



MUS 206

Intermediate Vocal Studies

S2 Day 2014

Dept of Media, Music & Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor & Tutor

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Y3A Administration Hub

By appointment

Diane Hughes

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Credit points

3

Prerequisites

MUS205 or admission to GCertArts

Corequisites

Co-badged status

Unit description

Building on vocal abilities and understanding acquired in MUS205, this unit aims to provide students with technical and stylistic fluency at an intermediate level of vocal study. Creative approaches to repertoire and songwriting are introduced. In addition, the unit fosters the development of interpretive and performance skills appropriate to a variety of contemporary music genres. Students research contemporary popular music styles and are encouraged to pursue specific interests such as Musical Theatre, Blues, Jazz, Country, Pop, Rock and the singer-songwriter. This unit combines lectures/workshops and practical tutorials.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Develop and maintain vocal practice

Apply reflexive strategies in practices, journal entries and performance preparation

Analyse repertoire through critical listening of stylistic nuances

- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

General Assessment Information

1. Assessments submitted or undertaken after the due or scheduled date without an approved disruption to studies application (Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy*) will automatically be deducted 10% per day (weekends included).
2. Students are expected to undertake independent research relating their findings in their written assessments and in their performances. Appropriate referencing, including in-text referencing, must be adhered to.
3. All performance assessments must be from memory – no reading of lyrics or music is permitted.
4. Students will need to supply their own backing tracks or musical accompaniment, including rehearsal tracks. It is the responsibility of students to ensure that backing tracks do not breach copyright legislation (obtained legally; not pirated copies or illegal downloads) or have the melody or vocal line heard within the track.
5. In addition, students should bring bottled room-temperature water to all lectures and tutorials.

Assessment Tasks

Name	Weighting	Due
<u>Vocal exercises and program</u>	15%	02/09/14; Week 5
<u>Vocal Journal</u>	20%	07/10/14; Week 8
<u>Blues ensemble</u>	25%	14/10/14; Week 9
<u>Individual Performance</u>	40%	11/11/14; Week 13

Vocal exercises and program

Due: **02/09/14; Week 5**

Weighting: **15%**

Vocal exercises: Students will be required to sing exercises from the set MUS206 exercises and from the Peckham text. Assessments of exercises will occur where possible within

scheduled tutorial times. However, students may also be required to book an individual time for assessments outside those times.

Program: The vocal practice program should detail the individual practice routine devised by the student and include warm-ups, exercises for vocal development and cool-downs. The vocal program should include in-text references and demonstrate understanding of the program components. The vocal program must be typed and contain a reference list.

Programs are required to be handed in to the MUSIC assignment box on W6A Level 1 by 5:00PM on the due date, and must have an Arts Faculty cover sheet attached.

Assessment criteria

Implementation (practical) and understanding (written) of vocal technique and stylistic integrity including:

- vocal production and technique (effective preparation)
- vocal stylistic nuances and musicality (effective communication in performance)
- vocal program and evidence of reflexivity (effective practice methods)
- academic writing and referencing
- the process of learning

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

Vocal Journal

Due: **07/10/14; Week 8**

Weighting: **20%**

This assessment begins in Week 1 and concludes in Week 8. It requires weekly journal reflection on individual vocal program and development. It may also include content summaries, individual research and critical listening when appropriate. Following the development of a vocal program (Week 1), students are to log progressive weekly reflections on vocal practices, goals, strategies, development, solo and ensemble rehearsals. Diligent sequential entries are required. The journal must be typed, should include in-text references, discography and contain a reference list.

Journals are required to be handed in to the MUSIC assignment box on W6A Level 1 by 5:00PM

on the due date, with an Arts Faculty cover sheet attached.

Assessment criteria: Evidence of:

- effective practice
- reflective thinking and reflexive implementation of strategies in relation to individual development
- vocal health and vocal care strategies
- critical listening
- appropriate journal format, including academic writing and referencing
- the process of learning

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Communicate and reference in academic written contexts
- Engage in the process of learning

Blues ensemble

Due: **14/10/14; Week 9**

Weighting: **25%**

This assessment entails a group performance of a 12 bar blues that, in addition to group sections, allows each student to sing a solo line or a 12 bar sequence, submit a reflection statement (maximum of 750 words) on the ensemble process and learning. Students are required to prepare for and to participate weekly in tutorials and additional rehearsals. Students are required to individually write lyrics to a group theme consistent with the blues style, and to collectively structure a melodic component in tutorials. Students will be marked individually on their performance.

Students should actively participate in tutorials and rehearsals as a component of their mark will reflect the process.

A selection of instrumental backings is provided, however groups may also choose to provide their own simple musical accompaniment in a 12 bar blues format.

Ensemble assessments will occur where possible within the scheduled lecture time.

Written component: The reflection statement should include in-text references and demonstrate understanding of the blues style, blues vocal nuances and group development. It should also have the individual student lyrics attached that may be referenced in the reflection. The reflection statement must be typed and contain in-text referencing and a reference list if appropriate.

Reflection statements are required to be handed in to the MUSIC assignment box on W6A Level 1 by 5:00PM on 8/10, and must have an Arts Faculty cover sheet attached.

Assessment criteria

Evidence of:

- stylistic, musical and technical integrity
- creative component and contribution to process and performance
- implementation and understanding of blues vocal nuances
- implementation of vocal practice
- critical listening
- academic writing and referencing
- the process of learning

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

Individual Performance

Due: **11/11/14; Week 13**

Weighting: **40%**

This assessment requires a solo performance of 2 contrasting songs, 2 spoken introductions to those songs and stagecraft, in front of an audience from memory. CD backings or musical accompaniment are to be provided by students. No melody, either sung or played, is to be heard in these recordings. Students will be marked their performance of two songs representative of two contemporary musical styles/genres. Students are required to discuss the style of their songs as introductions to each song (from memory), detailing the style and the vocal nuances they will perform that represent their chosen styles. Students have up to 10 minutes performance time (including song introductions and set-up time).

Assessment criteria

Evidence of:

- informative spoken introductions to the chosen styles and repertoire

- stylistic integrity and nuances relevant to style
- vocal nuances and implemented vocal technique
- musical integrity in melodic components
- stagecraft including performance skills and confidence
- the process of learning

Students will either be assigned assessment times during the scheduled lecture and tutorial times, or will be assigned additional assessment times during Week 13.

On successful completion you will be able to:

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate in performance contexts
- Engage in the process of learning

Delivery and Resources

Technology used and required:

- **PA system**
- **Music/track playback system**
- **Loop station**

Required Text:

Peckham, A. (2006). *Vocal Workouts for the Contemporary Singer*. Boston, MA: Berklee Press.

Required readings are to be completed prior to the lecture in the following weeks:

Week 2

Book Chapter [HC]: Dunaway, D. & Beer, M. (2010). "Nu Folk" in *Singing out: An oral history of America's folk music revivals*. Oxford: Oxford University Press, pp.168-188.

Journal Article: The Singer's the Thing: The Individual and Group Identity in a Pennine Singing Tradition

Author(s): Ian Russell

Source: *Folk Music Journal*, Vol. 8, No. 3 (2003), pp. 266-281

Publisher(s): English Folk Dance + Song Society

Stable URL: <http://www.jstor.org/stable/4522687>

Week 3

Journal Article: Gospel and Blues Improvisation

Author(s): Richard Smallwood

Source: *Music Educators Journal*, Vol. 66, No. 5 (Jan., 1980), pp. 100-104

Publisher(s): MENC: The National Association for Music Education

Stable URL: <http://www.jstor.org/stable/3395785>

Journal Article: Improvisation for Vocal Jazz Ensembles

Author(s): Doug Anderson

Source: *Music Educators Journal*, Vol. 66, No. 5 (Jan., 1980), pp. 89-94

Publisher(s): MENC: The National Association for Music Education

Stable URL: <http://www.jstor.org/stable/3395783>

Week 4

Journal Article: Towards Identification of African Traits in Early Jazz

Author(s): Mark C. Gridley; Wallace Rave

Source: *The Black Perspective in Music*, Vol. 12, No. 1 (Spring, 1984), pp. 44-56

Stable URL: <http://www.jstor.org/stable/1214968>

Journal Article: Crooning on the Fault Lines: Theorizing Jazz and Pop Vocal Singing Discourse in the Rock Era, 1955-1978

Author(s): Vincent Stephens

Source: *American Music*, Vol. 26, No. 2 (Summer, 2008), pp. 156-195

Publisher(s): University of Illinois Press

Stable URL: <http://www.jstor.org/stable/40071702>

Week 5

Book Chapter: Middleton, Richard (2000). "Rock Singing" in John Potter (Ed.) *The Cambridge Companion to Singing*. Cambridge: Cambridge University Press, pp. 28-41.

Journal Article [e-resources]: Hughes, Diane and Keith, Sarah (2012). "Creating Space for Where Ancestors Once Walked: The Singer - Songwriter as Cultural Identity" was *Journal of Creative Communications* November (2012 7.3: 177-190) <http://hdl.handle.net/1959.14/279473>

Week 6

Book Chapter [e-resources]: Frith, Simon (1996). "The Voice" in *Performing rites: Evaluating popular music*. Oxford: Oxford University Press, pp.183-202.

Week 7

Journal Article: Fisher, James (2001): "Let's go on with the show": Jay records and a new golden age of the musical theatre, *Popular Music and Society*, 25:3-4, pp.91-107.

URL: <http://www.tandfonline.com/doi/pdf/10.1080/03007760108591802>

Week 8

Journal Article: Narrative Paradigms, Musical Signifiers, and Form as Function in Country Music

Author(s): JOCELYN R. NEAL

Source: *Music Theory Spectrum*, Vol. 29, No. 1 (Spring 2007), pp. 41-72

Publisher(s): University of California Press on behalf of the Society for Music Theory

URL: <http://www.jstor.org/stable/10.1525/mts.2007.29.1.41>

DELIVERY

Lecture 12-1 TUESDAY Y3A187

Tutorial 2-3 TUESDAY Y3A123

Tutorial 3-4 TUESDAY Y3A123

Tutorial 4-5 TUESDAY Y3A123

Tutorial 5-6 TUESDAY Y3A123

Unit Schedule

Week 1	Unit overview and introduction
Week 2	Folk
Week 3	Blues
Week 4	Jazz
Week 5	Rock'n'Roll to Rock
Week 6	Pop
Week 7	Musical theatre
Week 8	Country
Week 9	Blues ensemble
Week 10	The singer-songwriter
Week 11	Developing and performing song introductions
Week 12	Stagecraft and performance skills

Learning and Teaching Activities

Demonstrate engagement in the learning process

Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical assessment tasks.

Handouts and critical listening

Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Late submissions

Assessments submitted or undertaken after the due or scheduled date without an approved disruption to studies application (Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy*) will automatically be deducted 10% per day (weekends included).

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing

environments.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

- Vocal exercises and program
- Vocal Journal
- Blues ensemble
- Individual Performance

Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical assessment tasks.

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

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Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
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Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning

process. Students may be requested to explain answers to written and/or practical assessment tasks.

- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
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- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and

they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Analyse repertoire through critical listening of stylistic nuances
- Implement stylistic nuances using appropriate vocal technique
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- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical assessment tasks.
- Handouts and critical listening templates will be utilised during lectures. These handouts and templates are to be compiled and integrated in the journal assessment.

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Develop and maintain vocal practice
- Apply reflexive strategies in practices, journal entries and performance preparation
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components

- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

- Vocal exercises and program
- Blues ensemble
- Individual Performance

Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical assessment tasks.

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Apply reflexive strategies in practices, journal entries and performance preparation
- Implement stylistic nuances using appropriate vocal technique
- Create and perform lyric and melodic components
- Communicate and reference in academic written contexts
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

- Vocal exercises and program
- Vocal Journal
- Blues ensemble
- Individual Performance

Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical

assessment tasks.

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Analyse repertoire through critical listening of stylistic nuances
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

- Blues ensemble
- Individual Performance

Learning and teaching activities

- Students may be asked to demonstrate and/or articulate engagement in the learning process. Students may be requested to explain answers to written and/or practical assessment tasks.

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Create and perform lyric and melodic components
- Communicate in performance contexts
- Engage in the process of learning

Assessment tasks

- Blues ensemble
- Individual Performance