

## **MUVO 9101/9201 – Private Voice for DMA Students**

New Orleans Baptist Theological Seminary

Division of Church Music Ministries

Jamie Killion

Associate Professor of Voice & Conducting

504-282-4455, ext. 3218; email: jkillion@nobts.edu

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### **NOBTS MISSION STATEMENT**

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

### **INSTITUTIONAL CORE VALUE EMPHASIS**

2015-2016 Academic Year Emphasis: Mission Focus

We are not here merely to get an education or to give one. We are here to change the world by fulfilling the Great Commission and the Great Commandments through the local church and its ministries.

### **CHURCH MUSIC MINISTRIES DIVISION MISSION STATEMENT**

Developing excellence in Kingdom-minded worship leaders.

### **PURPOSE OF THE COURSE**

The purpose of this course is to provide quality theological education for students in the discipline of church music ministries. The core value focus will be characteristic excellence. The course will specifically address the competencies of vocal development, freedom, and use and will enable the student to address the vocal issues in their instruments thereby increasing their effectiveness as worship leaders.

### **COURSE DESCRIPTION**

This course is designed to continue the development of the advanced voice student's instrument through the use of various prescribed vocal techniques and appropriate literature and in turn enabling him/her to better serve the local church by supplying proper tools that he/she can use to communicate effectively with his/her voice students and church choir members.

### **COURSE RESOURCES**

1. Vocal collections and solo songs available in the Martin Music Library, or IMSLP.
2. Vocal literature to be purchased based on professor's assignments.
3. DMA voice students are expected to explore new composers and new literature and genres that both stretch, what has been the singer's palate, and fall in the realm of their interests.

### **Course Methodology & Requirements**

1. The DMA voice student will practice assigned literature enthusiastically.
2. The student will record each lesson and repeat each detail of the voice lesson in daily practice.

3. The student will be evaluated on a weekly basis as outlined under the Course Grading Procedures later delineated in this syllabus. 1 ½ hours of practice for 5 days each week is expected.
4. The student will perform in the studio recital and in recital lab. Selections in these venues MUST be from memory.
5. The student will perform literature as assigned by the professor in the Studio Recital to be held at the end of the Semester. This will be an evening performance and the date will be announced at the beginning of the term.
6. The student will perform a Mid-Term and Final Voice Jury as their Mid-Term and Final.
7. The student will fulfill their obligations in the signed Contract Studio Agreement.
8. The student will be required to do a song study for each piece they are assigned.
9. The student will place the word for word translations below foreign language texts on the music score, and the IPA symbols above the text for each foreign language song.
10. The student will be prepared to recite from memory the song poetry in English, and in the foreign language.
11. DMA voice students are expected to perform in English, Italian, German, & French. Other languages are encouraged as well.
12. Students must log details of each practice session and present it for a grade for each lesson.

### **DMA Voice Students**

1. Prerequisites: audition, language proficiency, voice proficiency, voice master's recital, completion of all deficiencies.
2. DMA voice students are expected to have 8 songs memorized by the end of the semester.
3. DMA voice students will display facility in singing English, Italian, German, and French.
4. DMA voice students will pursue a diverse repertoire.
5. DMA voice students will show in their technique: facility and strength through entire vocal range, vocal agility, and mature vocal core with consistent healthy vibrato and loveliness of tone.
6. DMA voice students will display clear and precise emotional expression directly related to the text, meaningful physical movement and expression.

### **Absences, Cancellations, and Make Up Lessons**

1. DMA voice students will give the highest priority to their voice lesson time and the preparation for their lesson.
2. Make up lessons must be agreed upon by the teacher and student and will be given only in case of extreme emergency or death.
3. If the professor misses a lesson due to professional reasons, illness or emergency, the lesson will be made up at the teacher's discretion.
4. If a lesson is missed because of a declared campus emergency (i.e. hurricane or heat wave) the lesson will be made up at the professor's discretion.

## **Course Grading Procedures**

Weekly Lessons (Studio): 30%

Studio Grade determined as follows:

Attendance: 25 pts. maximum

Technical Progress (since last lesson): 25 pts. maximum

Literature Progress (since last lesson): 25 pts. maximum

Memorization (since last lesson): 25 pts. maximum

Total Points: 100 pts. maximum

Mid-Term Jury Performance: 20%

Final Jury Performance: 30%

Recital Lab and Studio Recital Presentations: 20%

## **Bibliography**

Brown, William Earl, Ed. *Vocal Wisdom: Maxims of Giovanni Battista Lamperti*. New York: Taplinger Publishing, 1957.

Caruso, Enrico and Luisa Tetrazzini. *Caruso and Tetrazzini on the Art of Singing*. New York: Dover Publications, 1975.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults*. Nashville, TN: Broadman Press, 1982.

Trimble, Michael. *Fundamentals of Great Vocal Technique: The Teachings of Michael Trimble*. Delaware, Ohio: Inside View Press, 2013.

Ware, Clifton. *Cantabile: Basics of Vocal Pedagogy: The Foundations and process of Singing*. Boston, Massachusetts: McGraw-Hill, 1998.