vocal techniques for performances</li> <li>• group discussion</li> <li>• journal work, including recording and evaluating the exercise methodology, and evaluating the performance</li> <li>• direct observation or video recording of candidate in rehearsals and performances.</li> </ul> <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups</p>



	(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>• CUAMPF301A Employ music and singing in performance</li><li>• CUAPRF301A Create and tell stories</li><li>• CUAPRF302A Develop basic acting skills</li><li>• CUAPRF304A Develop audition 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.*

<p><b><i>Anatomy and physiology</i></b> may include:</p>	<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>
<p><b><i>Physical posture and stance</i></b> may relate to:</p>	<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>
<p><b><i>Relevant personnel</i></b> may include:</p>	<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>
<p><b><i>Factors</i></b> may include:</p>	<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>• gender</li> <li>• genetic disorders</li> <li>• lesions and growths</li> <li>• speech impediments</li> <li>• unhealthy behaviours, such as substance abuse.</li> </ul>
Vocal <i>warm-up routines</i> 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>
<i>OHS procedures</i> may include:	<ul style="list-style-type: none"> <li>• air control, inside and outside facilities</li> <li>• wearing appropriate workwear</li> <li>• awareness of own health status before and during activity</li> <li>• awareness of repetitive movement, fatigue and prevention of injuries</li> <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> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• eating disorders</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> </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> <li>• controlled exhalation period (phonation)</li> <li>• recovery period</li> </ul> </li> <li>• imagery or visualisation techniques to enhance performances</li> <li>• study of acoustic phonetics.</li> </ul>
<b><i>Resonators</i></b> may	<ul style="list-style-type: none"> <li>• chest</li> <li>• tracheal tree</li> </ul>

include:	<ul style="list-style-type: none"> <li>• larynx</li> <li>• pharynx</li> <li>• oral cavity</li> <li>• nasal cavity</li> <li>• sinuses.</li> </ul>
<b><i>Dramatic text styles and performance circumstances</i></b> may include:	<ul style="list-style-type: none"> <li>• formal debating</li> <li>• plays on a stage</li> <li>• plays or sketches in the round or outdoors</li> <li>• presentation of information to an audience</li> <li>• speech styles, such as: <ul style="list-style-type: none"> <li>• accent</li> <li>• dialect</li> <li>• phonetics</li> </ul> </li> <li>• text styles, such as: <ul style="list-style-type: none"> <li>• comedy</li> <li>• plays</li> <li>• poetry</li> <li>• songs</li> <li>• speeches.</li> </ul> </li> </ul>
<b><i>Protocols and cultural maintenance</i></b> include:	<ul style="list-style-type: none"> <li>• rules of behaviour, which include governing communication, access to and use of cultural information and practices that form the heritage of the diverse range of Aboriginal and Torres Strait Islander societies</li> <li>• following community protocols and rules of behaviour, including: <ul style="list-style-type: none"> <li>• obtaining and sharing information and materials</li> <li>• visiting individuals and communities and requesting permission for activities</li> </ul> </li> <li>• strategies may include: <ul style="list-style-type: none"> <li>• non-verbal techniques, such as gestures</li> <li>• display of positive regard and respect</li> <li>• non-judgemental approaches</li> <li>• forming partnerships with cultural groups to achieve particular work goals</li> </ul> </li> <li>• monitoring and reflecting on own actions to ensure cultural values are not imposed on others</li> <li>• protection and sustainability of: <ul style="list-style-type: none"> <li>• natural and cultural integrity</li> <li>• stories</li> <li>• song lines</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• spiritual practices</li> <li>• artefacts</li> <li>• sites of significance</li> <li>• language</li> <li>• responsibilities and obligations to individuals, country and the community</li> <li>• authentic replication of approved: <ul style="list-style-type: none"> <li>• cultural stories</li> <li>• music in the dance form for demonstration of culture outside the community environment</li> </ul> </li> <li>• issues relating to protection and exploitation of cultural heritage material may include: <ul style="list-style-type: none"> <li>• Indigenous communal rights</li> <li>• Indigenous cultural and intellectual property</li> <li>• laws relating to fraud and forgery</li> <li>• import and export of culturally significant objects</li> </ul> </li> <li>• issues that may threaten beliefs and knowledge related to traditional land, sea-lore, law, family and ancestors.</li> </ul>
<p><b><i>Non-verbal communication principles</i></b> may include:</p>	<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>
<p><b><i>Dramatic or emotive nuances</i></b> may include:</p>	<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> <li>• symbols or graphics</li> </ul> </li> <li>• voice quality and speaking style</li> <li>• interpretation of emotion</li> <li>• vocal sounds, including: <ul style="list-style-type: none"> <li>• grunts</li> </ul> </li> </ul>

	<ul style="list-style-type: none"><li>• silence</li><li>• space</li><li>• timing.</li></ul>
<i>Feedback</i> may refer to:	<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.