



# MUS 205

## Introduction to Vocal Studies

S1 Day 2017

*Department of Media, Music, Communication and Cultural Studies*

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#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

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N/A

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Credit points

3

Prerequisites

12cp at 100 level or above

Corequisites

Co-badged status

Unit description

This unit introduces students to the voice as an instrument for communication. Through studying elements of vocal anatomy and physiology, students learn technical and foundational aspects of the voice. Vocal health and vocal care strategies are also discussed. Students apply their learning to individual vocal programs, aspirations and abilities. The singing voice and its role in solo and ensemble-specific situations within popular music styles are explored. No previous singing experience is required. Lecture and tutorial attendance is a unit requirement.

## 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:

- Communicate through singing
- Demonstrate understanding and application of vocal technique for singing
- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles
- Apply vocal health and vocal care strategies
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance
- Select, rehearse and perform a song for solo performance

## Assessment Tasks

Name	Weighting	Hurdle	Due
<a href="#">Exercises</a>	15%	No	Wk 5 - In tutorials
<a href="#">Vocal Journal</a>	25%	No	Wk 7 - Friday, 14/4
<a href="#">Vocal Ensemble</a>	30%	No	Wk 9 - 8/5(P); Wk 9 - 12/5(R)
<a href="#">Performance</a>	30%	No	Wk 13 - 5/6 - 7/6

## Exercises

Due: **Wk 5 - In tutorials**

Weighting: **15%**

**Students communicate by singing set exercises using appropriate vocal techniques. Exercises will be assessed during tutorial times in Week 5 (where possible).**

Set singing exercises will be assessed on individual demonstration of the following criteria:

- the use of appropriate/healthy vocal technique
- posture and alignment

- breath management
- vocal clarity (simultaneous onset and balanced sound)
- vocal placement
- articulation (consonants - tongue, teeth and lips)
- musical quality

On successful completion you will be able to:

- Communicate through singing
- Demonstrate understanding and application of vocal technique for singing

## Vocal Journal

Due: **Wk 7 - Friday, 14/4**

Weighting: **25%**

**Students maintain a journal that demonstrates their understanding of their own voice as a means of effective communication in various modes (group and individual contexts). Specific journal requirements will be outlined in the Week 2 Lecture.**

The journal will be maintained for a period of 6 weeks and will be assessed on demonstration of the following criteria:

- A typical vocal practice outline (once only at the beginning of the journal)
- **Weekly** reflection statements on your individual practice and progress (maximum of 200 words each week)
- **Weekly** reflection statements on lecture and reading content and how this information relates to your individual voice use (maximum of 300 words each week)
- Demonstrated understanding of anatomical and physiological voice function, appropriate voice use, vocal technique for singing, musical expression through singing, vocal health strategies and vocal care strategies
- Substantiated content using unit readings and individual research
- Appropriate referencing (APA) and writing style
- **Journals are to be submitted via Turnitin by 5pm on the due date.**

On successful completion you will be able to:

- Demonstrate understanding and application of vocal technique for singing
- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles

- Apply vocal health and vocal care strategies

## Vocal Ensemble

Due: **Wk 9 - 8/5(P); Wk 9 - 12/5(R)**

Weighting: **30%**

**Students participate in a collaborative creative process that finishes with a group performance in the Week 9 Lecture time.**

**For this assessment task, the ways in which the students contribute during the process is monitored in tutorials and in iLearn discussion forums. During the creative process, students mediate, respect and implement the viewpoints of others; students then participate in a collaborative musical performance and critically reflect on the process and performance.**

Students participate in a creative group process (practice) and perform a vocal ensemble song. Incorporating aspects of group and self-assessment, a reflection statement (maximum of 750 words) is also part of this assessment (see below).

The ensemble song may be rehearsed with a backing track, but the performance must be a *cappella* (unaccompanied). Percussion instruments may be used; a loop station may also be used for the layering of percussive and/or sounds to underscore the ensemble. Maximum song length is 3.5 minutes. While most of the ensemble will be group singing (with harmony, answering phrases and echoes), each student must sing at least one line solo or one line with another singer (duo).

Ensemble singing will be assessed on individual demonstration of the following criteria:

- participation in the process leading to the ensemble performance
- individual performance (from memory) within an ensemble (musical quality and presentation)
- the use of appropriate/healthy vocal technique
- posture and alignment
- breath management
- vocal clarity (simultaneous onset and balanced sound)
- vocal placement
- articulation (consonants - tongue, teeth and lips)
- musical quality
- individual reflection statement

It is envisaged that up to 4 hours of ensemble rehearsals will occur outside tutorials. This time has been allocated in the student workload for this unit.

**Students are required to submit a performance reflection on their ensemble learning process, content and outcomes (maximum of 750 words) via Turnitin by 5pm on Friday 12th May.**

Reflections will also be assessed on:

- clarity of expression
- appropriate referencing (APA) and writing style

On successful completion you will be able to:

- Communicate through singing
- Demonstrate understanding and application of vocal technique for singing
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance

## Performance

Due: **Wk 13 - 5/6 - 7/6**

Weighting: **30%**

**For this assessment task, students are required to research, prepare and effectively communicate singing a song.**

**Students will perform a song of their choice (from memory) to a backing track or to live musical accompaniment. For this assessment, students are not permitted to accompany themselves.**

**As the emphasis is on the implementation of vocal technique for singing and embodied musicality, students will only be permitted to use a looper in particular circumstances for this assessment task. Please check with your tutor well in advance of performance assessment if you want to use looping as it must be in addition to other accompaniment and occur in real time (not pre-recorded).**

**Maximum song length is 4 minutes.**

Vocal performances will be assessed on the following criteria:

- spoken introductions to songs
- the use of appropriate vocal technique
- posture and alignment
- breath management
- vocal clarity (simultaneous onset and balanced sound)
- vocal placement
- articulation (consonants - tongue, teeth and lips)
- interpretive elements (including lyrical\*, stage/performance skills, microphone

technique and confidence)

- musical quality (including dynamics, phrasing, musical integrity/pitch accuracy)
- stylistic integrity (including appropriate musical accompaniment and vocal quality)

\*For those students choosing to sing in a language other than English, you must provide a translation of lyrics for the assessment panel at the time of your assessment.

On successful completion you will be able to:

- Communicate through singing
- Prepare, document and reflect on an individual practice routine
- Apply vocal health and vocal care strategies
- Select, rehearse and perform a song for solo performance

## Delivery and Resources

**MUS205 students are expected to attend all lectures and tutorials, to read all of the essential readings prior to attending weekly lectures, and to work on their vocal development progressively throughout the semester. Students therefore need to devise and document a progressive rehearsal schedule that enables regular practice of the set exercises and the songs to be performed.**

Students will be required to provide an instrumental backing track in a suitable key for their solo assessment task or provide musicians and instruments to accompany their solo assessment. It is the responsibility of students to ensure that backing tracks do not breach copyright legislation, are obtained legally and are not pirated copies. No melody or vocals are to be on the backing track used for assessment purposes.

Students are required to participate in iLearn Forums for all group discussion. Please do not use Facebook.

Due to copyright issues, the posting of lyrics, sheet music and videos on iLearn is not permitted. Please post only links to resources such as websites/YouTube.

For all written work, students are required to use APA referencing system for all in-text referencing and reference lists. If students refer to recorded material then a discography must also be included. Please note, word counts include the reference list. Marks will be deducted for going over the word limit.

Students should bring bottled room temperature water to all lectures and tutorials.

Students are requested to advise their tutor of any vocal health issues.

Late penalties for assignments are 10% per day, including weekends. Disruption to studies can only be considered when applied for online and supported with appropriate documentation.

### REQUIRED READINGS

Required readings are listed below in the weekly schedule.

Set exercises are available at MUS205 iLearn.

### **RECOMMENDED READING**

Recommended readings will be progressively listed at MUS205 iLearn.

### **ASSESSMENT SUBMISSION**

All written assessment submissions must be through Turnitin by the due date/time.

#### *Return of marked work*

During semester, graded work and feedback sheets will be returned to students via tutorials.

### **Technologies used and required**

A computer and Internet access are required. Music playback facility is also required.

**Tutorials begin in Week 2.**

## **Unit Schedule**

**Lecture: Building Y3A T1, Mondays 1 - 2**

**Tutorials: All tutorials occur in Building Y3A, Room 123 (the Ensemble Room)**

<b>Week</b>	<b>Lecture Topic</b>	<b>Tutorials</b>
1	<b>Introduction</b> <b>A/Prof Diane Hughes</b>	No tutorials
1 Set Readings	1. The Voice Foundation: <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/the-voice-mechanism/">The Voice Mechanism</a> <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/the-voice-mechanism/">http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/the-voice-mechanism/</a> 2. The Voice Foundation: <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/">Voice Anatomy &amp; Physiology</a> <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/">http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/</a> 3. The Voice Foundation: <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/understanding-voice-production/">Understanding Voice Production</a> <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/understanding-voice-production/">http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/understanding-voice-production/</a>	
2	<b>The vocal mechanism: anatomy and physiology;</b> <b>Reflexive learning and vocal journals;</b> <b>Ensemble development and assessment criteria</b> <b>A/Prof Diane Hughes</b>	Set exercises; ensemble repertoire



<p>2</p> <p>Set Readings</p>	<p>4. Kiesgen, Paul (2005). "Breathing", <i>Journal of Singing</i>. Nov/Dec2005, Vol. 62 Issue 2, p169-171. 3p.</p> <p>5. Learn to Sing: Breathing <a href="http://www.bbc.co.uk/sing/learning/breathing.shtml">http://www.bbc.co.uk/sing/learning/breathing.shtml</a></p>	
	<p><b>Singing in the Real World 1</b> <b>Belinda Lemon-McMahon with Jodi Martin</b></p>	<p>Set exercises; ensemble development</p>
<p>3</p> <p>Set Readings</p>	<p>6. The Voice Foundation: Voice Disorders <a href="http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/breakdowns-result-voice-disorders/Tips">http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/breakdowns-result-voice-disorders/Tips</a> on</p> <p>7. Maintaining Excellent Vocal Health by Dr. Milan Amin at NYU Voice Center <a href="http://voicecenter.med.nyu.edu/patients/vocal_health">http://voicecenter.med.nyu.edu/patients/vocal_health</a></p> <p>8. Advice For Care Of The Voice <a href="http://www.texasvoicecenter.com/advice.html">http://www.texasvoicecenter.com/advice.html</a></p> <p>9. Tips for Healthy Voices <a href="http://www.entnet.org/content/tips-healthy-voices">http://www.entnet.org/content/tips-healthy-voices</a></p> <p>10. Thurman, L., Welch, G., Theimer, A. and Klitze, C. (2004). <i>Addressing Vocal Register Discrepancies</i> <a href="http://www.ncvs.org/pas/2004/pres/thurman/ThurmanPaper.htm">http://www.ncvs.org/pas/2004/pres/thurman/ThurmanPaper.htm</a></p>	
<p>4</p>	<p><b>Your voice, your sound: vocal health and care</b> <b>A/Prof Diane Hughes</b></p>	<p>Set exercises; ensemble development</p>
<p>4</p> <p>Set Readings</p>	<p>11. Top Solutions for Stage Fright <a href="http://voicecouncil.com/top-solutions-for-stage-fright/">http://voicecouncil.com/top-solutions-for-stage-fright/</a></p> <p>12. Erickson, Molly (2012). "<a href="http://www.ncvs.org/pas/2004/pres/thurman/ThurmanPaper.htm">The Traditional/Acoustic Music Project: A Study of Vocal Demands and Vocal Health</a>", <i>Journal of Voice</i>, Volume 26, Issue 5, September 2012, Pages 664.e7-664.e23</p>	
<p>5</p>	<p><b>Vocal technique and breathing for singing</b> <b>A/Prof Diane Hughes</b></p>	
<p>5</p> <p>Set Readings</p>	<p>Explore vocal looping</p> <p>13. Voice Live Touch <a href="http://www.tc-helicon.com/en/products/voicelive-touch/">http://www.tc-helicon.com/en/products/voicelive-touch/</a></p>	<p>Set exercises assessment; ensemble rehearsal</p>
<p>6</p>	<p><b>Your song: Repertoire selection (solo and ensemble); Ensemble reflections; Performance anxiety</b> <b>A/Prof Diane Hughes</b></p>	<p>Vocal warm-ups; Ensemble rehearsal</p>
<p>6</p> <p>Set Readings</p>	<p>14. Critical Listening vs. Analytical Listening</p> <p>Two Ways To Listen To Music Productions <a href="http://www.music-production-guide.com/critical-listening.html">http://www.music-production-guide.com/critical-listening.html</a></p>	

7	<b>Singing in the Real World: Types of singers/singing</b> <b>Belinda Lemon-McMahon</b>	Vocal warm-ups; Ensemble rehearsal
7 Set Readings	15. Hughes, D., & Keith, S. (2013). "Behind the smoke and mirrors: vocal processing, treatments and effects", <i>Proceedings of the Brisbane 2013 8th International Congress of Voice Teachers (ICVT) July 10-14, 2013 Brisbane, Australia</i> , pp.103- 111.	
8	<b>Performance skills 1</b> <b>Belinda Lemon-McMahon</b>	Vocal warm-ups; Ensemble rehearsal
8 Set Readings	15. Hammond, M., Rabinowitz, K., and Alldis, D. (2009). "Mind, Body and Soul", <i>The Guardian</i> . <a href="http://www.theguardian.com/music/2009/may/10/tips-stage-performance-singing">http://www.theguardian.com/music/2009/may/10/tips-stage-performance-singing</a>	
9	<b>Assessment: Ensemble Performances</b>	Vocal warm-ups; Solo song rehearsals and informal feedback; Using a microphone
10	<b>Amplification and stagecraft; Vocal processing</b> <b>A/Prof Diane Hughes</b>	Vocal warm-ups; Solo song rehearsals and informal feedback
11	<b>Originality</b> <b>A/Prof Diane Hughes</b>	Vocal warm-ups; Solo song rehearsals and informal feedback
12	<b>Owning a song and assessment criteria for solo performances</b> <b>A/Prof Diane Hughes</b>	Vocal warm-ups; Solo song rehearsals and informal feedback
13	<b>Assessment: Solo Performances</b>	Showcase

## 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](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html)

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

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy (in effect until Dec 4th, 2017): [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html)

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

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/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments/media\\_music\\_communication\\_and\\_cultural\\_studies/](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](http://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](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

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

## Graduate Capabilities

### 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

- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance
- Select, rehearse and perform a song for solo performance

### Assessment tasks

- Vocal Ensemble
- Performance

### 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

- Prepare, document and reflect on an individual practice routine
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer

- Select, rehearse and perform a song for solo performance

## Assessment tasks

- Vocal Journal
- Vocal Ensemble
- Performance

## 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 outcome

- Prepare, document and reflect on an individual practice routine

## Assessment tasks

- Vocal Journal
- Vocal Ensemble
- Performance

## 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

- Communicate through singing
- Demonstrate understanding and application of vocal technique for singing
- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles

- Apply vocal health and vocal care strategies
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance
- Select, rehearse and perform a song for solo performance

## **Assessment tasks**

- Exercises
- Vocal Journal
- Vocal Ensemble
- Performance

## **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**

- Demonstrate understanding and application of vocal technique for singing
- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles
- Apply vocal health and vocal care strategies
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance
- Select, rehearse and perform a song for solo performance

## **Assessment tasks**

- Exercises
- Vocal Journal
- Vocal Ensemble
- Performance

## 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

- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles
- Apply vocal health and vocal care strategies
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer

### Assessment tasks

- Vocal Journal
- Vocal Ensemble
- Performance

## 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

- Communicate through singing
- Demonstrate understanding and application of vocal technique for singing
- Prepare, document and reflect on an individual practice routine
- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Demonstrate appropriate writing and referencing styles
- Apply vocal health and vocal care strategies

- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Incorporate interpretive and stage craft skills in practice and in performance
- Select, rehearse and perform a song for solo performance

### **Assessment tasks**

- Exercises
- Vocal Journal
- Vocal Ensemble
- Performance

## **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**

- Discuss critically voice knowledge/science in relation to the voice as a musical instrument
- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer
- Select, rehearse and perform a song for solo performance

### **Assessment tasks**

- Vocal Ensemble
- Performance

## **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**

- Prepare, document and reflect on an individual practice routine



- Participate, evaluate, create and gain practical experience of the role of the contemporary singer in a vocal ensemble and as an individual performer

## **Assessment tasks**

- Vocal Journal
- Vocal Ensemble
- Performance

## **Changes from Previous Offering**

The topics in this unit are regularly updated to reflect developments in contemporary music technologies and practices. The assessment tasks have been reviewed in accordance with the assessment policy introduced in S2 2016.

## **Changes since First Published**

<b>Date</b>	<b>Description</b>
14/02/2017	Information on assessment tasks added.