

Vocal Pedagogy & Techniques MUSI 4362

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“It is the definition of a beast that he does what he does not understand.”
Guido D’Arezzo on singers (ca. 1030)

Course Description: Introduction to the teaching of voice, in both the private and group settings. Students will survey different schools of approach and study of the physiology of singing.

Prerequisites: junior standing. Credit hours: 3.

In this class we will study issues related to the singing voice and its processes, including respiration, phonation, resonance, and registration. We will also study vocal health, vocal hygiene, and voice disorders that arise from misuse or abuse of the voice.

Textbooks: One book is REQUIRED for purchase for this course. Please do not plan to borrow it from a library or from another student.

REQUIRED: *Your Voice: an Inside View*; second edition by Scott McCoy, DMA with Lucinda Halstead, MD; (ISBN:978-0-9755307-8-8) Inside View Press

Course Outcomes: The objective of this class is:

- for each student to gain awareness of the written treatises and teachings on both historical and contemporary vocal pedagogy
- to become conversant with the standard interdisciplinary terminology used in the voice profession
- to gain a working knowledge of basic vocal anatomy and physiology
- to explore typical approaches and techniques for the teaching of singing
- to be familiar with vocalizes for all voice types
- to survey the vocal literature appropriate for beginning voice students

Course Requirements: Activities and assignments for the semester are listed below.

Presentation (15%)— a 10-minute presentation on some aspect of vocal pedagogy based on articles from **peer reviewed** periodicals such as the *Journal of Singing*, *Journal of Voice*, or *Choral Journal*, or from any of the recommended supplemental books listed in the class bibliography. These should be about, but not limited to, respiration, phonation, resonance, registration, lifespan topics, or a voice type different from yours. You must provide a handout to the class which includes information from your presentation and a bibliography containing at least three entries of sources used to research your topic. Follow any style sheet you like but be consistent (APA, MLA, Turabian, etc.).

Teacher Observations (15%)—you must observe the teaching of *two* voice professors at Sam Houston—your own teacher and one additional teacher. Please select one student that is of the opposite gender and you must attend a minimum of *two* lessons of that *same* student, preferably consecutively. Complete and turn in the observation form in the syllabus, and the comments must be written *only* in **positive** terms. In addition, you must attend one studio class of a teacher different than those of whom you observed in lessons, and then write a report on your observations (how the studio was run, repertoire performed, what you learned from observing, etc.). Arrangements to observe a lesson **MUST** be made more than 24 hours in advance. Do not show up at a lesson unannounced and expect to observe. **All observations are due by Friday, March 8 at 5:00 pm. Late submissions will not be accepted. Completed assignments will include four (4) lessons observations and one studio class observation.**

Tests and Quizzes (25%)—there will be tests and quizzes on the various topics throughout the semester. These will not be made up unless the absence has been approved PROIR to the exam.

Homework Assignments (15%)—there will be homework assignments throughout the semester, including article reviews. **All assignments are due at the beginning of class. Late assignments will not be accepted unless it is an emergency. If you will not be in class, you must arrange to turn in the assignment before the class begins. All article reviews must be submitted as a Word document or PDF and turned in through Blackboard.**

Teaching (20%)—find a willing pupil (over 18 years old) with little to no previous experience singing, preferably an instrumental major. You will give the pupil a minimum of six (6) 30 minute lessons, ideally with lessons once per week. You must record the lesson and complete a teaching journal. The teaching journal must include the date of the lesson, exercises worked, and repertoire sung (if any). This journal should be kept in two parts, with the first part due after teaching the first three lessons. The second part will be due at the end of the semester.

Two of the lessons must be video recorded (a phone is good enough)—for the first video you will sign up for a time to meet in my office and we will watch the lesson together for individual feedback, and the second will be watched in class for feedback from your colleagues. Make sure your pupil is aware and consents to the class watching their lesson.

Class Participation (10%)—coming to class on time and participating in our seminar-style discussions will count towards your final grade.

Policies on Attendance: Class attendance is both essential and mandatory. In order to learn the anatomical construction and the basic tenets of singing and vocal instruction, you must be present in class. Absences will inevitably affect your homework and exam grades. University policy allows 3 absences. After these 3 absences (whether excused or unexcused) have accrued, your final grade will be dropped 5%. School-related absences, such as NATS and ensemble tours will not affect your attendance grade.

It is also important that you show up to class ON TIME. After three tardy arrivals, your final grade will be lowered two points every time you are late to class. If you have any type of class conflict, please let me know as soon as possible. Throughout the semester, exams will be given. Make-up exams will only be given in case of emergencies. Otherwise, if you miss an exam, no make-up will be allowed. The course outline in this syllabus provides the dates for these exams. Carefully review them and be aware of when they are occurring (see Course Timeline at the end of the syllabus).

OTHER NECESSARY INFORMATION:

Students with disabilities policy: It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired. SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see: <http://www.shsu.edu/dept/academic-affairs/documents/aps/students/811006.pdf>

Student Absences on Religious Holy Days Policy: Section 51.911 (b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of religious holyday, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001: Provides the procedures to be followed by the student and instructor for religious holidays. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day (s) shall resent to each instructor involved a written statement concerning the religious holy day (s). This request must be made in the first fifteen days of the semester or the first seven days of a summer session in which the absences (s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examination are to be completed.

Academic Honesty: The University expects students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experience both in and out of the classroom. Accusations of academic dishonesty, proceedings and subsequent disciplinary actions are addressed in The Texas State University System, Board of Regents policy on Academic Honesty, Chapter VI, Subsection 5.3, “Academic Honesty” and in the University’s Academic Policy Statement 810213, “Procedures in Cases of Academic Dishonesty.”

Proper Classroom Demeanor/Rules of Conduct: According to university policy and §5 of the Student Handbook, students are expected to assist in maintaining a classroom environment that is conducive to learning. "Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

Course Outline (subject to change)

1/18	Intro: Critical Listening
1/23	Chapter 7: Respiration
1/26	Chapter 7: Respiration
1/30	No Class
2/1	No Class
2/6	Test: Respiration; Begin Chapter 8: Phonation
2/8	Chapter 8: Phonation
2/13	Chapter 8: Phonation/developmental repertoire
2/15	TBA (TMEA); ARTICLE 1 REVIEW DUE BY 5:00 PM
2/20	Test: Phonation; Begin Chapter 2: Sound
2/22	Chapter 2: Sound Begin scheduling your private students
2/27	Test: Sound; Begin Chapter 3: Resonance
3/1	Chapter 3: Resonance
3/6	Chapter 3: Resonance/Motor learning/declarative vs procedural knowledge
3/8	Test: Resonance ARTICLE 2 REVIEW DUE BY 5:00 PM
**3/9	ALL TEACHER/STUDIO OBSERVATIONS ARE DUE BY 5:00 PM
3/20	Presentations

3/22	Finish Presentations; Begin Chapter 4: Formants
3/27	Chapter 4: Formants
3/29	Chapter 4: Formants
4/3	Analysis/Voce Vista
4/5	Test: Formants
**4/6	PART 1 OF TEACHING JOURNAL DUE BY 5:00 PM
4/10	Watching student demos
4/12	Watching student demos
4/17	Watching student demos/Vocal hygiene
4/19	Chapter 5: Analysis/ Voce Vista
4/24	Chapter 10: Registration ARTICLE 3 REVIEW DUE BY 5:00 PM
4/26	Chapter 10: Registration
5/1	Chapter 11: Articulation
5/3	Chapter 11: Articulation ARTICLE 4 REVIEW DUE BY 5:00
**5/4	PART 2 OF TEACHING JOURNAL DUE BY 5:00 PM

FINAL EXAM: Wednesday May 9, 7:30-9:30 pm (We may discuss an alternate time.)

Teacher Observation Forms

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Teacher Observed

Your name

Level of student observed: **Freshmen** **Sophomore** **Junior** **Senior**
Major of student observed: **Perf.** **Mus. Ed.** **Music Therapy**
Gender: **Male** **Female**

1. Greeting (How does the teacher begin the lesson?)

2. Warm-ups and Technical Exercises (Describe the type/style of warm-up exercises and/or technical exercises used and describe its purpose.)

3. Instructional Style (Describe the teacher's approach: calm, intense, friendly, relaxed, etc.)

4. Repertoire Studied (Describe repertoire: did the warm-up/technical exercises reinforce the repertoire, or vice versa? Was there a technical approach to repertoire, a coaching approach, or a balance of the two?)

5. Student Response (Did the student understand the teaching objective? Did s/he achieve what was requested requested? Was the student open and responsive to the instruction?)

6. Overall Impression (Expressed positively, what did you learn that will effectively inform your own teaching?)

MUS 4181 Bibliography

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