

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY

Division of Church Music Ministries

MUVO 6201 VOCAL PEDAGOGY

SYLLABUS - Spring 2016

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MEETING TIMES: Tuesdays, 1:00-2:50 pm

CLASS LOCATION: Sellers Music Building, Room 121

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.

DIVISION OF CHURCH MUSIC MISSION STATEMENT

Developing excellence in Kingdom-minded worship leaders.

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.

- This course is particularly focused on the following core values: servant leadership and characteristic excellence.

COURSE COMPETENCIES

This course is particularly focused on the following curriculum competencies:

- Servant Leadership: To serve churches effectively through team ministry.
- Spiritual and Character Formation: To provide moral leadership by modeling and mentoring Christian character and devotion.
- Worship Leadership: To facilitate worship effectively.

COURSE PURPOSE

The purpose of this course is to equip masters students to understand the anatomy and function of the human voice and to develop vocalists under their care toward a healthy, lovely, vibrant, free, and fully supported singing technique.

COURSE DESCRIPTION

This course is designed to educate and equip the student to serve the local church by increasing their knowledge of the vocal instrument and various developmental applications which can be used both in private and corporate settings to improve the overall quality of a church's vocal music ministry.

STUDENT LEARNING OUTCOMES

- 1) Through this course the student will come to possess a thorough knowledge of physiology and the function of each aspect of the vocal instrument
- 2) The student will, through study, personal and classroom experiences, and teaching experiences explore the processes of vocalization.
 - a. Managing the breath: Respiration
 - b. Producing vocal tone: Phonation
 - c. Connecting vocal levels: Registration
 - d. Optimizing tone quality: Resonation
 - e. Voicing vowels and consonants: Articulation
 - f. Unifying the vocal process: Coordination
- 3) The student will develop an understanding of a healthy use, pathology, and care of the voice.
- 4) The student will explore various schools of vocal teaching techniques and their application in the vocal studio as well as in small ensemble and choir settings.
- 5) The student will demonstrate a working knowledge of the function of the voice, how to demonstrate and instruct others in proper vocal technique through assigned voice teaching experiences, various assessments, and by creating a paper on a topic related to vocal pedagogy.

COURSE TEACHING METHODS

- 1) The student will develop their own philosophy of teaching voice through textbook reading assignments; classroom lectures, discussions, and singing experiences; video presentations; article summaries; vocal performance assessments, and writing, voice teaching assignments, and through research and writing.
- 2) A mid-term and final exam will be given covering lecture and other presented material.

COURSE MATERIALS

Basics of Vocal Pedagogy: The Foundations and Process of Singing, Clifton Ware
The Choral Experience: Literature, Materials, and Methods, Ray Robinson
The Singing Book, Meribeth Dayme

ASSIGNMENTS / PROJECTS

- Students will observe and take notes during the rehearsals of one High School and one University choral ensemble, assessing the voice pedagogy of each conductor.
- Students will interview 3 separate categories of professionals who work with singers (voice teacher, high school or university choir director, music minister) and include written reports in the student's notebook. A guide for these interviews will be supplied.
- Students will research and assimilate information on specific vocal topic(s) and compose a final paper of at least 12 pages. Format according to the Kate L. Turabian *Manual for Writers*, 8th edition.
- During the semester students will give weekly lessons to a novice singer of their choosing. The student will maintain notes of the details of the lesson and the progress of the student.
- Students will keep a notebook of class notes, observations, research on assigned topics,

exercises, voice student experience and progress reports, and the “final paper” that will be turned in on or before the final class session. Please give attention to content, organization, and presentation.

ATTENDANCE POLICY

Students are expected to be prompt. Students are expected to attend all scheduled classes (100% attendance). If you must miss a class due to illness or emergency, please contact the instructor directly with as much advance notice as possible. Students who miss a class session for a valid reason such as illness or emergency may receive an excused absence. Unexcused absences will adversely affect the final grade.

COURSE GRADING PROCEDURES

Class Participation & Assignments - 25%
Student Teaching – 10%
Mid-Term Test – 15%
Final Test – 25%
Notebook & double-spaced, 10 page paper – 25%

EVALUATION

- A final average of 90% to 100% - A
- A final average of 80% to 89% - B
- A final average of 70% to 79% - C
- A final average of 60% to 69% - D
- A final average below 60% - F

BIBLIOGRAPHY

Alderson, Richard. *Complete Handbook of Voice Training*. West Nyack, NY: Parker Publishing Company, 1979.

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

Dayme, Meribeth, and Cynthia Vaughn. *The Singing Book*, 3rd ed. New York: Norton, 2014.

Doscher, Barbara. *The Functional Unity of the Singing Voice*. Metuchen, NJ: Scarecrow Press, 1994.

Henderson, Larra Browning. *How to Train Singers*. West Nyack, New York: Parker Publishing, 1979.

Hines, Jerome. *Great Singers on Great Singing*. New York: Limelight Editions, 1982.

Lamperti, Giovanni Battista. *Vocal Wisdom*. Transcribed by William Earl Brown. New York: Taplinger Publishing, 1957.

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McKinney, James. *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*. Nashville, TN: Broadman Press, 1994.

Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*. New York: Oxford University Press, 2004.

Miller, Richard. *The Art of Singing*. New York: Oxford University Press, 1996.

Peckham, Anne. *The Contemporary Singer: Elements of Vocal Technique*. Boston, MA: Berklee Press, 2000.

Robinson, Ray, and Allen Winold. *The Choral Experience: Literature, Materials, and Methods*. New York: HarperCollins, 1976.

Stohrer, Sharon. *The Singer's Companion*. New York: Routledge, 2006.

Sundberg, Johann. *The Science of the Singing Voice*. DeKalb, IL: Northern Illinois University Press, 1989.

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

Vennard, William. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, 1967.

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

COURSE CALENDAR

[Study assigned reading and prepare for discussions prior to each class session]

Week 1, January 19 – Aesthetics in Singing, Beautiful Tone

Ware, Chapters 1,2,3

[Select a beginning voice student and begin 30 minute per week lessons. Record and take notes each week on lesson details and student's progress.]

Week 2, January 26 – How the Voice Works, Creation of Vocal Sound

Ware, Chapter 4 / Robinson pp. 53-57

Week 3, February 2 – Managing the Breath, Different Approaches to Breathing

Ware, Chapter 5, pp. bottom of 73-86 / Robinson pp. 58-63; 83-94 / Dayme Chapter 8

[Select a topic for your 20 page paper. Begin research and develop a bibliography.]

Week 4, February 9 – (Mardi Gras, no classes)

Week 5, February 16 – Breathing Exercises, Biomechanical Process

Ware, Chapter 5 / Breathmaster Article, Michael Trimble. Journal of Synagogue Music.
Fall 2010 Volume 38, pp. 188-210

Week 6, February 23 – Producing Vocal Tone, Vocal Process

Ware, Chapter 6, pp. 92-105 / Robinson pp. 63-65 / Dayme pp. 272-276
Students create model of the larynx

Week 7, March 1 – Initiating Vocal Tone, Perfecting Vocal Tone with Scales & Exercises

Ware, Chapter 6, pp. 105-111 / Dayme pp. 276-279

Week 8, March 8 – Resonance, Acoustics, The Vocal Ideal

Ware, Chapter 8 / Robinson pp. 95-100 / Dayme Chapter 10

[Hand in Sentence outline for your paper]

March 15 – (Spring Break, no classes)

Week 9, March 22 – Vocal Registers, Registers and Intensity Control, Exercises

Ware, Chapter 7 / Robinson pp. 65-67; 101-104

Week 10, March 29 – Articulation, Diction Singing verses Vowel Quality

Ware, Chapter 9 / Robinson pp. 114-151 / Dayme Chapter 11

[Hand in the 1st draft of your paper.]

Week 11, April 5 – Unifying the Vocal Process, Classifying Voices

Ware, Chapter 10 / Robinson pp. 73-79

Week 12, April 12 – Care of the Voice, Disorders, Vibrato, Tremolo, Wobble

Ware, Chapter 11 / Dayme, Chapter 12

Week 13, April 19 – Teaching Singing, Comparison Chart, Problems in Choral Singing

Ware, Chapter 13 / Robinson pp. 104-112

Week 14, April 26 – Vocal Performance

Ware Chapter 12

Week 15, May 3 – Review

[Notebooks due with final draft of your 12 page paper.]

Finals Week – April 28 Final Exam