

**MISSISSIPPI STATE UNIVERSITY
COLLEGE OF EDUCATION**

**DEPARTMENT of MUSIC
COURSE SYLLABUS**

Course Prefix and Number: MU 1141 01

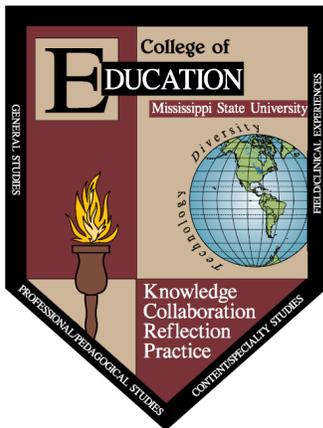
Course Title: Voice Seminar: Vocal Pedagogy

Credit hours: One (1) credit

Type of Course: Lecture/workshop/forum

Catalog Description: One hour seminar. Acquiring the skills to pronounce and sing vocal text correctly in various languages by the use of the International Phonetic Alphabet (IPA). Music education majors only.

College of Education Conceptual Framework:



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.
2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.
4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus

that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

Course Description:

Voice Seminar: Vocal Pedagogy is designed for music education majors with an applied emphasis in voice. It gives a comprehensive overview of the anatomy/physiology of the human voice, the acoustic properties that govern resonance, and vocal health. It also contains a practicum as students teach voice lessons, receive feedback, and then apply that feedback in subsequent lessons.

Course Objectives:

In accordance with the objectives of InTASC and CFPO, the following objectives are met in this class:

1. Examine vocal anatomy and physiology as they pertain to respiration, phonation, resonance, articulation, and lifespan vocal development (InTASC #4: Content Knowledge; CFPO #3, 4, & 5)
2. Survey the acoustic properties of sound as they relate to voice production and perception (CFPOs #3, 7, & 8)
3. Consider pedagogical strategies for working with voices of various age levels, abilities, and prior learning experiences, including diagnosing inefficient vocal phenomena and implementing learning experiences to modify them (InTASC #9: Reflection and Continuous Growth; CFPO #1, 2, 4, 5, 6, 8, 9, 10)
4. Look at the role of the voice teacher and choir director in fostering vocal health and voice care, so they may know when to refer students to a voice center or otolaryngologist (and, when invited, to serve as a contributing member of a voice therapy team) (InTASC #10: Collaboration; CFPO #4, 12)
5. Explore the use of spectrogram software in teaching singing. (CFPO #3, 4, 7)

N.B. The work of this course is predicated upon the following value assumptions: (a) “scientific” and “artistic” approaches to voice pedagogy are mutually informative; and (b) factual knowledge of human voice phenomena ultimately benefits our students, enabling us as professionals to abide by that most basic of ethical principles: “First, do no harm.”

Topics:

1. Anatomy/Physiology 5 hrs.
2. Acoustics 5 hrs.

3. Vocal Health 5 hrs.

Texts:

McKinney, J.C. (2005). *The diagnosis and correction of vocal faults*. Rev. ed. Nashville: Genovox Publishing. ISBN 1577664035 (required)

Rundus, K. (2009). *Cantabile: A manual about beautiful singing for singers, teachers of singing and choral conductors*. Pavane Publishing. ISBN 978-1-934596-03-6 (required)

Boytim, J. F. (2002). *The private voice studio handbook*. Hal Leonard Publishing Co. ISBN 10: 0634047388 (recommended)

Miller, R. (2004). *Solutions for singers: Tools for performers and teachers*. New York: Oxford University Press. ISBN 978-0-19-516005-5 (recommended)

Methods of Instruction:

Instruction will be conducted through (a) lecture with PowerPoint graphics and internet examples; through (b) workshop with interactive activities, including the use of the software *VoceVista* to analyze voices and a practicum of class participants teaching /evaluating others; and through (c) forum with class groups working with the professor to discuss and analyze voice sounds and vocal production.

Suggested Student Activities:

Observe applied and private instruction voice teachers while they teach individual lessons, taking notes and preparing analyses of their collaborative work. Extra credit will be given to any class participants who take advantage of this option. Please consult the professor before beginning, and get the permission of the observed teacher and his/her students before attending lessons. (Course Objective #1, #3, and #4)

Attend outside lectures/programs on topics related to vocal anatomy, vocal health, acoustics, and one-on-one teaching. Extra credit may be obtained through this option by writing a short review of the event and including any program that may be distributed. (Course Objective #3 and #4)

Write evaluations of at least 3 singers at a Wednesday@2 recital (can be from more than one recital). Identify the piece sung by each as part of the evaluation. Do not identify the singer, except as a voice type (soprano, alto, tenor, baritone, bass). State what you perceive as their strengths, and comment on areas that need adjustment including how you would work with them for improvement. (Extra credit option.) (Course Objective #3 and W4)

MSU Honor Code:

"As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."

For additional information please visit: <http://www.honorcode.msstate.edu>.

Technology:

Technology will be used in this course. Students will need to have access to equipment to video 3 voice lessons throughout the semester. Your phones, Flip cameras (or something similar), and video-recorders are all possible tools for filming. If you are sharing equipment, please respect your classmates by completing the recording of your lessons in a timely way, and then getting the equipment to the next person who needs it.

There are free downloads on the Internet for converting these videos into a movie. It is not easy to use the first time you try! Please enlist the help of your friends and fellow classmates. **DO NOT WAIT TO CREATE THIS MOVIE UNTIL THE LAST MINUTE.**

YouTube usage is part of one of the assignments.

Diversity:

Diversity will be addressed in this course in the understanding that every person possesses his/her own unique vocal instrument. Voice teachers learn to teach an internal instrument consisting of very similar anatomy, but housed in different sizes, shapes, personalities, backgrounds, and musical exposure. There is no more diverse teacher than a voice teacher in terms of approaches, exercises, listening skills, and knowledge of repertoire for so many varied voices.

Disability:

Mississippi State University is committed to providing equal educational opportunities to all students and assisting students in making their college experiences successful and positive. MSU complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact Student Support Services (325-3335) for the coordination of services. For more information, please see <http://www.msstate.edu/dept/ss/disabilities/>.

Specifically, in this course, students with disabilities who are unable to travel to a student's locale will be assisted by the professor in locating a student to teach and a convenient location in which to teach.

Field Component:

The field component for this course involves teaching other students voice lessons outside of class. These lessons may need to be conducted off-campus, at the convenience of both the class participant and the singer being taught. They are critical to learning the application of the three major concepts of this course: vocal anatomy/physiology, acoustics, and vocal health. Each teacher is expected to be a novice, and there will be more and less successful efforts. Evaluation in class by the professor and peers will encourage the new teacher to move forward in the next lesson with increased confidence.

Evaluation of Student Progress Assignments:

1. Find a person to teach who has not had recent voice lessons, or has never had voice lessons. They can be any age from a changing, adolescent voice through an aging voice. If your student is under the age of 18, you will have to have written permission from the parent and the singer to proceed. See the professor to obtain a permission form. Teach 3 lessons (1/2 hour each, one per week) to the *same* student. Video each lesson, keeping the whole recorded lesson. Bring a clip of each lesson to class (no more than 5 minutes) to share for evaluation/suggestions. The clip will be shown between lessons so that you will have a chance to implement suggestions in the subsequent lesson. You will need to have a format and/or equipment to show the class your video on the large screen in class. Talk with me about how to do this before your first video is due. These videos are worth 300 points collectively (100 each).
2. You will prepare a final video of these lessons, editing them to show particularly effective techniques you used. This video (iMovie, or any other format you choose that works!) will be turned in one week before the end of the semester, in case you need to redo any of it. It will serve as your final project. (300 points)
3. Go on YouTube and find 2 singers who are singing the same art song or aria. Try to find one who is mostly successful in your eyes, and one who is in substantial need of technical help. Write 1-2 pages on *each* singer, identifying strengths and weaknesses in both. Include specific suggestions of how you would assist each singer (both would likely benefit from your help!). Specific, notated vocal exercises you would use must be a part of your paper. Be sure to include the links to the YouTube videos you chose. (100 points)
4. Readings due each Monday from *Cantabile* (Rundus) and *The Diagnosis and Correction of Vocal Faults* (McKinney). 10 of these throughout the semester, (100 points)

Assessments:

1. Tests. There will be 3 tests: Anatomy/Physiology, Acoustics, and Vocal Health. In each test, there will be crossover material from each of the three major areas; however, the primary emphasis of each test will be as listed. The format of each test is *primarily* multiple choice, labeling, fill-in-the-blank, short answer. (100 points each, 300 collectively)

2. Attendance and participation in class (100 points)
3. Grades received on each of the 4 major assignments (see above)
4. Emailed comments on the readings, due each Monday by noon. (see above)
5. There is no final exam in this course. There is a final project (see #2 under Assignments above).

Grading Scale: 1200 total points

<u>Pts.</u>	<u>Grade</u>
1100 – 1200 =	A
950 – 1099 =	B
800 – 949 =	C
700 – 799 =	D
Below 700 =	F

Bibliography:

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Benninger, M.S. & Murray, T. (2006). *The performer's voice*. San Diego, CA: Plural Publishing.

Chapman, J.L. (2006). *Singing and teaching singing: A holistic approach to classical voice*. San Diego: Plural Publishing.

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Monahan, B. (1978). *The art of singing: A compendium of thoughts on singing published between 1777 and 1927*. Metuchen, NJ: Scarecrow Press.

Nair, G. (1999). *Voice-tradition and technology: A state of the art studio*. San Diego, CA: Singular Publishing Group. Includes CD of rudimentary *VoceVista* software.

Potter, J. (Ed.) (2000). *The Cambridge companion to singing*. Cambridge, UK: Cambridge University Press.

Sataloff, R. T. (2006). *Vocal health and pedagogy (Vol I): Science and assessment*. 2nd ed. San Diego: Plural Publishing.

Sataloff, R. T. (2006). *Vocal health and pedagogy (Vol II): Advanced assessment and treatment*. 2nd ed. San Diego: Plural Publishing.

Sataloff, R.T. (2005). *Voice science*. San Diego: Plural Publishing.

Stark, J. (2003). *Bel canto: A history of vocal pedagogy*. Toronto: University of Toronto Press.

Sundberg, J. (1987). *The science of the singing voice*. DeKalb, IL: Northern Illinois University Press.

Thurman, L & Welch, G. (Eds). (2000). *Bodymind and voice: Foundations of voice education*. (3 volumes). Denver, CO: National Center for Voice & Speech. ISBN 0-87414-123-0

Titze, I.R. (2000). *Principles of voice production*. Iowa City, IA: National Center for Voice & Speech.