

Liverpool John Moores University

Title: Singing (FCMT)
Status: Definitive
Code: **3007IAB** (120552)
Version Start Date: 01-08-2014

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Institute of the Arts Barcelona

Team	Leader
Ian Bradley	

Academic Level: FHEQ3
Credit Value: 36.00
Total Delivered Hours: 204.00
Total Learning Hours: 360
Private Study: 156

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Practical	198.000
Tutorial	6.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	In class Solo Singing performance (two contrasting songs)	25.0	
Presentation	AS2	In class Singing Performance (solo and duet/ensemble)	50.0	
Test	AS3	Music Theory in class test (1 hour). Written and practical	25.0	

Aims

To provide the student with

1. Awareness of their individual singing potential and the initial development of personal strategies for the growth of their singing voice (rectification of vocal issues)

- and increasing range etc.)*
- 2. An understanding of the physiological characteristics of the singing voice*
 - 3. An understanding of the foundation vocal techniques required for safe and sustained singing performance*
 - 4. The ability to sing in a variety of styles and genres (solo and ensemble) demonstrating an awareness of the differing approaches required for performance*
 - 5. A introductory level of music theory (Notation, Vocabulary, theory and forms)*

Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate awareness of his/her individual singing potential and the initial development of personal strategies for the growth of his/her singing voice (rectification of vocal issues and increasing range etc.)
- 2 Demonstrate an understanding of the physiological characteristics of the singing voice
- 3 Demonstrate an understanding of the foundation level vocal techniques required for safe and sustained singing performance
- 4 The ability to sing in a variety of styles and genres (solo and ensemble) demonstrating an awareness of the differing approaches required for performance
- 5 A introductory level of music theory (Notation, Vocabulary, theory and forms)

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Pres 1	1	2	3	4
Pres 2	1	2	3	4
Test	5			

Outline Syllabus

The module is made up of two parts – singing and music theory
The module will start with each student undergoing an individual personal vocal evaluation whereby key characteristics of their voice are explored and any issues recognized. The students will then be provided with an individual work plan supported by regular one-to-one and small group sessions

Singing

In singing students will explore a range of technical vocal skills required for singing including isolating any vocal issues the student may have and developing individual strategies for vocal development. Studies will include an exploration of:

Vocal Health

Breathing

Range

Pitch

Rhythm

Resonance

Projection

Articulation

Harmony

Musicality

Student will be asked to explore and evaluate their vocal range and develop their musical ear. The module will introduce the students to a range of songs from a variety of genre (musical theatre, religious, popular music and choral)

Music Theory

Students will follow a lecture and practical class programme through which they develop an understanding of music theory and vocabulary. The particular focus of these session will be the development of the skills and knowledge required of a musical theatre performer in a professional context. Studies will include

Music notation

Music vocabulary

Music theory

Music forms

Learning Activities

The module will be delivered via

1. One-to-one singing classes
2. Small group singing classes
3. Large group ensemble classes
4. Workshops and classes both in whole group and sub-groups
5. Independent and guided research exercises and presentations
6. Audio /Video screenings and presentations and the watching of live performance
7. In class / Institutional performances / sharings

References

Notes

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