



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN PERFORMING ARTS

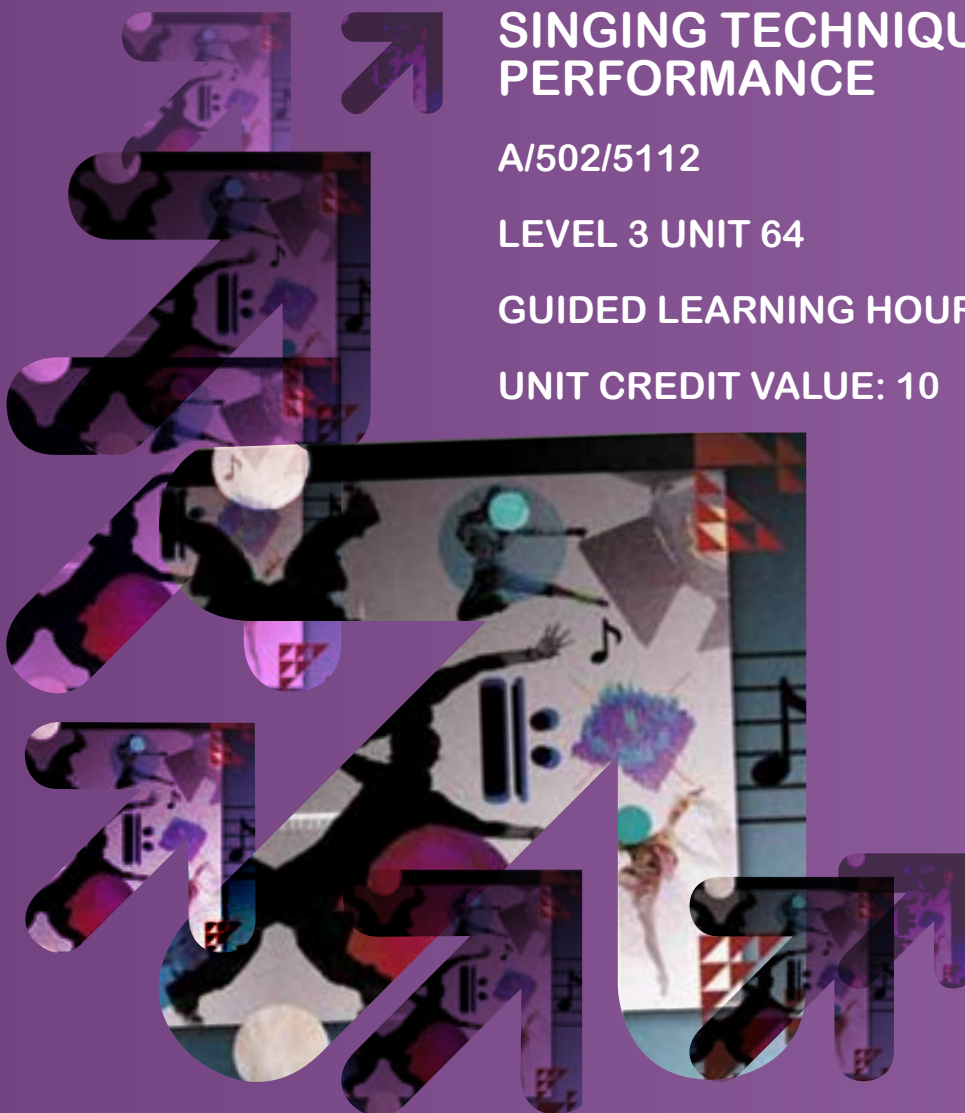
## SINGING TECHNIQUES AND PERFORMANCE

A/502/5112

LEVEL 3 UNIT 64

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



OCR 

# SINGING TECHNIQUES AND PERFORMANCE

A/502/5112

LEVEL 3 UNIT 64

## AIM OF UNIT

This unit is for learners who take their singing seriously and who want to take care of their instrument. It will give learners the knowledge and understanding of how their voice can be cared for over time and with frequent use and how their singing skills and techniques can be developed and enhanced with exercises and practice. It is important for singers know about and understand vocal physiology in order to effectively take care of their voices. This includes understanding vocal ranges and being able to select appropriate repertoire for their voice. It is also about sharing a passion for singing with engaged audiences.

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
	The assessment criteria are the pass requirements for this unit.	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
The learner will:	The learner can:		
1 Understand how vocal exercises can contribute to the development and maintenance of vocal technique	P1 discuss how vocal exercises can contribute to the development and maintenance of vocal technique	M1 demonstrate vocal exercises with reference to needs of own voice and range	D1 maintain and develop their voice using fit-for-purpose vocal exercises
2 Be able to follow a regular practice routine	P2 follow a regular practice routine		
3 Be able to realise a vocal line presented using staff notation	P3 sing at sight using staff notation		
4 Be able to perform an individual line within an ensemble	P4 perform an individual vocal line as a member of a group	M2 perform an individual line in an ensemble with confidence and accuracy	
5 Be able to design and perform a programme of songs as a soloist	P5 design a programme of songs		
	P6 perform a programme of songs	M3 perform a programme of songs with accuracy and musical awareness	D2 perform a programme of songs with musical interpretation and awareness

## TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

### Understand how vocal exercises can contribute to the development and maintenance of vocal technique

- How the voice works, basic physiology, e.g. vocal cords, how the voice is supported.
- Recognition and identification of vocal range, e.g. reaching the break of range, use of belt, tone, lung capacity.
- Genres and styles, e.g. Classical, Musical Theatre, Jazz, Rock, Blues, Pop.
- Vocal exercises, e.g. control of voice and breath, avoiding trapped nasal tones, forward placement, pitch control.
- Health and Safety: care and maintenance of voice, warm-ups, rest, general health and stamina.

### Be able to follow a regular practice routine

- Schedules: realistic timescales, rest and recuperation, group and individual practice.
- Balancing class and self-directed technical exercises: sustaining a maintenance regime.
- Setting targets and reviewing progress.

### Be able to realise a vocal line presented using staff notation

- Fundamentals of staff notation.
- Reading staff notation, e.g. rhythm, pitch, note values, length of phrase.

### Be able to perform an individual line within an ensemble

- Range of individual lines, e.g. melody, harmonies, backing vocals, call and response.
- Types of ensemble contexts, e.g. bands, duos, large choruses.
- Understanding of style appropriate to genre of song.
- Narrative and emotional engagement with line, confidence and focus.

### Be able to design and perform a programme of songs as a soloist

- Matching repertoire or programme to vocal quality, range and ability.
- Communication of intention and style of song: emotional impact, narrative content, personal interpretation.
- Engagement with audience: dynamics of performance, stage profile and image, theme and/or coherence of programme, focus and confidence.
- Technical issues, e.g. choice of microphones and amplification, mixing, sound checks.
- Performing in other musical contexts.

## DELIVERY GUIDANCE

### Understand how vocal exercises can contribute to the development and maintenance of vocal technique

Delivery should be concerned with learners exploring and discovering their vocal range. This should include technical exercises to identify where their range sits and also the genre and style of song that best suits that range. They should explore basic vocal technique and physiology. This can be done initially in group classes and workshops during induction sessions but should move on to individual sessions where the learners can focus specifically on their own instrument. They could come back together for the realisation of the other outcomes but LO1 should become primarily concerned with development and maintenance of their own voice.

### Be able to follow a regular practice routine

In initial classes and workshops, learners should be guided towards a sustainable and realistic routine that is suitable for their particular instrument. This could include balancing their own needs with those of a group or ensemble as the course develops but the outcome is primarily concerned with individual care and self-discipline.

### Be able to realise a vocal line presented using staff notation

Learners could be given classes, seminars and demonstrations on the basic principles of staff notation in reference to the demands of the unit and in the context of the demands likely to be placed upon singers embarking on a professional or vocational career or progression route. Talks and advice from professional session singers or choral members could also be used to indicate the importance of sight-reading.

### Be able to perform an individual line within an ensemble

Lessons and classes should focus on the specific technical requirements of singing individual ensemble parts, such as timing, intonation and vocal blend. There are also narrative, personal, emotional contexts that need developing and this could be done by providing learners with a wide range of examples of where lines become conversations and add to the overall emotional and narrative engagement and intended impact of the song.

As well as classes and workshops, learners could be given opportunities to perform as part of an ensemble. This could be part of the performance that also delivers LO5 and there is flexibility in how these performance opportunities are realised, although a range to include external audiences is encouraged.

### Be able to design and perform a programme of songs as a soloist

Learners and teachers should decide together the scale and timing of performances. This will depend on the skill level and the stage which learners have reached in their singing development. However learners should have more than one opportunity to design a programme of songs for performance although they could also have many more opportunities to use classroom activities and group discussions to design potential song programmes, rehearsing the kinds of debates needed to provide coherence to the real thing. A small-scale performance for peers and invited guests, set as part of a larger scale show, could be the choice learners make. A programme would normally be a minimum of three songs.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, P2, M1, D1

Learners should present evidence of their understanding and knowledge of how the voice works generally and how their voice in particular is cared for. This could be done in portfolios that contain annotated lecture and research notes and examples of how specific voice exercises work on physiology. This portfolio of evidence should also contain details of where the learner's singing voice sits in technical and genre contexts: what its range is, which songs best suit it and what particular issues it may have. Accounts and commentaries of how these decisions were made should be included. Observations and reports from teachers and other experts could also be included.

To achieve **P1** and **P2** learners must show evidence that they have an understanding and knowledge of how the voice works and how it is maintained and cared for, as well as the technical range and quality of their own voice. There should be evidence of regular practice.

**M1** can be awarded when learners demonstrate competence in identifying the specific needs of their own voice in the design of vocal exercises, range and care.

**D1** requires learners to show an accomplished knowledge and understanding of their voice in the design of vocal exercises, range and care.

### Assessment and Grading Criterion P3

Evidence for this criterion could include annotated scores and witness statements from suitably qualified observers of the learner's ability to realise a vocal line presented using staff notation.

To achieve **P3** learners should demonstrate their ability to sight read.

### Assessment and Grading Criteria P4, P5, P6, M2, M3, D2

Learners should keep evidence of their practical work in blogs, diaries or journals and suitably recorded DVD and audio formats. These recordings should be annotated and/or chaptered to indicate stages of development, the building of a repertoire and practice exercises and routines as well as performances. Learners could also produce final showreels and demo tapes as part of their portfolios.

To achieve **P4** and **P5** learners should evidence a competent level of vocal and singing technique and performance and appropriateness in their choice of repertoire.

To achieve **P6** learners should present evidence of at least two performance programmes. They should each contain between two and four songs depending on the scale of the performance.

**M2** should be awarded when learners present evidence of competence with some accomplishment in their ensemble singing skills.

**M3** should be awarded when learners are moving towards a more accomplished performance of their chosen repertoire.

**D2** requires learners to perform repertoire with accomplishment and strong technical skill.

## LINKS TO NOS

Suite	Ref	National Occupational Standards
Analyse music	CCSMR44	<p>Empathise with and comprehend the different elements relating to music that have an effect upon the meaning to yourself and others.</p> <p>Distinguish between these elements in analysing music and the effect that they have through music upon a person or group of people in a social and cultural environment.</p> <p>Use a range of analysis techniques, including musical and non-musical disciplines, to study the different relevant elements to inform your knowledge and appreciation of their function.</p>
Perform music	CCSMR24	<p>Make appropriate musical preparations required for a range of musical performances</p> <p>Perform music effectively and as intended and/or directed in a range of live performance situations.</p> <p>Reflect on the success of a range of performances and make specific recommendations for improvement.</p>
Sight read music	CCSMR42	<p>Interpret a notational system such as 5-line staff or tab.</p> <p>Apply the result to your own instrument or voice.</p> <p>Perform the notated piece in 'real time', with a sufficient degree of accuracy.</p>



## CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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