

1. **Title of the module**
Vocal Techniques and Musicianship
2. **Module code**
MTMFA802
3. **Department or partner institution which will be responsible for management of the module**
Drama School
4. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 7
5. **The number of credits and the ECTS value which the module represents**
20 credits (10 ECTS)
6. **The number of students expected to enrol on each instance of the module**
15
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**
Autumn & Spring
8. **Prerequisite and co-requisite modules**
MA Musical Theatre Modules
9. **The course(s) to which the module contributes**
MA Musical Theatre: Performance MFA Musical Theatre Performance & Practice
10. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to;

A. Subject Knowledge and Understanding	
A1	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in voice and music at a complex level. (SB7.12.ii, SB7.12.ix)

A2	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in acting at a complex level. (SB7.12..ii, SB7.12.ix)
A4	Demonstrate an advanced practical understanding of the key theories and practices of working with musical storytelling elements. (SB7.12.iii, SB7.12.vii)
A5	Critically reflect on the creation of original characters and interpretations, considering the context and genre of the material under consideration. (SB9.12.ix)
A6	Critically reflect on the creation of original characters and interpretations, considering the context and genre of the material under consideration. (SB7.12.x)
A7	Demonstrate awareness of current developments in Musical Theatre. (SB7.12.i)
B. Intellectual Skills - Reflective and Conceptual	
B1	Use initiative, creativity, and imagination in the interdisciplinary application of Musical Theatre performance skills. (SB7.12.xi)
B2	Use advanced research skills to support contextual approaches to characterisation. (SB7.12.iii)
B3	Work independently and proactively in preparing course material and assignments. (SB7.14.iv)
B4	Respond creatively to music. (SB7.12.vii)
B6	Develop critical reflection on personal practice. (SB7.14.v)
C. Subject-specific Skills	
C1	Inhabit, bring to life and sustain engaging characterisations through textual and musical analysis, research, rehearsal and performance. (SB7.13.i, SB7.13.ii)
C2	Apply voice & singing skills to performance at a professional standard. (SB7.13.iii)
C3	Communicate effectively with a fellow actor in the realisation of the work. (SB7.13.iii; SB7.12.viii)
C4	Engage with a contemporary audience through the effective use of singing and acting through song skills. (SB7.13.i, SB7.13.v)
C5	Use their voice as a fit, strong and flexible instrument in order to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character, the music, and the text. (SB7.13.iii)
C6	Communicate character, emotion and narrative through movement with a high level of appropriate physicality. (SB7.13.iii)
C7	Apply in-depth knowledge of the context and content of a range of musicals and the influences and subsequent developments from these materials. (SB7.13.iv)
C8	Develop an enhanced ability to reflect on individual artistic practice. (SB7.13.i)

C9	Develop an enhanced ability to reflect on individual artistic practice, and to develop a personal vocal warm up. (SB7.12.xii)
C10	Develop an understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. (SB7.12.i)
C11	Reflect critically on the role of genre in Musical Theatre. (SB7.13.iii)

11. The intended generic learning outcomes.

On successfully completing the module students will be able to:

D. Transferable Skills	
D1	A high level of communication skills. (SB7.14.i)
D2	Display initiative and creativity in problem solving. (SB7.14.iii, SB7.14.iv)
D3	Critically reflect upon his/her own performance, development and contribution to the group work. (SB7.14.v)
D4	Develop a range of IT Skills for presentation and research. (SB7.14.v)
D5	Demonstrate the ability to research, analyse and evaluate information in order to create original interpretations. (SB7.14.ii, SB7.14.iv)
D7	Engage in independent learning for continuing professional development. (SB7.14.ii, SB7.14.iv)

12. A synopsis of the curriculum

In this module, students will:

- Take part in classes and workshops in which they will develop the vocal instrument as fit, strong and flexible.
- Practically explore singing technique in groups and through regular 1-to-1 singing classes.
- Develop an independent vocal warm-up, under the instruction of industry specialists.
- Improve musicianship, and practically explore music theory, in preparation for projects, rehearsals and professional Musical Theatre careers.
- Develop acting through song skills, freeing the voice and body as expressive and responsive channels for the emotional and intellectual needs of the actor, the character, and the text.
- Be assessed continually across classes in the first two terms of study, and across performances of songs in a wide range of Musical Theatre styles, dramatic contexts, and musical genre, such as:
 - Soliloquy songs
 - Iconic American songs
 - Musical Theatre ensemble songs
 - Duets
 - Recontextualised popular music

- Scene-to-song exercises.
- Keep a reflective journal

13. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Decolonisation Statement on Texts

LAMDA are committed to using a carefully selected set of texts that are bespoke to the make-up of each cohort. Texts which reflect and help us understand the world we live in now. We believe that playing and seeing yourself reflected in the texts and the practitioners you work with at LAMDA is fundamental in supporting the training of non-white actors, directors, and technicians. Students will be introduced to recommended reading and resources that align with our anti-racist agenda during their studies.

Recommended Reading

The following is a list of recommended reading throughout your course. Most items are available in the Library.

Aquilina, S. (2022) *Musical Theatre for the Female Voice: The Sensation, Sound, and Science, of Singing*. London: Routledge

Bennett, A. (2004) *Music, Space and Place: Popular Music and Cultural Identity* London: Routledge

Dimon, T. (2018) *Anatomy of the Voice: An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists* North Atlantic Books

De Mallett, T. & Skillbeck, N. (2000) *The Singing and Acting Handbook*. London Routledge Harvard,

Fisher, J. and Kayes, G. *This is a voice: 99 exercises to train, project and harness the power of your voice*. London: Wellcome Collection

Gerle, A. and Chenoweth, K. (2018) *Music Essentials for Singers and Actors: Fundamentals of Notation, Sight Singing, and Music Theory*. New York: Hal Leonard

Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical-Theatre Actors*. London: Nick Hern Books

Hal Leonard Corporation (2008) *The Singer's Musical Theatre Anthology, Volumes 1-6 Soprano/Alto/Tenor/Bass*. Milwaukee, Wisconsin: Hal Leonard

Levitin, D. (2006) *This is Your Brain on Music: Understanding a Human Obsession*. New York: Atlantic Books

Lordi, E. (2020) *The Meaning of Soul: Black Music and Resilience Since the 1960s (Refiguring American Music)*. Durham, N. Carolina: Duke University Press

Miltiadous, E. and Miltiadous, K. (2021) *All a Singer Needs to Know About Theory: Learning the Basics of Music Theory in the Simplest Way, to Become an Intelligent Singer and Musician*. Lanarca, Cyprus: Independently published

Moore, T. and Bergman, M. (2016) *Acting the Song: Performance Skills for the Musical*

Theatre. Allworth Press

Potter, J. and Sorrell, N. (2012) *A History of Singing*. Cambridge: Cambridge University Press

Sondheim, S. (2011) *Finishing the Hat: Collected Lyrics (1954-1981) with attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*. New York: Knopf Publishing

Streeton, J. and Raymond, P. 2014. *Singing on Stage: An Actors Guide*. London: Bloomsbury Methuen Drama

Stinton, N. (2019) *Monologuing the music: A new actor training practice for new times*. *Fusion Journal*, 15, 97–107.

Taylor, M. (2008) *Singing for Musicals: A Practical Guide*. Marlborough: The Crowood Press

Taylor, M. and Symonds, D. (2017) *Studying Musical Theatre: Theory and Practice*. Red Globe.

14. Learning and teaching methods

Students will be taught in a variety of classes including group voice, group singing, acting through song, and one-to-one tutorials.

This module comprises a total of approximately 200 hours of study. There are approximately 170 tutor-led class hours within this module. Class work is supported with regular one-to-one singing tutorials. Classes are typically taught in groups of no more than 16 students.

Students will receive regular feedback from departmental tutors throughout the module and a formal one-to-one tutorial at the end of the module to reflect on the work undertaken.

Contact hours	170
Independent study hours	30
Total module study hours	200

15. Assessment methods

A 50% *Process* mark reflects students' preparation for and approach to the work, and the extent to which they have applied themselves to the acquisition of new skills or techniques, and the completion of their reflective journal.

A 50% *Performance* (or attainment) mark reflects the extent to which those skills and techniques have been demonstrated.

Process	50%
Performance	50%
Total	100%

16. **Map of module learning outcomes (sections 10 & 11) to learning and teaching methods (section 14) and methods of assessment (section 15)**

Module learning outcome	A1	A2	A4	A5	A6	A7	B1	B2	B3	B4	B6	C1	C2
Contact hours	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment													
Process	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Performance	✓	✓	✓			✓	✓		✓	✓		✓	✓

Module learning outcome	C3	C4	C5	C6	C7	C8	C9	C10	C11	D1	D2	D3	D4	D5	D7
Learning / teaching method															
Contact hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	
Independent study hours	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓	✓	✓
Assessment															
Process	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Performance	✓	✓	✓	✓	✓			✓		✓					

17. **Inclusive module design**

LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Learning Agreements / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

Inclusive practices have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. **Campus(es) or centre(s) where module will be delivered**

LAMDA, 155 Talgarth Road, London, W14 9DA

19. **Statement by the Executive Dean of the Drama School:**

"I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals."

Signed
Will Wollen

Date
02 May 2023

20. **Statement by the Head of Department:**

"I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing."

Signed

Dr. Philippa Strandberg-Long

Date

02 May 2023

STUDENT AND ACADEMIC SERVICES OFFICE USE ONLY

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section(s) revised	Impacts