

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY

Division of Church Music Ministries

MUVO 5210– Master’s Level Voice

SYLLABUS - Spring 2016

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MEETING TIMES: TBA

CLASS LOCATION: Sellers Music Building, Room 228

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.

STUDENT LEARNING OUTCOMES

1. The student will grow in musicianship and in music reading skills.
2. The student will develop a vocal technique that promotes loveliness of tone; is free from tension in the throat; and is fully supported by the breath.
3. The student will be exposed to a variety of vocal literature and will gain an awareness of the distinctive compositional attributes of composers from baroque, classical, romantic, and modern eras, as well as appropriate performance practices for each era.

4. The student will learn a process for memorization.
5. The student will develop skills needed for solo public performance.
6. The student will develop skills in diction that result in a clear pronunciation of sung text that includes pure vowel shapes and a clear articulation of consonants.
7. The student will gain a command for singing in English and in foreign languages.
8. The student will build repertoire that will make up the vocal material for a master's recital.
9. These learning outcomes will be assessed through weekly recorded evaluation by the professor, through the demonstration of progress in these areas by the student during the jury at the end of each semester, and ultimately at the vocal hearing and the performance of the student's recital at the conclusion of their master's work.

COURSE TEACHING METHODOLOGY AND REQUIREMENTS

1. Prerequisites: audition, language proficiency, voice proficiency, ½ hour undergraduate recital, completion of all deficiencies.
2. The student will practice assigned literature, log details of each practice session and present it for a grade for each lesson.
3. The student will record each lesson and repeat each detail of the voice lesson daily. The student will be evaluated on a weekly basis as outlined under the Course Grading Procedures later delineated in this syllabus.
4. The student will perform in recital lab throughout the semester and in the studio recital. Selections in these venues **MUST** be from memory. One hour of practice for 5 days each week is expected.
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. The student will attend all evening vocal performances, unless prohibited by a class or other extreme exigent circumstances.
12. Students will sing literature in English, Italian, German, & French.
13. For ½ hour lessons the student must memorize 4 songs by the end of the semester. Students taking a one hour lesson, will memorize 6 songs.

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.

CLASS ATTENDANCE POLICY

This is a performance based course. Consistency in attendance is crucial to the success of the vocal student.

1. For every two absences the student's final grade will be automatically lowered by one letter grade. (2 absences - one letter grade; 4 absences - two letter grades, etc.)
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. There will be no allowance for a missed make up lesson.
4. If the professor misses a lesson due to professional reasons, illness or emergency, the lesson will be made up at the teacher's discretion.
5. 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 Presentations: 10%

Studio Recital Performance: 10%

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.