

Cambridge **TECHNICALS LEVEL 3**

# **PERFORMING ARTS**

Cambridge  
**TECHNICALS**  
**2016**

Unit 27 – Singing performance  
**DELIVERY GUIDE**

Version 1

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# INTRODUCTION

This Delivery Guide has been developed to provide practitioners with a variety of creative and practical ideas to support the delivery of this qualification. The Guide is a collection of lesson ideas with associated activities, which you may find helpful as you plan your lessons.

OCR has collaborated with current practitioners to ensure that the ideas put forward in this Delivery Guide are practical, realistic and dynamic. The Guide is structured by learning outcome so you can see how each activity helps you cover the requirements of this unit.

We appreciate that practitioners are knowledgeable in relation to what works for them and their learners. Therefore, the resources we have produced should not restrict or impact on practitioners' creativity to deliver excellent learning opportunities.

Whether you are an experienced practitioner or new to the sector, we hope you find something in this guide which will help you to deliver excellent learning opportunities.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk).

## OPPORTUNITIES FOR ENGLISH AND MATHS SKILLS DEVELOPMENT AND WORK EXPERIENCE

We believe that being able to make good progress in English and maths is essential to learners in both of these contexts and on a range of learning programmes. To help you enable your learners to progress in these subjects, we have signposted opportunities for English and maths skills practice within this resource. We have also identified any potential work experience opportunities within the activities. These suggestions are for guidance only. They are not designed to replace your own subject knowledge and expertise in deciding what is most appropriate for your learners.



English



Maths



Work

### Please note

The activities suggested in this Delivery Guide **MUST NOT** be used for assessment purposes. The timings for the suggested activities in this Delivery Guide **DO NOT** relate to the Guided Learning Hours (GLHs) for each unit.

Assessment guidance can be found within the Unit document available from [www.ocr.org.uk](http://www.ocr.org.uk). The latest version of this Delivery Guide can be downloaded from the OCR website.

## UNIT AIM

Today's singers in the performing arts industry require commitment and dedication to personal and professional improvement. To secure work as a singer you will need to be competent in a range of styles and genres, such as pop, musical theatre or session work. This unit encourages the development of vocal skills in a variety of possible performance opportunities to prepare you for the realities of life as a singer.

This unit will enable you to apply singing skills and techniques in different performance genres. It is about performing songs as a soloist, in different vocal groups and in different styles. You will have opportunities to experience the demands and exhilaration of live singing performance.

### Unit 27 Singing performance

<b>LO1</b>	Be able to warm-up for rehearsal and performance
<b>LO2</b>	Be able to rehearse for singing performance
<b>LO3</b>	Be able to perform as a soloist
<b>LO4</b>	Be able to perform as part of an ensemble

To find out more about this qualification, go to: <http://www.ocr.org.uk/qualifications/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite>

Cambridge  
TECHNICALS  
2016

### 2016 Suite

- New suite for first teaching September 2016
- Externally assessed content
- Eligible for Key Stage 5 performance points from 2018
- Designed to meet the DfE technical guidance

# RELATED ACTIVITIES

The Suggested Activities in this Delivery Guide listed below have also been related to other Cambridge Technicals in Performing Arts units/Learning Outcomes (LOs). This could help with delivery planning and enable learners to cover multiple parts of units.

This unit (Unit 27)	Title of suggested activity	Other units/LOs	
<b>LO1</b>	Importance of warming up	Unit 26 Singing technique	LO1 Be able to develop and maintain vocal technique
		Unit 27 Singing performance	LO2 Be able to rehearse for singing performance LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Mental preparations	Unit 27 Singing performance	LO2 Be able to rehearse for singing performance LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Warm-up exercises	Unit 26 Singing technique	LO1 Be able to develop and maintain vocal technique
		Unit 27 Singing performance	LO2 Be able to rehearse for singing performance LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Technical exercises	Unit 26 Singing technique	LO1 Be able to develop and maintain vocal technique
		Unit 27 Singing performance	LO2 Be able to rehearse for singing performance LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
Being ready for rehearsal and performance	Unit 27 Singing performance	LO2 Be able to rehearse for singing performance LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble	
<b>LO2</b>	Effective use of time	Unit 27 Singing performance	LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Practice techniques	Unit 26 Singing technique	LO1 Be able to develop and maintain vocal technique
		Unit 27 Singing performance	LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Rehearsal schedule	Unit 27 Singing performance	LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble
	Understanding notation	Unit 26 Singing technique	LO2 Understand features of musical notation
		Unit 29 Musicianship	LO1 Understand different musical styles and structures LO2 Be able to perform music from written notation
	Following notation	Unit 26 Singing technique	LO2 Understand features of musical notation
		Unit 29 Musicianship	LO1 Understand different musical styles and structures LO2 Be able to perform music from written notation
Create a rehearsal schedule	Unit 25 Music performance	LO2 Be able to rehearse music for performance	
	Unit 27 Singing performance	LO3 Be able to perform as a soloist LO4 Be able to perform as part of an ensemble	

This unit (Unit 27)	Title of suggested activity	Other units/LOs	
<b>LO3</b>	Engaging with the material	Unit 25 Music performance	LO3 Be able to perform as a soloist
	Selecting repertoire	Unit 26 Singing technique	LO3 Be able to demonstrate singing techniques as a soloist
		Unit 27 Singing performance	LO1 Be able to warm-up for rehearsal and performance LO2 Be able to rehearse for singing performance
	Learning material	Unit 25 Music performance	LO2 Be able to rehearse music for performance
		Unit 27 Singing performance	LO2 Be able to rehearse for singing performance
Technical accuracy	Unit 27 Singing performance	LO1 Be able to warm-up for rehearsal and performance	
<b>LO4</b>	Types of ensemble	Unit 25 Music performance	LO4 Be able to perform as part of an ensemble
		Unit 26 Singing technique	LO4 Be able to demonstrate singing techniques as part of an ensemble
	Roles within the ensemble	Unit 25 Music performance	LO4 Be able to perform as part of an ensemble
		Unit 26 Singing technique	LO4 Be able to demonstrate singing techniques as part of an ensemble
	Aural skill	Unit 29 Musicianship	LO1 Understand different musical styles and structures
	Following a conductor	Unit 25 Music performance	LO4 Be able to perform as part of an ensemble
Unit 26 Singing technique		LO4 Be able to demonstrate singing techniques as part of an ensemble	

# KEY TERMS

## Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
<b>Ensemble</b>	A group of musicians who will perform music together.
<b>Interpretation</b>	The decisions made by an ensemble and its component performers as to how the selected material will be performed. Considerations include the arrangement, dynamics, tempo and individual artistic expression.
<b>Perform</b>	To present music to an audience in an appropriate setting or venue.
<b>Rehearse/rehearsal</b>	For the ensemble to work together to improve the material in anticipation of a performance. Individuals will practise parts before a rehearsal and then work together to improve and hone the material.
<b>Schedule</b>	A document or plan created by the individual or ensemble in order to break down the preparation process into specific segments dictated by dates or sessions.
<b>Soloist</b>	A musician performing on their own, or as a featured artist with accompaniment.
<b>Warm-up</b>	Physical and mental preparations prior to a practice or rehearsal session, or a performance.

# MISCONCEPTIONS

Some common misconceptions and guidance on how they could be overcome		
What is the misconception?	How can this be overcome?	Resources which could help
<b>Vocalists are not instrumentalists</b>	<p>The voice is one of the most versatile and expressive of all instruments. Vocalists should be encouraged to appreciate this and feel empowered as musicians.</p> <p>By working through this unit and the associated referenced material, learners may come to appreciate the dexterity and complexity of the voice.</p>	<p>Baxter, M. (1990) <i>The Rock-N-Roll Singer's Survival Manual</i>. Hal Leonard. ISBN: 0-7935-0286-1</p>
<b>Vocalists do not have to be able to read music</b>	<p>Learners may feel intimidated by using traditional musical notation, or may have come from a self-taught background.</p> <p>Tutors could stress the importance of being able to understand and use notation in regards to helping the learner to develop their musical vocabulary and understanding of music and also in relation to developing employability skills.</p> <p>By working through Learning Outcome 2, learners will be able to develop their knowledge and understanding of the fundamental elements of music and notation.</p>	<p>Organisation: Udemy            Resource Title: Myth 5. Reading music won't help            Website Link: <a href="https://blog.udemy.com/how-to-write-music/">https://blog.udemy.com/how-to-write-music/</a>            Description: A reinforcement of the necessity to be able to understand and use musical notation.</p>
<b>The meaning of a practice routine</b>	<p>Learners may have come from a self-taught background on their instrument and thus not have been exposed to vocal tuition which may have provided them with a structured practice routine. Learners may confuse the concept of practice with simply reciting and repeating material which they already know and enjoy performing.</p> <p>Tutors could assist learners with devising and adhering to a structured practice routine, including technical exercises.</p>	<p>Organisation: Mills, J. and Smith, J., Cambridge University Press            Resource Title: Teachers' beliefs about effective instrumental teaching in schools and higher education            Website Link: <a href="http://journals.cambridge.org/action/displayAbstract?fromPage=online&amp;aid=145605&amp;fileId=S0265051702005260">http://journals.cambridge.org/action/displayAbstract?fromPage=online&amp;aid=145605&amp;fileId=S0265051702005260</a>            Description: Scholarly article discussing effective instrumental teaching.</p>
<b>The importance of developing solo music performance skills</b>	<p>Learners may have experience of performing as a soloist while alone, but many learners may view being a contemporary musician as an individual who primarily functions as part of an ensemble.</p> <p>Learners may be unfamiliar with an audition or recital-type environment and may find this intimidating or perhaps unnecessary.</p> <p>Tutors could assist learners to develop their understanding of the importance of these environments, their confidence in performing in these conditions and relate this to interviews for Higher Education courses or auditions to join a band.</p>	<p>Organisation: Kenny, D.T. and Osborne, M.S.            Resource Title: Music performance anxiety: New insights from young musicians            Website Link: <a href="http://ac-psych.org/en/issues/volume/2/issue/2-art12">http://ac-psych.org/en/issues/volume/2/issue/2-art12</a>            Description: Scholarly article discussing solo music performance.</p>

Some common misconceptions and guidance on how they could be overcome		
What is the misconception?	How can this be overcome?	Resources which could help
<b>The importance of developing ensemble music performance skills</b>	<p>Learners may have experience of performing as a soloist while alone but may not have had the opportunity to perform and work with other musicians.</p> <p>Learners may be unfamiliar with working with others, and may find this intimidating or perhaps unnecessary.</p> <p>Tutors could assist learners to develop their understanding of the importance of these environments, their confidence in performing in these conditions and relate this to effective collaboration and preparing them for auditions to join a band.</p>	<p>Organisation: DIY Musician  Resource Title: The 10 Commandments of being in a band  Website Link: <a href="http://diymusician.cdbaby.com/musician-tips/the-10-commandments-of-being-in-a-band/">http://diymusician.cdbaby.com/musician-tips/the-10-commandments-of-being-in-a-band/</a></p>
<b>The importance of vocal health</b>	<p>The voice is an instrument, just like a guitar or piano. To make an instrument truly effective, care and regular maintenance are essential. This unit looks at the lifestyle choices and techniques that can have both positive and detrimental effects on the voice as an instrument.</p>	<p>Baxter, M. (1990) <i>The Rock-N-Roll Singer's Survival Manual</i>. Hal Leonard. ISBN: 0-7935-0286-1</p>

# SUGGESTED ACTIVITIES

<b>LO No:</b>	<b>1</b>		
<b>LO Title:</b>	<b>Be able to warm-up for rehearsal and performance</b>		
<b>Title of suggested activity</b>	<b>Suggested activities</b>	<b>Suggested timings</b>	<b>Also related to</b>
<b>Importance of warming up</b>	<p>Learners may not understand or perhaps has even considered the importance of warming up prior to undertaking a practice/rehearsal session or indeed a performance. It is essential for learners to develop an awareness of the preparations necessary to be able to perform to their maximum potential and also in order to avoid long-term physical problems or damage.</p> <p>Learners could be asked to work in groups along with peers who share the same first-study instrument and be asked to consider and discuss the issues that may arise without warming up and the benefits of effective warm-up exercises.</p> <p>Useful books which consider the physical and mental preparation that performers require are given below. Tutors may wish to introduce relevant sections of these books to learners:</p> <p>Green, B. and Gallwey, T.W. (2015) <i>The Inner Game of Music</i>. Pan Books. ISBN: 978-1-4472-9172-5</p> <p>Baxter, M. (1990) <i>The Rock-N-Roll Singer's Survival Manual</i>. Hal Leonard. ISBN: 0-7935-0286-1</p>	1 hour	Unit 26 LO1 Unit 27 LO2, LO3, LO4
<b>Mental preparations</b>	<p>Learners could be encouraged to discuss apprehensions that they may have in regards to effective preparation for solo or ensemble work, or with regards to how they feel about public performance.</p> <p>Learners could be asked to consider non-instrumental factors which may inhibit their preparation or performance and then discuss how these could be mitigated.</p> <p>A useful book which considers the physical and mental preparation that performers require is given below. Tutors may wish to introduce relevant sections of this book to learners:</p> <p>Green, B. and Gallwey, T.W. (2015) <i>The Inner Game of Music</i>. Pan Books. ISBN: 978-1-4472-9172-5</p>	30 minutes	Unit 27 LO2, LO3, LO4

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Warm-up exercises</b>	<p>It is important that learners understand that prior to any practice or rehearsal session or a performance the voice must be warmed up in the proper manner using recognised exercises.</p> <p>Learners could work in pairs and experiment with a range of given exercises and discuss how they feel afterwards and the effects on their voice as an instrument.</p> <p>A useful text is: Peckham, A. (2006) <i>Vocal Workouts for the Contemporary Singer</i>. Berklee Press. ISBN: 978-0-87639-047-4</p>	1 hour	Unit 26 LO1 Unit 27 LO2, LO3, LO4
<b>Technical exercises</b>	<p>In addition to physical warm-ups, learners need to develop an awareness of how improving their technique will be of benefit in both rehearsal and performance. Learners could be asked to research and discuss a minimum of three voice-specific technical exercises which could be implemented into a structured practice regime.</p> <p>The University of Nebraska-Lincoln has published a scholarly article based on the importance of technique and technical exercises: Organisation: Wristen, B., University of Nebraska-Lincoln Resource Title: Technical Exercises: Use Them or Lose Them? Website Link: <a href="http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1003&amp;context=musicfacpub">http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1003&amp;context=musicfacpub</a> Description: Scholarly article discussing technical exercises.</p> <p>Baxter, M. (1990) <i>The Rock-N-Roll Singer's Survival Manual</i>. Hal Leonard. ISBN: 0-7935-0286-1</p> <p>Peckham, A. (2006) <i>Vocal Workouts for the Contemporary Singer</i>. Berklee Press. ISBN: 978-0-87639-047-4</p>	1 hour	Unit 26 LO1 Unit 27 LO2, LO3, LO4
<b>Being ready for rehearsal and performance</b>	<p>Learners need to understand the importance of arriving at a rehearsal or performance prepared, so as not to have a detrimental effect on others.</p> <p>They could be asked to prepare an essential checklist for an upcoming project which could consider factors such as personal preparation, timeliness, equipment and costume.</p>	30 minutes	Unit 27 LO2, LO3, LO4
<b>Other considerations</b>	<p>Vocalists are more often than not the focal point of a typical pop ensemble. Learners could be asked to enter into a discussion considering factors other than the voice which should be considered when undertaking performance. This could look at factors such as character, awareness of the space and engagement with the audience, citing specific artists who epitomise the topics being discussed.</p>	1 hour	

# SUGGESTED ACTIVITIES

<b>LO No:</b>	2		
<b>LO Title:</b>	Be able to rehearse for singing performance		
<b>Title of suggested activity</b>	<b>Suggested activities</b>	<b>Suggested timings</b>	<b>Also related to</b>
<b>Effective use of time</b>	Learners could be encouraged to discuss how to make effective use of designated time for rehearsal. They could discuss how to effectively plan for and utilise both short windows and long allocated ensemble sessions and analyse what constitutes effective time management and how valuable time is easily wasted.	30 minutes	Unit 27 LO3, LO4
<b>Practice techniques</b>	Based upon the warm-up and technical exercises investigated as part of Learning Outcome 1, learners could be asked to work in small groups and discuss which of these techniques would be done as personal individual practice and which ones could be used in an ensemble situation, e.g. a choir.	30 minutes	Unit 26 LO1 Unit 27 LO3, LO4
<b>Rehearsal schedule</b>	Learners could be asked to discuss the necessity for creating a schedule before undertaking rehearsals. They could be asked to consider the different impacts upon individuals and the ensemble when working to a devised shared written schedule as opposed to working without one or liaising simply by word-of-mouth.	30 minutes	Unit 27 LO3, LO4
<b>Understanding notation</b>	<p>Tutors could ask learners to take part in an activity where they are asked to describe and analyse the components of a score using their current knowledge and skills.</p> <p>Learners could analyse and describe the rhythmic, melodic and harmonic elements of the score and consider how these will affect the performance of the piece.</p> <p>Any examples given by the tutor could feature simple well-known pieces and progress to more difficult ones as learners develop their skills.</p> <p>The website Musicnotes offers a revision exercise for learners to undertake in describing the elements of a score and suggests well-known examples for analysis including 'Happy' by Pharrell Williams and 'Let it Go' from the Disney film <i>Frozen</i>.</p> <p>Organisation: Musicnotes Resource Title: How to Read Sheet Music Website Link: <a href="http://www.musicnotes.com/blog/2014/04/11/how-to-read-sheet-music/">http://www.musicnotes.com/blog/2014/04/11/how-to-read-sheet-music/</a> Description: An article on components which make up a score.</p>	1.5 hours	Unit 26 LO2 Unit 29 LO1, LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Following notation</b>	Learners could be asked to assess their current level of sight reading skill by being given an unseen vocal melody line. The learner could be given a timed preparation period with the piece before taking part in an informal performance. The difficulty of the material should be tailored to the learner's current level of vocal skill and be used to reflect upon areas which need to be addressed in preparation for the solo performance assessment.	2 hours	Unit 26 LO2 Unit 29 LO1, LO2
<b>Create a rehearsal schedule</b>	Learners could work together in their ensemble to devise a structured rehearsal schedule. This should include realistic time-bound targets and also inform personal practice. This should be regularly revisited and updated as a live document.	1 hour	Unit 25 LO2 Unit 27 LO3, LO4

# SUGGESTED ACTIVITIES

<b>LO No:</b>	<b>3</b>		
<b>LO Title:</b>	<b>Be able to perform as a soloist</b>		
<b>Title of suggested activity</b>	<b>Suggested activities</b>	<b>Suggested timings</b>	<b>Also related to</b>
<b>Engaging with the material</b>	Learners could take part in an exercise where they are presented with material and asked to consider the factors that would make them engage with the material in order to be able to effectively communicate the piece to the audience. Areas that could be discussed include lyrical themes, personal experiences, interpretation of the melody line and their own confidence in delivering the material.	1 hour	Unit 25 LO3
<b>Understanding own ability</b>	It is essential that a vocalist understands their own ability to deliver material, especially in terms of range. Learners could be encouraged to look at well-known pieces and consider if they are technically proficient enough to perform them, and whether changing the key or simplifying pieces would make them more comfortable to perform.	1.5 hours	
<b>Selecting repertoire</b>	It is important for learners to understand the considerations that need to be taken into account when selecting the pieces to be used for their performance assessment. Learners should be encouraged to analyse their current level of skill when selecting their pieces. For learners who are also preparing for graded examinations or who have access to extra-curricular tuition, it may prove useful to base the pieces for selection of repertoire that is also being used for these activities.	1 hour	Unit 26 LO3 Unit 27 LO1, LO2
<b>Audience engagement</b>	Learners could be encouraged to take part in a discussion on what factors will engage the audience in a performance. Themes that could be considered include: lyrics and narrative, the technical accuracy of the piece and also stage presence, persona and presentation.	1 hour	
<b>Learning material</b>	Learners could be asked what barriers they expected to find in the learning material, from both a technical and memory-recall perspective. They should be encouraged to share how these barriers can be broken down and what effective techniques the group have discovered and are using.	30 minutes	Unit 25 LO2 Unit 27 LO2
<b>Technical accuracy</b>	Learners could be asked to produce a short presentation discussing and demonstrating the technical exercises that they have used within their devised schedule and identifying how the incorporation of these into a structured practice regime have benefited them over the duration of the unit.	1 hour	Unit 27 LO1

# SUGGESTED ACTIVITIES

LO No:	4		
LO Title:	Be able to perform as part of an ensemble		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Types of ensemble</b>	<p>Learners need to understand the terminology associated with different combinations of musicians that are used to form the ensemble. This should include both traditional and popular forms of ensemble.</p> <p>Learners could be asked to work in pairs or small groups to describe typical ensemble combinations such as trio, quartet, pop band and choir and identify a typical piece which would be performed by this particular collective.</p> <p>A useful online resource:            Organisation: Exploring Musical Instruments            Resource Title: What Is A Musical Ensemble? Endless Possibilities Explored            Website Link: <a href="http://exploringmusicalinstruments.com/what-is-a-music-ensemble-endless-possibilities-explored">http://exploringmusicalinstruments.com/what-is-a-music-ensemble-endless-possibilities-explored</a>            Description: An article on typical ensemble combinations.</p>	1 hour	Unit 25 LO4 Unit 26 LO4
<b>Roles within the ensemble</b>	<p>Learners could be asked to consider the typical roles found within a minimum of three recognised ensemble combinations. They could present their findings to the group, outlining the nature of each role, the duties associated with the role, and its importance to the function of the ensemble.</p>	1 hour	Unit 25 LO4 Unit 26 LO4
<b>Aural skill</b>	<p>The website resource musictheory.net has a series of lessons on pitch and intervals encouraging the learner to develop their skills in identifying and recognising aural and notated examples:</p> <p>Organisation: musictheory.net            Resource Title: Generic Intervals            Website Link: <a href="https://www.musictheory.net/lessons/30">https://www.musictheory.net/lessons/30</a>            Description: Online lessons and exercises developing recognition of generic intervals.</p> <p>Organisation: musictheory.net            Resource Title: Specific Intervals            Website Link: <a href="https://www.musictheory.net/lessons/31">https://www.musictheory.net/lessons/31</a>            Description: Online lessons and exercises developing recognition of specific intervals.</p> <p>There is also a useful free ear-training app available for Android and iOS entitled Ear Worthy by Ixora Studios Pte Ltd.</p> <p>A relevant textbook for this subject is:            Laitz, S.G. (2015) <i>The Complete Musician</i>. Oxford University Press. ISBN: 978-0-19-9347094</p>	1 hour	Unit 29 LO1

Title of suggested activity	Suggested activities	Suggested timings	Also related to
<b>Following a conductor</b>	<p>An essential skill of performing as part of a choir is to be able to follow and respond to direction from a conductor.</p> <p>Learners could take part in a workshop where they are introduced to basic conventions of conducting and then be given an opportunity to conduct a small ensemble and respond to peer and tutor feedback on the success of this.</p> <p>A relevant text for this activity is: Peckham, A. (2006) <i>Vocal Workouts for the Contemporary Singer</i>. Berklee Press. ISBN: 978-0-87639-047-4</p>	2 hours	Unit 25 LO4 Unit 26 LO4
<b>Personal skills</b>	<p>In addition to vocal technique, learners need to understand the personal qualities that will make them a sought-after vocalist with whom other musicians will wish to collaborate.</p> <p>Learners could be asked to create a SWOT analysis looking at personal skills such as communication, organisation and timekeeping and asked to discuss their current strengths and how they might go about modifying behaviour in order to mitigate any weaker areas.</p>	30 minutes	
<b>Adaptability</b>	<p>Learners could be asked to prepare a short presentation on the necessity for the modern vocalist to be flexible and able to adapt to different situations.</p> <p>Learners could look at the modern portfolio musician, whose income may be derived from a number of areas within the industry, and consider the skills required and the challenges faced in working in this manner.</p>	1.5 hours	



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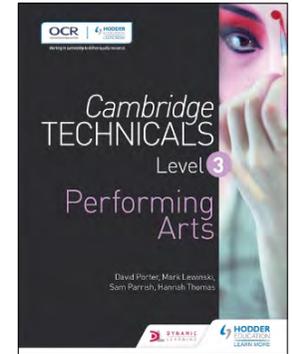
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**Cambridge Technicals Level 3**

**Performing Arts textbook**

Developed in partnership with Hodder Education this book covers a range of units within this qualification. <http://www.hoddereducation.co.uk/Product/9781471874888>

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