



Jabatan Pembangunan Kemahiran  
Kementerian Sumber Manusia, Malaysia

STANDARD KEMAHIRAN PEKERJAAN KEBANGSAAN  
(*NATIONAL OCCUPATIONAL SKILLS STANDARD*)

R900-006-3:2019

SINGING  
*NYANYIAN*

LEVEL 3

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Department of Skills Development (DSD)  
Federal Government Administrative Centre  
62530 PUTRAJAYA, MALAYSIA

**NATIONAL OCCUPATIONAL SKILLS STANDARD**

**SINGING**

**NYANYIAN**

**LEVEL 3**

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**Abbreviation**

1. CoCU	Curriculum Of Competency Unit
2. CU	Competency Unit
3. CP	Competency Profile
4. CPC	Competency Profile Chart
5. DSD	Department Of Skills Development
6. MSAD	Malaysian Skills Advanced Diploma
7. MSC	Malaysian Skills Certificate
8. MSD	Malaysian Skills Diploma
9. NOSS	National Occupational Skills Standard
10. NSDC	National Skills Development Council
11. OAS	Occupational Area Structure
12. OS	Occupational Structure
13. SDC	Standard Development Committee
14. STC	Standard Technical Committee
15. STEC	Standard Technical Evaluation Committee

## Glossary

1. Alto                      The lowest adult female singing voice.
2. Bass                     The lowest adult male singing voice.
3. Cadence                 A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition.
4. Canon                    A musical form where the melody or tune is imitated by individual parts at regular intervals. The individual parts may enter at different measures and pitches. The tune may also be played at different speeds, backwards, or inverted.
5. Choir                    Group of singers in a chorus.
6. Chorale                 A hymn sung by the choir and congregation often in unison.
7. Chord                    3 or 4 notes played simultaneously in harmony.
8. Chord progression     A string of chords played in succession.
9. Chorus                 A group singing in unison.
10. Chromatic scale      Includes all twelve notes of an octave.
11. Conductor             One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style by gestures and facial expressions.
12. Consonance            Groups of tones that are harmonious when sounded together as in a chord.
13. Counterpoint         Two or three melodic lines played at the same time.
14. Dissonance            Harsh, discordant, and lack of harmony. Also a chord that sounds incomplete until it resolves itself on a harmonious chord.
15. Duet                    A piece of music written for two vocalists or instrumentalists.
16. Dynamics             Pertaining to the loudness or softness of a musical composition. Also the symbols in sheet music indicating volume.
17. Ensemble             The performance of either all instruments of an orchestra or voices in a chorus.

18. Form The structure of a piece of music.
19. Harmony Pleasing combination of two or three tones played together in the background while a melody is being played. Harmony also refers to the study of chord progressions.
20. Instrumentation Arrangement of music for a combined number of instruments.
21. Interpretation The expression the performer brings when playing his instrument.
22. Interval The distance in pitch between two notes.
23. Intonation The manner in which tones are produced with regard to pitch.
24. Introduction The opening section of a piece of music or movement.
25. Key System of notes or tones based on and named after the key note.
26. Leading note The seventh note of the scale where there is a strong desire to resolve on the tonic.
27. Legato Word to indicate that the movement or entire composition is to be played smoothly.
28. Major One of the two modes of the tonal system. Music written in major keys have a positive affirming character.
29. Minor One of the two modes of the tonal system. The minor mode can be identified by the dark, melancholic mood.
30. Notation First developed in the 8th century, methods of writing music.
31. Octave Eight full tones above the key note where the scale begins and ends.
32. Part A line in a contrapuntal work performed by an individual voice or instrument.
33. Phrase A single line of music played or sung. A musical sentence.
34. Pitch The frequency of a note determining how high or low it sounds.
35. Progression The movement of chords in succession.
36. Register A portion of the range of the instrument or voice.

37. Relative major and minor The major and minor keys that share the same notes in that key. For example: A minor shares the same note as C major.
38. Resonance When several strings are tuned to harmonically related pitches, all strings vibrate when only one of the strings is struck.
39. Rhythm The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats.
40. Scale Successive notes of a key or mode either ascending or descending.
41. Sequence A successive transposition and repetition of a phrase at different pitches.
42. Soprano The highest female voice.
43. Staccato Short detached notes, as opposed to legato.
44. Tenor The highest male voice.
45. Tempo Indicating speed.
46. Tessitura The range of an instrumental or a vocal part.
47. Theme A melodic or, sometimes a harmonic idea presented in a musical form.
48. Timbre Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound.
49. Time Signature/meter A numeric symbol in sheet music determining the number of beats to a measure.
50. Tonal Pertains to tone or tones.
51. Tonality The tonal characteristics determined by the relationship of the notes to the tone.
52. Tone The intonation, pitch, and modulation of a composition expressing the meaning, feeling, or attitude of the music.
53. Trill Rapid alternation between notes that are a half tone or whole tone apart.
54. Voice One of two or more parts in polyphonic music. Voice refers to instrumental parts as well as the singing voice.

## **Acknowledgement**

The Director General of DSD would like to extend his gratitude to the organisations and individuals who have been involved in developing this Standard including:

- i. National Skills Development Council (NSDC)
- ii. Standard Technical Committee (STC)
- iii. Standard Technical Evaluation Committee (STEC)
- iv. Standard Development Committee (SDC)
- v. Facilitator
- vi. Secretariat
- vii. National Department For Culture And Arts

**STANDARD PRACTICE**  
**NATIONAL OCCUPATIONAL SKILLS STANDARD (NOSS) FOR:**  
**SINGING**  
**LEVEL 3**

## 1. Introduction

### 1.1. Occupation Overview

Singing is the act of producing musical sounds with the voice using tonality, rhythm, and various vocal techniques. A person who sings is called a singer or vocalist. Singers perform music (arias, recitatives, songs, etc.) that can be sung with or without accompaniment. Singers may act as a soloist or be a part of a group - as a backup vocalist or a chorister. There are many different singing styles, such as opera, Chinese opera, Indian music, and religious music, the style of traditional music, world music, jazz, blues, and popular musical styles such as pop, rock, electronic and dance.

Singing can be formal or informal. It can be done as a form of religious devotion, as a hobby, as a source of pleasure, comfort or rituals, as part of music education or a profession. Excellence in singing requires time, dedication, guidance and regular practice. If the practice is carried out on a regular basis then the sound can become clearer and stronger. Professional singers usually build their careers around one specific musical genre, such as classical or rock. However there are many successful crossover singers (singing in more than one genre).

The music industry as a whole can be broadly separated into production and consumption. In production of music, there are generally few downstream activities, but in consumption, music is an input into many other industries' value creation. Certain industries such as live music involves both production and consumption of music<sup>1</sup>.

Music as a subset of culture is an integral element of talent retention and the development of a city region. The most successful cities show a balance of social and economic strengths<sup>1</sup>. As such, this development aims to assess both the core industries and associated industries, to capture the wider economic impact of the music industry as a whole.

Core industries are defined as industries featuring music as a major focus, while associated industries are industries using music as an input, but where music is not a major focus. The various components of the core and associated industries in the music ecosystem included in the development are illustrated in the figure A.

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<sup>1</sup> Economic Impact of the Malaysian Music Industry, Recording Industry Association of Malaysia (RIM), November 2016



Figure 1: The Music Ecosystem

(Source: Economic Impact of the Malaysian Music Industry)

Economic Impact of the Malaysian Music Industry report estimates the economic impact of the wider Malaysian music industry, which comprises 10 core and associated industries, as listed in the Introduction section. The estimation of the annual economic impact in the period 2011 -2015 is as follows

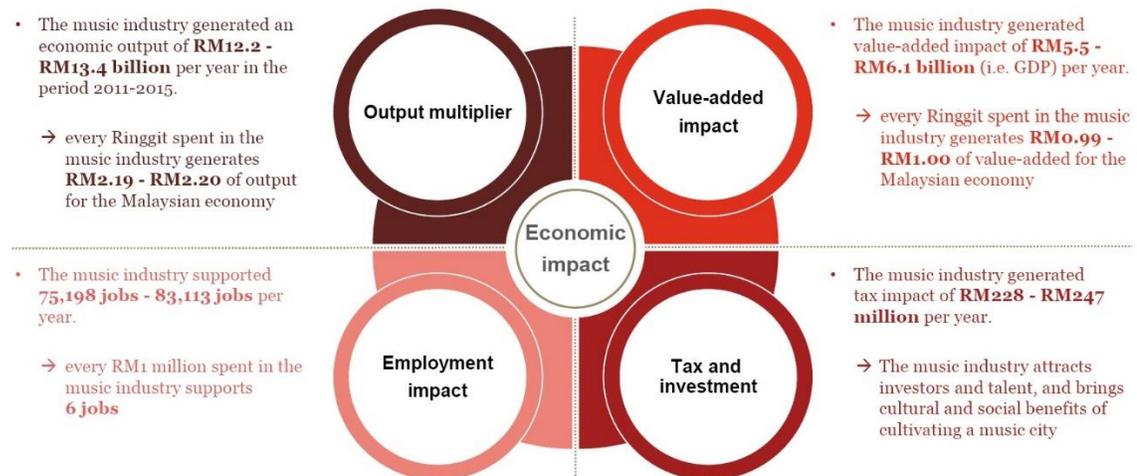


Figure 2: Music Industry Annual Economic Impact

(Source: Economic Impact of the Malaysian Music Industry)

## **1.2. Rationale of NOSS Development**

The NOSS was developed to review the existing NOSS Singing Level 3 (AC-040-3:2014) developed in 2014. This NOSS development needs to be done to ensure that the information contained is up-to-date and in line with current economic developments, market needs and trends. The latest information is included in the NOSS such as work processes, work procedures and legal information that has been set by the relevant Authorities.

## **1.3. Rationale of Occupational Structure and Occupational Area Structure**

As a result of the job analysis showed that no position in the field of singing at level 1 and 2. Position in the singing starts at level 3. This is because as a singer one must have high skills to perform the task assigned. Therefore, this NOSS document is developed at level 3 according to the level definition and work performed by the singer.

## **1.4. Regulatory / Statutory Body Requirements Related to Occupation**

There is no specific regulatory or statutory body controlling the Singers in Malaysia.

## **1.5. Occupational Prerequisite**

Based on the workshop findings, the minimum requirements set forth by the industry for any interested individual to undertake the job or career in this area for this level are as follows:

- i. Able to read, write and calculate (Bahasa Malaysia and English Language)
- ii. A good singing voice.
- iii. The ability to deal with criticism and rejection.

## **1.6. General Training Prerequisite For Malaysian Skills Certification System**

The minimum requirements set forth by the industry for any interested individual to enroll this training for this level are able to read, write, calculate and singing (Bahasa Malaysia and English Language) and followed by induction course training.

## 2. Occupational Structure (OS)

Section	(R) Arts, Entertainment and Recreation
Group	(900) Creative, Arts and Entertainment Activities
Area	Performing Arts
Level 5	Artistic Director
Level 4	Vocal Coordinator
Level 3	Singer
Level 2	No Level
Level 1	No Level

Figure 3: Occupational Structure

## 3. Occupational Area Structure (OAS)

Section	(R) Arts, Entertainment and Recreation
Group	(900) Creative, Arts and Entertainment Activities
Area	Performing Arts
Level 5	Artistic Management
Level 4	Vocal Arrangement
Level 3	Singing
Level 2	No Level
Level 1	No Level

Figure 4: Occupational Area Structure

#### 4. Definition of Competency Levels

The NOSS is developed for various occupational areas. Below is a guideline of each NOSS Level as defined by the Department of Skills Development, Ministry of Human Resources, Malaysia.

- Level 1: Competent in performing a range of varied work activities, most of which are routine and predictable.
- Level 2: Competent in performing a significant range of varied work activities, performed in a variety of contexts. Some of the activities are non-routine and required individual responsibility and autonomy.
- Level 3: Competent in performing a broad range of varied work activities, performed in a variety of contexts, most of which are complex and non-routine. There is considerable responsibility and autonomy and control or guidance of others is often required.
- Level 4: Competent in performing a broad range of complex technical or professional work activities performed in a wide variety of contexts and with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and allocation of resources is often present.
- Level 5: Competent in applying a significant range of fundamental principles and complex techniques across a wide and often unpredictable variety of contexts. Very substantial personal autonomy and often significant responsibility for the work of others and for the allocation of substantial resources features strongly, as do personal accountabilities for analysis, diagnosis, planning, execution and evaluation.

## **5. Award of Certificate**

The Director General may award, to any person upon conforming to the Standards the following skills qualifications as stipulated under the National Skills Development Act 2006 (Act 652):

- 5.1 Malaysian Skills Certificate (MSC)
- 5.2 Statements of Achievement

## **6. Occupational Competencies**

The Singing Level 3 personnel is competent in performing the following core competencies:

- 6.1 Singing Voice Development
- 6.2 Singer's Musicianship Development
- 6.3 Singing Interpretive Skill Development
- 6.4 Vocal Performance
- 6.5 Singer's Administrative Function

For added value, the Singing Level 3 personnel is competent in performing the following elective competency:

- 6.6 Vocal Harmony

## **7. Work Conditions**

The environments in which singers work tend to vary greatly, depending on such factors as type of music involved and location of performance area. Singers often work in the evenings and during weekends, and many are frequently required to travel. Many singers who are involved in popular productions such as in opera, rock, and country music work in large cities. Stamina and endurance are needed to keep up with the hours of rehearsals and performances, which can be long; work schedules are very often erratic, varying from job to job.

## 8. Employment Prospects

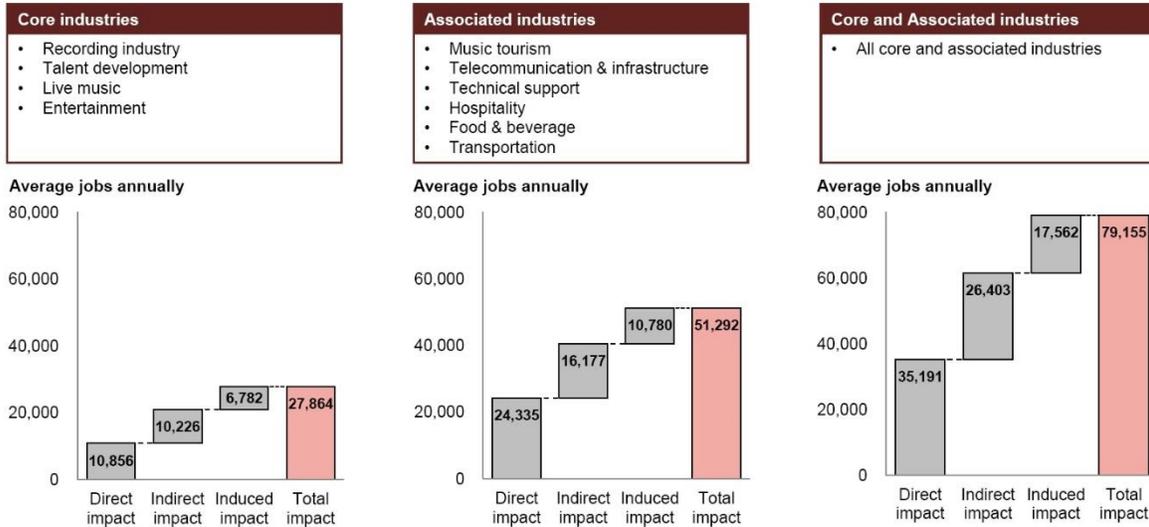


Figure 5: Estimated Annual Employment Impact

(Source: Economic Impact of the Malaysian Music Industry)

Based on the Economic Impact of the Malaysian Music Industry 2016 report, The Recording industry is one of the key industries responsible for origination and creation of music; it directly supported an average of 465 jobs per year, and generated RM80 million of direct impact to GDP. Taking into account indirect and induced impact, the Recording industry supported a total of 1,128 jobs per year, and generated RM138 million of impact to GDP.

Job opportunities in the industry is increasing every year, therefore this opportunity is available and can be used by skilled workers or new employees who are interested to venture into this field.

## 9. Up Skilling Opportunities

Music industry workers have the opportunity to improve their skills through training and certification by recognized bodies or authorities. As an example Universiti Teknologi MARA (UiTM), Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) and others offer education on a higher level. Experienced singers or have academic qualifications would normally be promoted to the Vocal Coordinator position.

## 10. Organisation Reference for Sources of Additional Information

The following organisations can be referred as sources of additional information which can assist in defining the document's contents.

10.1 Ministry of Tourism, Arts and Culture Malaysia (MOTAC)  
No. 2, Tower 1,  
Jalan P5/6, Precinct 5,  
62200 PUTRAJAYA.  
[info@motac.gov.my](mailto:info@motac.gov.my)

10.2 National Department for Culture and Arts (JKKN)  
Level 16, 18, 19, 26, 27, 30 and 34,  
TH Perdana Tower,  
Lot 1001, Jalan Sultan Ismail,  
50250 KUALA LUMPUR.  
[info@jkkn.gov.my](mailto:info@jkkn.gov.my)

**11. Standard Technical Evaluation Committee**

NO	NAME	POSITION & ORGANISATION
1.	Datuk Mustafa Fuzer Nawī	Music Director Orkestra Simfoni Kebangsaan
2.	Prof. Madya Dr. Shahanum Mohd Shah	Lecturer UiTM
3.	Mohd Azhar Abu Bakar	Lecturer UiTM

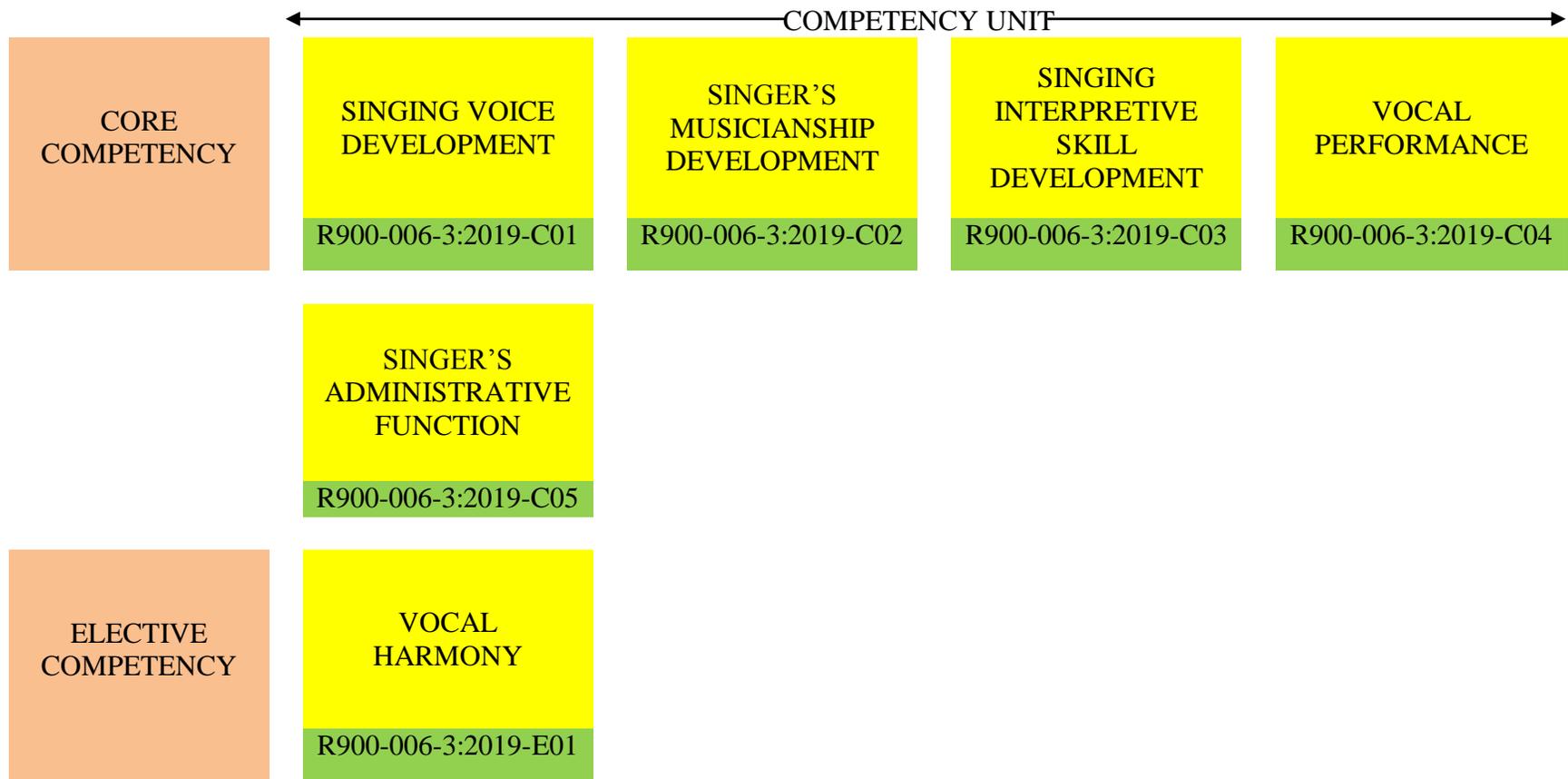
**12. Standard Development Committee****SINGING****LEVEL 3**

NO	NAME	POSITION & ORGANISATION
1.	Datuk Syafinaz Selamat	Voice Specialist Syafinaz Selamat Sdn Bhd
2.	YM Tunku Marina Tunku Zubir	Artist Manager Syafinaz Selamat Sdn Bhd
3.	Dr. Phang Kong Chien	Senior Lecturer Fakulti Muzik UiTM
4.	Mohd Amri Mohd Zin	Lecturer Fakulti Muzik UPSI
5.	Rabi'atul Raba'ah Baharudin	Assistant Conductor Koir Kebangsaan Malaysia, JKKN
6.	Nur Hidayah Jamaluddin	Conductor Permata Seni Koir
7.	Syazwan Junaidi	Singer Freelancer
8.	Azahar Abdullah	Singer Freelancer
9.	Samuel Tan Hsien Chih	Programme Leader of Music Performance Sunway University
10.	Samihah @ Aishah Omar (Misha Omar)	Professional Singer Freelance
11.	Jaclyn Victor Rivera	Board of Director Recording Performers Malaysia Berhad (RPM)
<b>FACILITATOR</b>		
1.	Ah Faezal Husni Bin Hj. Arshad	CIASST/PPL/FDS-032/2012 PFH Resources (M) Sdn Bhd

**STANDARD CONTENT**  
**NATIONAL OCCUPATIONAL SKILLS STANDARD (NOSS) FOR:**  
**SINGING**  
**LEVEL 3**

**13. Competency Profile Chart (CPC)**

SECTION	(R) ARTS, ENTERTAINMENT AND RECREATION		
GROUP	(900) CREATIVE, ARTS AND ENTERTAINMENT ACTIVITIES		
AREA	PERFORMING ARTS		
NOSS TITLE	SINGING		
NOSS LEVEL	THREE (3)	NOSS CODE	R900-006-3:2019



**14. Competency Profile (CP)**

SECTION	(R) Arts, Entertainment and Recreation		
GROUP	(900) Creative, Arts and Entertainment Activities		
AREA	Performing Arts		
NOSS TITLE	Singing		
NOSS LEVEL	Three (3)	NOSS CODE	R900-006-3:2019

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
1. Singing Voice Development  R900-006-3:2019-C01	Singing Voice Development is a competency to develop and improve the technique, quality, and range of voice.  The person who is competent in this CU shall be able to develop good voice support, produce resonated tone, extend voice range, and maintain vocal health.  The outcome of this competency is to hone their skills so it makes for a complete spectrum of singing competence.	1. Develop good voice support.	1.1 Vocal anatomy identified for efficient singing. 1.2 Body posture aligned for positive voice production. 1.3 Breath management applied to establish vocal freedom. 1.4 Voice clearly projected.
		2. Produce resonated tone.	2.1 Tone placement secured for efficient singing. 2.2 Resonance built for good tonal quality. 2.3 Body posture aligned for positive voice production. 2.4 Breath management applied to establish vocal freedom.
		3. Extend voice range.	3.1 Vocal registers utilised effectively. 3.2 Register blending applied for seamless voice production. 3.3 Vocal range extended to optimum capacity.

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
		4. Maintain vocal health.	4.1 Voice properly used to avoid vocal abuse. 4.2 Voice properly used to maintain optimum vocal quality (voice care). 4.3 Vocal health preserved free from harmful elements and activities.
2. Singer's Musicianship Development  R900-006-3:2019-C02	<p>Singer's Musicianship Development is a competency to develop and improve the skills of understanding, reading, listening, and creating music in singing.</p> <p>The person who is competent in this CU shall be able to build voice intonation, secure time elements and shape musical phrasing.</p> <p>The outcome of this competency is to hone their musicianship skills so it makes for a complete spectrum of singing competence.</p>	<p>1. Build voice intonation.</p> <p>2. Secure time elements.</p> <p>3. Shape musical phrasing.</p>	<p>1.1 Awareness of pitch built. 1.2 Pitch accuracy secured. 1.3 Accurate intonation maintained throughout the performance.</p> <p>2.1 Rhythmic patterns familiarised. 2.2 Rhythmic improvisation displayed. 2.3 Musical tempo observed throughout the performance.</p> <p>3.1 Melody contour identified through textual understanding. 3.2 Musical phrasing sustained through efficient breath management. 3.3 Good phrasing observed and maintained.</p>
3. Singing Interpretive Skill Development  R900-006-	Singing Interpretive Skill Development is a competency to develop the singer's emotional and intellectual connections to the meanings of the song.	1. Identify textual meaning.	1.1 Comprehensive background determined through textual and musical analysis. 1.2 Musical characterisation determined through textual and musical analysis. 1.3 Appropriate textual expression portrayed throughout the performance.

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
3:2019-C03	The person who is competent in this CU shall be able to identify textual meaning, articulate song text and interpret song expressively.	2. Articulate song text.	2.1 Vowels enunciated. 2.2 Consonants articulated. 2.3 Song texts clearly delivered and accurately memorised.
	The outcome of this competency is to hone their interpretive skills for a complete spectrum of singing competence.	3. Interpret song expressively.	3.1 Stylistic approaches determined through textual and musical understanding. 3.2 Appropriate expression (voice and visual; acting and movement) portrayed throughout the performance. 3.3 Improvisational technique displayed in the performance.
4. Vocal Performance  R900-006-3:2019-C04	Vocal Performance is a competency to develop a singer's technique, artistry and knowledge in performance.	1. Plan stage performance.	1.1 Repertoire selected based on event requirement. 1.2 Performance flow planned and scripted. 1.3 Stage movement planned according to stage layout.
	The person who is competent in this CU shall be able to plan stage performance, carry out warm up, carry out sound check and perform singing.	2. Carry out warm up.	2.1 Mind and body focus technique applied. 2.2 Voice and body warmed up with appropriate technique. 2.3 Healthy singing habit practiced.

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
	The outcome of this competency is to ensure a high vocal performance quality.	3. Carry out sound check.	3.1 Readiness of technical rider (music, microphone, monitors, etc.) checked according to performance requirement. 3.2 Technical rider functionality assessed according to performance standard. 3.3 Performance sound outcome advised to sound engineer according to performance standard.
		4. Perform singing.	4.1 Songs presented with high technical competency. 4.2 Songs delivered with artistic and stylistic interpretation. 4.3 Voice and movements well integrated into the performance.
5. Singer's Administrative Function  R900-006-3:2019-C05	Singer's Administrative Function is a competency to manage event contract, marketing and intellectual properties.  The person who is competent in this CU shall be able to manage contract, perform marketing strategy and register Intellectual Properties (IP).  The outcome of this competency is to secure event	1. Manage contract.	1.1 Service to be provided by singer assessed according to contract requirement. 1.2 Service to be provided by the contract owner assessed according to contract requirement. 1.3 Compensation of singer assessed according to contract requirement. 1.4 Termination of contract by contract owner or singer assessed according to contract requirement. 1.5 Promotional medium assessed according to contract requirement. 1.6 Terms and condition of contract assessed according to contract requirement.

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
	contract and ensure marketing strategy in-line with current market demand.	2. Manage marketing strategy.	2.1 Marketing requirement analysed according to personnel capabilities market demand. 2.2 Marketing strategy planned according to personnel capabilities market demand. 2.3 Advertising requirement determined according to type of advertising. 2.4 New marketing strategy prepared according to existing marketing feedback.
		3. Register Intellectual Properties (IP).	3.1 IP right and type of IP identified according to business strategy. 3.2 IP documentations prepared in compliance with application requirements. 3.3 IP registered according to IP registration procedures. 3.4 IP registration number confirmed as given by regulatory body. 3.5 IP validity duration identified based on registration approval. 3.6 IP infringement monitored according to registered IP.
6. Vocal Harmony	Vocal Harmony is a competency to aurally and visually distinguish between unison and harmony singing in	1. Recognise chords in various textures.	1.1 Various chordal qualities determined. 1.2 Voice leading technique applied. 1.3 Various harmonic progression identified.

CU TITLE & CU CODE	CU DESCRIPTOR	WORK ACTIVITIES	PERFORMANCE CRITERIA
R900-006-3:2019-E01	ensemble literature.  The person who is competent in this CU shall be able to recognise chords in various textures, sing in harmony and balance harmony singing.	2. Sing in harmony.	2.1 Independent part singing secured. 2.2 Harmonisation technique demonstrated. 2.3 Vocal harmonizing capability demonstrated.
	The outcome of this competency is to hone their vocal harmony skills for a complete spectrum of singing competence.	3. Balance harmony singing.	3.1 Unity in vocal harmony achieved. 3.2 Harmonic balance musically expressed. 3.3 Blending of voices well controlled.

**CURRICULUM OF COMPETENCY UNIT**  
**NATIONAL OCCUPATIONAL SKILLS STANDARD (NOSS) FOR:**  
**SINGING**  
**LEVEL 3**

**15. Curriculum of Competency Unit**  
**15.1. Singing Voice Development**

SECTION	(R) Arts, Entertainment And Recreation		
GROUP	(900) Creative, Arts and Entertainment Activities		
AREA	Performing Arts		
NOSS TITLE	Singing		
COMPETENCY UNIT TITLE	Singing Voice Development		
LEARNING OUTCOMES	<p>The outcome of this competency unit is to hone their skills so it makes for a complete spectrum of singing competence.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Develop good voice support.</li> <li>2. Produce resonated tone.</li> <li>3. Extend voice range.</li> <li>4. Maintain vocal health.</li> </ol>		
TRAINING PRE-REQUISITE (SPECIFIC)	Not Available		
CU CODE	R900-006-3:2019-C01	NOSS LEVEL	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1. Develop good voice support.	1.1 Introduction to vocal mechanism which include: <ul style="list-style-type: none"> <li>• Cognition</li> <li>• Respiration</li> <li>• Phonation</li> <li>• Resonation</li> <li>• Articulation</li> </ul> 1.2 Introduction to vocal anatomy. 1.3 Introduction to	1.2 Identify vocal anatomy. 1.3 Recognize vocal mechanism. 1.4 Execute singing breathing technique. 1.5 Control steady breathing technique. 1.6 Execute appropriate singing posture.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Consistency in practising to develop good voice support.</li> <li>• Always use appropriate breathing technique.</li> <li>• Awareness of the tonal goals.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply proper breath</li> </ul>	1.1 Vocal mechanism listed out and explained. 1.2 Vocal anatomy described. 1.3 Breathing process listed out and explained. 1.4 Efficient singing posture listed out and explained. 1.5 Body posture aligned for positive voice production. 1.6 Breath management applied to establish vocal freedom.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	breathing which include: <ul style="list-style-type: none"> <li>• Mechanism</li> <li>• Types (clavicular, intercostal, diaphragmatic)</li> <li>• Management (Steps and <i>appoggio</i>)</li> </ul> 1.4 Efficient singing posture which include: <ul style="list-style-type: none"> <li>• Standing</li> <li>• Sitting</li> </ul>		control. <ul style="list-style-type: none"> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Practise healthy singing habits.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	1.7 Voice clearly projected.
2. Produce resonated tone.	2.1 Elements of tone and voice quality 2.2 Understanding of voice placement 2.3 Tonal goals which include: <ul style="list-style-type: none"> <li>• Audibility (voice projection)</li> <li>• Resonance (tone quality)</li> <li>• Clarity (clean voice production)</li> <li>• Intelligibility (clear articulation)</li> <li>• Pure intonation (pitch accuracy)</li> <li>• Dynamic variety</li> </ul>	2.1 Secure a steady voice placement. 2.2 Apply breath management to establish vocal freedom. 2.3 Produce a natural and individualistic tonal quality.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Consistency in practising to produce resonated tone.</li> <li>• Always aware of the vibratory sensations experienced during singing (voice placement).</li> <li>• Awareness of the tonal goals.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done</li> </ul>	2.1 Elements of tone and voice quality described. 2.2 Tonal goals listed out and explained. 2.3 Onset and release explained. 2.4 Resonance in singing explained. 2.5 Onset and release applied during singing. 2.6 Voice placement secured for efficient singing. 2.7 Resonance built for good tonal quality. 2.8 Body posture aligned for positive voice production. 2.9 Breath management applied to establish vocal freedom.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	(musical expression) <ul style="list-style-type: none"> <li>• Timbral variety (voice color)</li> <li>• Range (vocal extension)</li> <li>• Vocal freedom (singing with ease)</li> </ul> 2.4 Introduction to onset and release 2.5 Resonance in singing which include: <ul style="list-style-type: none"> <li>• Definition</li> <li>• Resonators</li> <li>• Enhancing resonance</li> <li>• Voice projection</li> </ul>		with ease. <ul style="list-style-type: none"> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
3. Extend voice range.	3.1 Understanding of voice registers 3.2 Classification of voice which include: <ul style="list-style-type: none"> <li>• Soprano</li> <li>• Alto</li> <li>• Tenor</li> <li>• Bass</li> </ul> 3.3 Definition and importance of tessitura (comfortable range)	3.1 Identify types of voice register. 3.2 Identify types of voice. 3.3 Unify voice registers. 3.4 Extend voice range.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Consistency in practising to extend voice range.</li> <li>• Understand the importance of register unification.</li> <li>• Awareness of the tonal goals.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply proper breath control.</li> </ul>	3.1 Voice register defined. 3.2 Classification of voice listed out and explained. 3.3 The importance of tessitura (comfortable range) defined and described. 3.4 Register blending applied for seamless voice production. 3.5 Vocal range extended to the optimum capacity.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
			<ul style="list-style-type: none"> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
4. Maintain vocal health.	<p>4.1 Understanding of vocal hygiene which include:</p> <ul style="list-style-type: none"> <li>• Vocal care</li> <li>• Prevention</li> </ul> <p>4.2 Awareness of vocal abuse which include:</p> <ul style="list-style-type: none"> <li>• Vocal overuse</li> <li>• Vocal fatigue</li> <li>• Abusive substances</li> <li>• Vocal fold lesions (Nodules, Cyst, Polyps)</li> </ul>	<p>4.1 Apply healthy singing habits.</p> <p>4.2 Maintain optimum vocal quality.</p> <p>4.3 Preserve vocal health free from harmful elements and activities.</p>	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Consistency in maintaining vocal health.</li> <li>• Always apply vocal hygiene when singing.</li> <li>• Awareness of the tonal goals.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul>	<p>4.1 Voice properly used to avoid vocal abuse.</p> <p>4.2 Voice properly used to maintain optimum vocal quality (voice care).</p> <p>4.3 Voice preserved free from harmful elements and activities.</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
			<u>ENVIRONMENT</u> • Not available	

Employability Skills

Core Abilities

- Please refer NCS- Core Abilities latest edition.

Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

References for Learning Material Development

<ol style="list-style-type: none"> <li>1 Clifton Ware Adventures in Singing (2006), Adventures in Singing: A Process for Exploring, Discovering, and Developing Vocal Potential 4th Edition, New York City: McGraw-Hill Education, ISBN 978-0072977592</li> <li>2 Richard Miller (1986), The Structure of Singing: System and Art in Vocal Technique 1st Edition, New York City: Schirmer Books, ISBN 978-0534255350</li> <li>3 John Glenn Paton, Nicola Vaccai (1986), Practical Method of Italian Singing: For Soprano or Tenor (Vol. 1909) Paperback, New York City: Schirmer Books, ISBN 978-0793553181</li> </ol>
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**15.2. Singer’s Musicianship Development**

SECTION	(R) Arts, Entertainment And Recreation		
GROUP	(900) Creative, Arts and Entertainment Activities		
AREA	Performing Arts		
NOSS TITLE	Singing		
COMPETENCY UNIT TITLE	Singer’s Musicianship Development		
LEARNING OUTCOMES	<p>The outcome of this competency unit is to hone their musicianship skills so it makes for a complete spectrum of singing competence.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Build voice intonation.</li> <li>2. Secure time elements.</li> <li>3. Shape musical phrasing.</li> </ol>		
TRAINING PRE-REQUISITE (SPECIFIC)	Completed Singing Voice Development		
CU CODE	R900-006-3:2019-C02	NOSS LEVEL	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1. Build voice intonation.	1.1 Fundamental elements of music theory which include: <ul style="list-style-type: none"> <li>• Pitch (letter names, solfege)</li> <li>• Interval</li> <li>• Key (scale, arpeggio)</li> </ul> 1.2 Fundamental elements of aural skills which include: <ul style="list-style-type: none"> <li>• Pitch (letter names, solfege)</li> </ul>	1.1 Built awareness of pitch. 1.2 Secure pitch accuracy. 1.3 Identify key and scale (major/minor). 1.4 Maintain accurate intonation. 1.5 Execute the appropriate breath support. 1.6 Enhance tonal quality (resonance).	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Consistency in building good intonation</li> <li>• Consistency in building sight singing skill</li> <li>• Consistency in building aural skills</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply proper breath control</li> <li>• Apply correct posture</li> <li>• Ensure singing is done</li> </ul>	1.1 Awareness of pitch built. 1.2 Awareness of interval built. 1.3 Pitch accuracy secured. 1.4 Accurate intonation maintained throughout the performance. 1.5 Interval accuracy displayed throughout the performance. 1.6 Key of the repertoire determined. 1.7 Synchronisation of pitch and key between singer and musician observed.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Interval</li> <li>• Key (scale, arpeggio)</li> </ul> <p>1.3 Fundamental elements of sight-singing which include:</p> <ul style="list-style-type: none"> <li>• Pitch (letter names, solfege)</li> <li>• Interval</li> <li>• Key (scale, arpeggio)</li> </ul> <p>1.4 Score or lead sheet reading</p>		<p>with ease</p> <ul style="list-style-type: none"> <li>• Alert with the elements of voice abuse</li> <li>• Always practise with healthy singing habits</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
2. Secure time elements.	<p>2.1 Fundamental elements of music theory which include:</p> <ul style="list-style-type: none"> <li>• Note value</li> <li>• Rhythmic pattern</li> <li>• Meter</li> <li>• Tempo</li> </ul> <p>2.2 Fundamental elements of aural skill which include:</p> <ul style="list-style-type: none"> <li>• Note value</li> <li>• Rhythmic pattern</li> <li>• Meter</li> <li>• Tempo</li> </ul> <p>2.3 Fundamental elements of sight-singing which</p>	<p>2.1 Identify tempo marking.</p> <p>2.2 Familiarize rhythmic pattern.</p> <p>2.3 Maintain tempo consistency.</p> <p>2.4 Respond to the tempo changes.</p> <p>2.5 Synchronize tempo in music making.</p>	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Consistency in maintaining steady tempo.</li> <li>• Fast in identifying rhythmic pattern.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul>	<p>2.1 Awareness of note value built.</p> <p>2.2 Awareness of rhythmic patterns built.</p> <p>2.3 Awareness of meter built.</p> <p>2.4 Awareness of tempo built.</p> <p>2.5 Note value familiarised and demonstrated.</p> <p>2.6 Rhythmic patterns familiarised and demonstrated.</p> <p>2.7 Musical tempo observed throughout the performance.</p> <p>2.8 Change of tempo observed.</p> <p>2.9 Synchronisation of tempo between singer and musician observed.</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	include: <ul style="list-style-type: none"> <li>• Note value</li> <li>• Rhythmic pattern</li> <li>• Meter</li> <li>• Tempo</li> </ul>		<u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
3. Shape musical phrasing.	3.1 Musical phrasing and breathing point in relation to: <ul style="list-style-type: none"> <li>• Textual meaning</li> <li>• Melodic contour</li> <li>• Cadence</li> <li>• Form</li> </ul>	3.1 Identify the textual structure. 3.2 Identify the strong/weak cadence. 3.3 Identify breathing points. 3.4 Execute clean onset at the beginning of phrases. 3.5 Execute clean release at the end of phrases. 3.6 Sustain breath support for long phrases. 3.7 Maintain an intuitive and natural utterance in musical phrasing.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Consistency in shaping musical phrasing.</li> <li>• Maintain breath support for long phrases.</li> <li>• Always memorize the form and structure of the music.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Ensure quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements</li> </ul>	3.1 Melodic contour identified. 3.2 Textual contour identified. 3.3 Cadences identified. 3.4 Musical phrasing sustained through efficient breath management. 3.5 Good phrasing observed and maintained. 3.6 Form and song structure memorised.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
			of voice abuse. • Always practise with healthy singing habits.  <u>ENVIRONMENT</u> • Not available	

### Employability Skills

#### Core Abilities

- Please refer NCS- Core Abilities latest edition.

#### Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

### References for Learning Material Development

- 1 Nancy Rogers, Robert W. Ottman (2013), Music for Sight Singing (9th Edition), London: Pearson, ISBN 978-0205938339
- 2 David Adams (2008), A Handbook of Diction for Singers: Italian, German, French Paperback, London: Oxford University Press, ISBN 978-0195325591

**15.3. Singing Interpretive Skill Development**

SECTION	(R) Arts, Entertainment And Recreation
GROUP	(900) Creative, Arts and Entertainment Activities
AREA	Performing Arts
NOSS TITLE	Singing
COMPETENCY UNIT TITLE	Singing Interpretive Skill Development
LEARNING OUTCOMES	<p>The outcome of this competency unit is to hone their interpretive skills for a complete spectrum of singing competence.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Identify textual meaning.</li> <li>2. Articulate song text.</li> <li>3. Interpret song expressively.</li> </ol>
TRAINING PRE-REQUISITE (SPECIFIC)	Completed Singing Voice Development
CU CODE	R900-006-3:2019-C03
	NOSS LEVEL
	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1 Identify textual meaning.	1.1 Description of repertoire which include: <ul style="list-style-type: none"> <li>• Historical background of repertoire</li> <li>• Biographical information of composer/song writer and lyricist</li> </ul> 1.2 Comprehension of textual meaning which includes:	1.1 Identify language of song. 1.2 Study story & character of the song. 1.3 Study historical background of repertoire. 1.4 Review of song text. 1.5 Memorise song repertoire.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Accuracy in identifying textual meaning.</li> <li>• Accuracy in identifying the story line and character of the song.</li> <li>• Accuracy in inject suitable feel and emotions to the repertoire.</li> <li>• Always memorise the text.</li> </ul>	1.1 Repertoire listed out and explained. 1.2 Textual meaning transcribed. 1.3 Memorisation techniques listed out and explained. 1.4 Comprehensive background described. 1.5 Musical characterisation determined through textual and musical analysis. 1.6 Appropriate textual expression portrayed throughout the performance.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Translation of foreign song text</li> <li>• Musical characterization via text analysis</li> <li>• Understanding of text in terms of symbolic and figurative meanings and narrative development</li> </ul> <p>1.3 Memorisation techniques which includes:</p> <ul style="list-style-type: none"> <li>• Repetitive narration</li> <li>• Repetitive singing</li> </ul>		<p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
2 Articulate song text.	<p>2.1 Diction in singing which include:</p> <ul style="list-style-type: none"> <li>• Clear and correct diction using phonetic system</li> <li>• Dialects (Kelantanese, Hokkien, Javanese)</li> </ul>	<p>2.1 Identify vowel sound. 2.2 Identify consonant. 2.3 Identify diphthong and triphthong. 2.4 Carry out song text articulation.</p>	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Accuracy in articulating song text.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> </ul>	<p>2.1 Diction in singing transcribed through the use of IPA. 2.2 Vowels enunciated. 2.3 Consonants articulated. 2.4 Song texts clearly delivered and accurately memorised.</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
			<ul style="list-style-type: none"> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Always practise with healthy singing habits.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
3 Interpret song expressively.	<p>3.1 Expressive Interpretation of songs through:</p> <ul style="list-style-type: none"> <li>• Music (genre, style, musical terms)</li> <li>• Text (word painting)</li> <li>• Visual (acting, dance/movement)</li> <li>• Timbre (vocal nuances)</li> </ul> <p>3.2 Improvisation technique which include:</p> <ul style="list-style-type: none"> <li>• Melodic variation</li> <li>• Rhythmic variation</li> </ul>	<p>3.1 Interpret song text.</p> <p>3.2 Sing with dynamic variations.</p> <p>3.3 Sing with appropriate phrasing.</p> <p>3.4 Emote a wide range of timbral quality.</p> <p>3.5 Interpret story &amp; character of the song.</p> <p>3.6 Integrate technicality and musicality in an expressive performance.</p> <p>3.7 Display suitable and tasteful improvisation technique accordingly.</p>	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Accuracy in interpreting song.</li> <li>• Always integrate technicality and musicality for an expressive performance.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul>	<p>3.1 Stylistic approaches determined through textual and musical understanding.</p> <p>3.2 Story line, character study and scene development portrayed expressively according to the suitable music style/genre.</p> <p>3.3 Appropriate expression (voice and visual; acting and movement) portrayed throughout the performance.</p> <p>3.4 Integration of technicality and musicality portrayed throughout the performance.</p> <p>3.5 Improvisational technique displayed in the performance.</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
			<ul style="list-style-type: none"> <li>• Always practise with healthy singing habits.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	

### Employability Skills

#### Core Abilities

- Please refer NCS- Core Abilities latest edition.

#### Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

### References for Learning Material Development

- 1 David Adams (2008), A Handbook of Diction for Singers: Italian, German, French Paperback, London: Oxford University Press, ISBN 978-0195325591
- 2 Richard Miller (1986), The Structure of Singing: System and Art in Vocal Technique 1st Edition, New York City: Schirmer Books, ISBN 978-0534255350
- 3 Martha Elliott (2008), Singing in Style: A Guide to Vocal Performance Practices Paperback, New Haven: Yale University Press, ISBN 978-0300136326

**15.4. Vocal Performance**

SECTION	(R) Arts, Entertainment And Recreation		
GROUP	(900) Creative, Arts and Entertainment Activities		
AREA	Performing Arts		
NOSS TITLE	Singing		
COMPETENCY UNIT TITLE	Vocal Performance		
LEARNING OUTCOMES	<p>The outcome of this competency unit is to ensure a high vocal performance quality.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Plan stage performance.</li> <li>2. Carry out warm up.</li> <li>3. Carry out sound check.</li> <li>4. Perform singing.</li> </ol>		
TRAINING PRE-REQUISITE (SPECIFIC)	Completed Singing Voice Development		
CU CODE	R900-006-3:2019-C04	NOSS LEVEL	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1. Plan stage performance.	1.1 Selection of appropriate repertoire 1.2 Copyright requirements 1.3 Learning of repertoire which includes: <ul style="list-style-type: none"> <li>• Music</li> <li>• Melody</li> <li>• Texts</li> </ul> 1.4 Determination of musical theme and programme	1.1 Select repertoire. 1.2 Determine copyright requirements. 1.3 Develop rehearsal plan and performance elements.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Systematic in planning stage performance.</li> <li>• Alert with copyright requirement.</li> <li>• Alert with the type of event.</li> <li>• Able to collaborate with musicians.</li> <li>• Systematic in preparing program notes.</li> <li>• Aware of stage positioning (stage</li> </ul>	1.1 Repertoire selected based on event requirement. 1.2 Selection of appropriate repertoire described. 1.3 Copyright requirements are described. 1.4 Sequence of performance listed out. 1.5 Program notes listed out and explained. 1.6 Performance flow planned and scripted. 1.7 Stage movement planned

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<p>requirements which includes:</p> <ul style="list-style-type: none"> <li>• Extra musicians (singers, accompanist)</li> <li>• Sequence of performance</li> <li>• Usage of microphone, monitor (floor speaker and ear)</li> <li>• Preparation of program notes</li> <li>• Stage etiquette</li> <li>• Rehearsal (schedule, readiness)</li> <li>• Performance (script, solo/ensemble, type of audience)</li> </ul> <p>1.5 Stage plan layout which includes:</p> <ul style="list-style-type: none"> <li>• Stage direction</li> <li>• Technical rider</li> </ul>		<p>direction, camera positions, etc.).</p> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	<p>according to stage layout.</p> <p>1.8 Rehearsal schedule planned.</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
2. Carry out warm up.	2.1 Mind and body focus methods which include: <ul style="list-style-type: none"> <li>• Physical relaxation</li> <li>• Mental focus</li> <li>• Vocalisation</li> </ul> 2.2 Vocalisation technique which include: <ul style="list-style-type: none"> <li>• Voice placement</li> <li>• Intonation</li> <li>• Lip and tongue trill</li> <li>• Vocalise</li> </ul>	1.1 Prepare conducive environment for singing. 1.2 Perform mind and body focus. 1.3 Identify appropriate vocalisation. 1.4 Execute vocalisation.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Punctuality is observed.</li> <li>• Always maintain mind and body focus.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	2.1 Suitable vocalise used listed out and explained. 2.2 Mind and body focus technique applied. 2.3 Voice and body warmed up with appropriate technique. 2.4 Healthy singing habit practiced.
3. Carry out sound check.	3.1 Introduction to technical rider which include: <ul style="list-style-type: none"> <li>• Accompaniment</li> <li>• Microphone</li> <li>• Monitors</li> </ul> 3.2 Technical rider functionality assessment	3.1 Check performance technical preparation. 3.2 Check performance technical functionality. 3.3 Confirm readiness of technical rider.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Punctuality is observed.</li> <li>• Able to confirm technical support required.</li> <li>• Systematic in performing sound check.</li> <li>• Accurate in assessing</li> </ul>	3.1 Technical rider listed out and explained. 3.2 Readiness of technical rider (music, microphone, monitors) checked. 3.3 Technical rider functionality assessed according to performance standard. 3.4 Performance sound outcome advised to sound engineer

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	3.3 Awareness of setting changes during performances		<p>sound quality.</p> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Adhere to stage safety regulations.</li> <li>• Awareness of emergency exits at performance venue layout and relevant Standard Operating Procedures (SOP) in case of emergency.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	according to performance standard.
4. Perform singing.	<p>4.1 Technical competency in performance delivery which include:</p> <ul style="list-style-type: none"> <li>• Tone quality</li> <li>• Expression</li> <li>• Musicality</li> <li>• Diction</li> <li>• Interpretation</li> <li>• Communication</li> </ul>	<p>4.1 Perform mind and body focus.</p> <p>4.2 Perform solo or group performance.</p> <p>4.3 Perform interaction with audience.</p> <p>4.4 Review of performance.</p> <p>4.5 Assess audience response and</p>	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Punctuality is observed.</li> <li>• Always maintain mind and body focus.</li> <li>• Always demonstrate individuality in voice production and style.</li> <li>• Able to collaborate with musicians.</li> <li>• Always be well-prepared for a</li> </ul>	<p>4.1 Songs presented with high technical competency.</p> <p>4.2 Melodic and rhythmic improvisational technique displayed in the performance.</p> <p>4.3 Songs delivered with artistic and stylistic interpretation.</p> <p>4.4 Voice and movements well integrated into the performance.</p> <p>4.5 Costume, hair and make-up</p>

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<p>skill</p> <p>4.2 Improvisational technique</p> <p>4.3 Dance and movement technique</p> <p>4.4 Acting technique</p> <p>4.5 Healthy singing habits which include:</p> <ul style="list-style-type: none"> <li>• Knowing voice limitations</li> <li>• Avoid voice straining</li> </ul> <p>4.6 Performance attire elements which include:</p> <ul style="list-style-type: none"> <li>• Costume</li> <li>• Hair</li> <li>• Make-up</li> </ul>	<p>performance feedback.</p>	<p>performance.</p> <ul style="list-style-type: none"> <li>• Able to perform with ease and confidence.</li> <li>• Always perform full heartedly.</li> <li>• Always engage with the audience in a respective and friendly manner.</li> <li>• Always maintain professionalism when faced with critique.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> <li>• Adhere to stage safety regulations.</li> <li>• Awareness of emergency exits at performance venue layout and relevant Standard Operating Procedures (SOP) in case of emergency.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	<p>worn and styled according to performance requirements.</p> <p>4.6 Good performance etiquette demonstrated throughout the performance.</p> <p>4.7 Professionalism demonstrated throughout the performance.</p> <p>4.8 Good audience interaction demonstrated.</p> <p>4.9 Healthy singing habits applied.</p>

## Employability Skills

### Core Abilities

- Please refer NCS- Core Abilities latest edition.

### Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

## References for Learning Material Development

- 1 David Adams (2008), A Handbook of Diction for Singers: Italian, German, French Paperback, London: Oxford University Press, ISBN 978-0195325591
- 2 Richard Miller (1986), The Structure of Singing: System and Art in Vocal Technique 1st Edition, New York City: Schirmer Books, ISBN 978-0534255350
- 3 Hal Leonard Corporation (2004), The Real Book: Sixth Edition Plastic Comb, Wisconsin: Hal Leonard Corporation, ISBN 978-0634060380
- 4 Clifton Ware Adventures in Singing (1997), Basics of Vocal Pedagogy 1st Edition, New York City: McGraw-Hill Education, ISBN 978-0070682894
- 5 David F. Ostwald (2005), Acting for Singers: Creating Believable Singing Characters 1st Edition, London: Oxford University Press ISBN 978-0195145403

**15.5. Singer’s Administrative Function**

SECTION	(R) Arts, Entertainment And Recreation		
GROUP	(900) Creative, Arts and Entertainment Activities		
AREA	Performing Arts		
NOSS TITLE	Singing		
COMPETENCY UNIT TITLE	Singer’s Administrative Function		
LEARNING OUTCOMES	<p>The outcome of this competency unit is to secure event contract and ensure marketing strategy in-line with current market demand.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Manage contract.</li> <li>2. Manage marketing strategy.</li> <li>3. Register Intellectual Properties (IP).</li> </ol>		
TRAINING PRE-REQUISITE (SPECIFIC)	Not Available		
CU CODE	R900-006-3:2019-C05	NOSS LEVEL	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1. Manage contract.	1.1 Type of contract which include: <ul style="list-style-type: none"> <li>• Recording company</li> <li>• Management company</li> <li>• Event</li> <li>• Endorsement</li> <li>• Digital platform</li> </ul> 1.2 Terms and conditions of contract which include: <ul style="list-style-type: none"> <li>• Royalties</li> </ul>	1.1 Assess service to be provided by singer. 1.2 Assess service to be provided by the contract owner. 1.3 Assess terms and condition of contract. 1.4 Assess payment terms in contract. 1.5 Assess compensation for singer. 1.6 Assess promotional medium in contract.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Alert with term and condition of contract.</li> <li>• Accurate in interpreting content of contract.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Carefully with hidden information in the contract.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	1.1 Type of contract listed out and explained. 1.2 Terms and conditions of contract listed out and explained. 1.3 Promotional medium in contract listed out and explained. 1.4 Service to be provided by singer assessed according to contract requirement. 1.5 Service to be provided by the contract owner assessed

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Compensation</li> <li>• Obligations</li> <li>• Remedies</li> <li>• Liabilities and responsibilities</li> <li>• Duration (by album/single, by year)</li> <li>• Payment terms</li> <li>• Termination</li> </ul> 1.3 Promotional contract which include: <ul style="list-style-type: none"> <li>• Medium of promotion (Electronic media, digital media, print)</li> <li>• Cost of promotion (by artist, by contract owner)</li> </ul>	1.7 Assess termination of contract by contract owner or singer.		according to contract requirement. 1.6 Compensation for singer assessed according to contract requirement. 1.7 Termination of contract by the contract owner or singer assessed according to contract requirement. 1.8 Promotional medium in the contract assessed according to contract requirement. 1.9 Terms and conditions of contract assessed according to contract requirement.
2. Manage marketing strategy.	2.1 Advertising requirement which include: <ul style="list-style-type: none"> <li>• Branding</li> <li>• Target audience</li> <li>• Market trend</li> </ul> 2.2 Promotional medium which include: <ul style="list-style-type: none"> <li>• Electronic media</li> </ul>	2.1 Identify advertising requirement. 2.2 Determine promotional medium and method. 2.3 Determine distribution platform. 2.4 Plan marketing strategy 2.5 Carry out marketing	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Systematic in performing marketing strategy.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	2.1 Advertising requirement listed out and explained. 2.2 Promotional medium listed out and explained. 2.3 Distribution platform listed out and explained. 2.4 Marketing requirement analysed according to suitable market demand. 2.5 Marketing strategy planned

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Digital media</li> <li>• Print</li> <li>• Promotion tour</li> <li>• Fan club</li> </ul> 2.3 Distribution platform which include: <ul style="list-style-type: none"> <li>• Digital platform</li> <li>• Music store</li> </ul>	activities.		according to suitable market demand. 2.6 Advertising requirement determined according to branding, target audience and market trend. 2.7 New marketing strategy prepared according to existing marketing feedback.
3. Register Intellectual Properties (IP).	3.1 Introduction to Intellectual Property (IP) which include: <ul style="list-style-type: none"> <li>• Definition</li> <li>• Importance</li> <li>• Purpose</li> <li>• Guidelines</li> <li>• Procedure</li> </ul> 3.2 Role and function of IP agencies under Malaysia Intellectual Property Corporation (MyIPO) which include: <ul style="list-style-type: none"> <li>• Recording Performers Malaysia Berhad (RPM)</li> <li>• Performers and Artistes Rights</li> </ul>	3.1 Identify type of IP. 3.2 Identify type of agencies involve for IP registration. 3.3 Carry out IP registration. 3.4 Attach registration supporting document.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Systematic in preparing supporting document for IP registration.</li> <li>• Aware of IP rules and regulation.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	3.1 Intellectual Property (IP) listed out and explained. 3.2 Role and function of IP agencies under Malaysia Intellectual Property Corporation (MyIPO) listed out and explained. 3.3 Types of IP listed out and explained. 3.4 IP registration procedure described. 3.5 IP right and type of IP identified according to business strategy. 3.6 IP documentations produced in compliance with application requirements. 3.7 IP registered according to registration procedures. 3.8 IP registration number confirmed as given by

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	Malaysia (PRISM) <ul style="list-style-type: none"> <li>• Music Authors Copyright Protection (MACP)</li> <li>• Publishing Performers Malaysia (PPM)</li> </ul> 3.3 Role and function of Music Rights Malaysia (MRM)           3.4 Types of IP which include: <ul style="list-style-type: none"> <li>• Patents</li> <li>• Copyrights</li> <li>• Trademarks</li> <li>• Trade Dress</li> <li>• Trade Secrets</li> </ul> 3.5 IP registration procedure			regulatory body. 3.9 IP validity duration identified based on registration approval.

### Employability Skills

#### Core Abilities

- Please refer NCS- Core Abilities latest edition.

#### Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

References for Learning Material Development

- 1 Steve Moore (2005), *The Truth About the Music Business: A Grassroots Business and Legal Guide* Paperback, California: Artistpro, ISBN 978-1592007639
- 2 Peter M. Thall (2016), *What They'll Never Tell You About the Music Business, Third Edition: The Complete Guide for Musicians, Songwriters, Producers, Managers, Industry Executives, Attorneys, Investors, and Accountants* Paperback, New York City: Watson-Guptill, ISBN 978-1607749745

### 15.6. Vocal Harmony

SECTION	(R) Arts, Entertainment And Recreation
GROUP	(900) Creative, Arts and Entertainment Activities
AREA	Performing Arts
NOSS TITLE	Singing
COMPETENCY UNIT TITLE	Vocal Harmony
LEARNING OUTCOMES	<p>The outcome of this competency unit is to hone their vocal harmony skills for a complete spectrum of singing competence.</p> <p>Upon completion of this competency unit, trainees shall be able to:</p> <ol style="list-style-type: none"> <li>1. Recognise chords in various textures.</li> <li>2. Sing in harmony.</li> <li>3. Balance harmony singing.</li> </ol>
TRAINING PRE-REQUISITE (SPECIFIC)	Completed Singing Voice Development
CU CODE	R900-006-3:2019-E01
	NOSS LEVEL
	Three (3)

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
1. Recognise chords in various textures.	1.1 Chordal qualities which include: <ul style="list-style-type: none"> <li>• Diatonic and chromatic chords in major and minor key</li> <li>• Seventh and extended chords</li> <li>• Inversion of chords</li> </ul> 1.2 Voice leading technique which include:	1.1 Determine various chordal qualities. 1.2 Recognise various chordal qualities. 1.3 Create linear progression of melodic line. 1.4 Interact with one another to create harmonies. 1.5 Recognize various harmonic progressions.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Recognise chords in various textures accurately.</li> <li>• Always interact with one another to create good harmonies.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> </ul>	1.1 Chordal qualities listed out and explained. 1.2 Voice leading technique listed out and explained. 1.3 Harmonic progressions listed out and explained. 1.4 Various chordal qualities are determined. 1.5 Voice leading technique applied. 1.6 Various harmonic progression recognised.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Melodic contour</li> <li>• Intervals – (consonance and dissonance)</li> <li>• Directions – (parallel, contrary, oblique)</li> <li>• Tendency and guide tones</li> <li>• Resolution</li> </ul> 1.3 Harmonic progression which include: <ul style="list-style-type: none"> <li>• Sequences</li> <li>• Circle of fifths</li> <li>• Cadences</li> </ul>		<ul style="list-style-type: none"> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul> <p><u>ENVIRONMENT</u></p> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
2. Sing in harmony.	2.1 Independent part singing which include: <ul style="list-style-type: none"> <li>• Security in individual parts</li> <li>• Understanding of harmonic relationship with other parts</li> </ul> 2.2 Harmonisation technique which include: <ul style="list-style-type: none"> <li>• Understand harmonic function</li> <li>• Consonance and dissonance</li> </ul>	2.1 Sing with consistent and accurate intonation in an ensemble. 2.2 Perform harmony singing. 2.3 Decide the direction of vocal line based on a succession of chords.	<p><u>ATTITUDE</u></p> <ul style="list-style-type: none"> <li>• Accuracy in intonation.</li> <li>• Always interact with one another to create good harmonies.</li> </ul> <p><u>SAFETY</u></p> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> </ul>	2.1 Independent part singing secured. 2.2 Harmonisation technique demonstrated. 2.3 Vocal harmonizing capability demonstrated. 2.4 Independent harmonising ability demonstrated.

WORK ACTIVITIES	RELATED KNOWLEDGE	RELATED SKILLS	ATTITUDE/ SAFETY/ ENVIRONMENT	ASSESSMENT CRITERIA
	<ul style="list-style-type: none"> <li>• Harmonic improvisation by ear</li> </ul> 2.3 Vocal harmonizing which include: <ul style="list-style-type: none"> <li>• Tight harmony</li> <li>• Chordal harmony</li> <li>• Contrapuntal harmony</li> </ul>		<ul style="list-style-type: none"> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	
3. Balance harmony singing.	1.1 Unity in vocal harmony which include: <ul style="list-style-type: none"> <li>• Precision</li> <li>• Listening skill</li> <li>• Teamwork</li> </ul> 1.2 Harmonic balance which include: <ul style="list-style-type: none"> <li>• Identify principal melodic lines</li> <li>• Identify supporting parts</li> <li>• Identify prominent and interesting harmonic lines</li> </ul> 1.3 Blending of voices which include: <ul style="list-style-type: none"> <li>• Tone quality</li> <li>• Vowel blending</li> </ul>	3.1 Display cooperative ensemble learning. 3.2 Complement each other musically. 3.3 Listen to other parts attentively. 3.4 Achieve tonal unity in vocal harmony.	<u>ATTITUDE</u> <ul style="list-style-type: none"> <li>• Adhere to desirable sound level.</li> </ul> <u>SAFETY</u> <ul style="list-style-type: none"> <li>• Apply quiet breath intake during onsets.</li> <li>• Always execute clean release.</li> <li>• Apply proper breath control.</li> <li>• Apply correct posture.</li> <li>• Ensure singing is done with ease.</li> <li>• Alert with the elements of voice abuse.</li> </ul> <u>ENVIRONMENT</u> <ul style="list-style-type: none"> <li>• Not available</li> </ul>	3.1 Unity in vocal harmony defined. 3.2 Unity in vocal harmony achieved. 3.3 Harmonic balance explained. 3.4 Harmonic balance musically expressed. 3.5 Blending of voices defined. 3.6 Blending of voices well controlled.

## Employability Skills

### Core Abilities

- Please refer NCS- Core Abilities latest edition.

### Social Values & Social Skills

- Please refer Handbook on Social Skills and Social Values in Technical Education and Vocational Training.

## References for Learning Material Development

- 1 Nancy Rogers, Robert W. Ottman (2013), Music for Sight Singing (9th Edition), London: Pearson, ISBN 978-0205938339
- 2 Richard Miller (1986), The Structure of Singing: System and Art in Vocal Technique 1st Edition, New York City: Schirmer Books, ISBN 978-0534255350
- 3 Clifton Ware Adventures in Singing (1997), Basics of Vocal Pedagogy 1st Edition, New York City: McGraw-Hill Education, ISBN 978-0070682894
- 4 Susan Mazer (2002), Harmony Singing: Book & CD Paperback, New York City: Alfred Music, ISBN 978-0739028117
- 5 Marcy Marxer, Cathy Fink, Robin Williams, Linda Williams (2001), Learn to Sing Harmony Plastic Comb, New York City: Homespun, ISBN 978-0634044823

## 16. Delivery Mode

The following are the **recommended** training delivery modes:-

KNOWLEDGE	SKILL
<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Group discussion</li> <li>• E-learning, self-paced</li> <li>• E-learning, facilitate</li> <li>• Case study or Problem based learning (PBL)</li> <li>• Self-paced learning, non-electronic</li> <li>• One-on-one tutorial</li> <li>• Shop talk</li> <li>• Seminar</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstration</li> <li>• Simulation</li> <li>• Project</li> <li>• Scenario based training (SBT)</li> <li>• Role play</li> <li>• Coaching</li> <li>• Observation</li> <li>• Mentoring</li> </ul>

Skills training and skills assessment of trainees should be implemented in accordance with TEM requirements and actual situation.

## 17. Tools, Equipment and Materials (TEM)

## SINGING

## LEVEL 3

CU No.	CU CODE	COMPETENCY UNIT TITLE
<b>CU1</b>	R900-006-3:2019-C01	Singing Voice Development
<b>CU2</b>	R900-006-3:2019-C02	Singer's Musicianship Development
<b>CU3</b>	R900-006-3:2019-C03	Singing Interpretive Skill Development
<b>CU4</b>	R900-006-3:2019-C04	Vocal Performance
<b>CU5</b>	R900-006-3:2019-C05	Singer's Administrative Function
<b>E01</b>	R900-006-3:2019-E01	Vocal Harmony

\* Items listed refer to TEM's **minimum requirement** for skills delivery only.

Bil	ITEM*	RATIO (TEM : Trainees or AR = As Required)					
		CU1	CU2	CU3	CU4	CU5	CU6
<b>A. Tools</b>							
1	Pitch pipe/tuner	AR	AR	AR	AR		AR
2	Metronome	1:1	1:1	AR	AR		1:1
3	Notes stand	1:1	1:1	AR	1:1		1:1
4	Manuscript	1:1	1:1	AR	1:1		
5	Music scores	1:1	1:1	1:1	1:1		1:1
6	Stationery	1:1	1:1	1:1	1:1	1:1	1:1
7	Whiteboard	AR	AR	AR	AR	AR	AR
8	Mirror	AR	AR	AR	AR		AR
<b>B. Equipment</b>							
1	Piano	1:25	1:25	1:25	1:25		1:25
2	keyboard	1:25	1:25	1:25	1:25		1:25
3	Computer	1:25	1:25	1:25	1:25		1:25
4	Printer	1:25	1:25	1:25	1:25		1:25

Bil	ITEM*	RATIO (TEM : Trainees or AR = As Required)					
		CU1	CU2	CU3	CU4	CU5	CU6
5	Sound system	1:25	1:25	1:25	1:25		1:25
6	Microphone	1:25	1:25	1:25	1:25		1:25
7	Karaoke Set	1:25	1:25	1:25	1:25		1:25
8	Practise Room (Sound proof)	1:25	1:25	1:25	1:25		1:25
9	Multimedia and Playback Equipment	1:25	1:25	1:25	1:25		1:25
10	Classroom Facilities	AR	AR	AR	AR		AR
<b>C. Materials</b>							
1	Vocal Score	1:1	1:1	1:1	1:1		1:1
2	Minus one	1:1	1:1	1:1	1:1		1:1
3	Sample of contract					1:1	
4	Sample of programme note			1:1	1:1		
5	Sample of script			1:1	1:1		
6	Sample of technical Rider				1:1		
7	Performance CD	1:1	1:1	1:1	1:1		1:1
8	Sample or related software	1:1	1:1	1:1	1:1		1:1

## 18. Competency Weightage

The following table shows the percentage of training priorities based on consensus made by the Standard Development Committee (SDC).

### SINGING

#### LEVEL 3

CU CODE	COMPETENCY UNIT TITLE	COMPETENCY UNIT WEIGHTAGE	WORK ACTIVITIES	WORK ACTIVITIES WEIGHTAGE
R900-006-3:2019-C01	Singing Voice Development	25%	Develop good voice support.	28%
			Produce resonated tone.	28%
			Extend voice range.	24%
			Maintain vocal health.	20%
R900-006-3:2019-C02	Singer's Musicianship Development	17%	Build voice intonation.	36%
			Secure time elements.	30%
			Shape musical phrasing.	34%
R900-006-3:2019-C03	Singing Interpretive Skill Development	25%	Identify textual meaning	32%
			Articulate song text	32%
			Interpret song expressively	36%
R900-006-3:2019-C04	Vocal Performance	25%	Plan stage performance	24%
			Carry out warm up	20%
			Carry out sound check	28%
			Perform singing	28%
R900-006-3:2019-C05	Singer's Administrative Function	8%	Manage contract	38%
			Manage marketing strategy	38%
			Register Intellectual Properties (IP)	24%
TOTAL PERCENTAGE (CORE COMPETENCY)		100%		

R900-006-3:2019-E01	Vocal Harmony	25%	Recognise chords in various textures	20%
			Sing in harmony	50%
			Balance harmony singing	30%
TOTAL PERCENTAGE (ELECTIVE COMPETENCY)		25%		
CORE ABILITY		160		

### Sample Calculation for Summary of Training Hours

The following table shows the nominal training hours based on recommendations made by the Standard Development Committee (SDC). For purpose of Malaysian Skills Certification through accredited centre training, the program duration is subject to Malaysian Skills Certification System.

#### SINGING

#### LEVEL 3

CU CODE	COMPETENCY UNIT TITLE	WORK ACTIVITY	WORK ACTIVITY TRAINING DURATION (HOURS)		TRAINING DURATION (HOURS)	SKILLS CREDIT
			KNOWLEDGE	SKILLS		
R900-006-3:2019-C01	Singing Voice Development	Develop good voice support.	47	110	560	56
		Produce resonated tone.	47	110		
		Extend voice range.	40	94		
		Maintain vocal health.	34	78		
R900-006-3:2019-C02	Singer's Musicianship Development	Build voice intonation.	38	88	360	36
		Secure time elements.	32	76		
		Shape musical phrasing.	38	88		

R900-006-3:2019-C03	Singing Interpretive Skill Development	Identify textual meaning	55	128	570	57
		Articulate song text	55	128		
		Interpret song expressively	60	144		
R900-006-3:2019-C04	Vocal Performance	Plan stage performance	40	96	570	57
		Carry out warm up	34	80		
		Carry out sound check	48	112		
		Perform singing	48	112		
R900-006-3:2019-C05	Singer's Administrative Function	Manage contract	21	48	180	18
		Manage marketing strategy	21	48		
		Register Intellectual Properties (IP)	12	30		
TOTAL HOURS (CORE COMPETENCY)			672	1568	2240	224

R900-006-3:2019-E01	Vocal Harmony	Recognise chords in various textures	25	59	300	30
		Sing in harmony	36	84		
		Balance harmony singing	29	67		
TOTAL HOURS (ELECTIVE COMPETENCY)			90	210	300	30
TOTAL HOURS OF COMPETENCY UNIT					2540	
CORE ABILITY					160	

The sample calculations performed are based on table in section 18 for delivery of level 3 training program at 2540 hours excluding delivery of core abilities.