



**MUVO5111 Private Voice Non-Majors**  
**New Orleans Baptist Theological Seminary**  
**Division of Church Music Ministries**  
**Spring 2020**

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### **Mission Statement**

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

### **Core Value Focus**

The seminary has five core values.

1. **Doctrinal Integrity:** Knowing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit to it. This course addresses Doctrinal Integrity specifically by preparing students to grow in understanding and interpreting of the Bible.
2. **Spiritual Vitality:** We are a worshiping community emphasizing both personal spirituality and gathering together as a Seminary family for the praise and adoration of God and instruction in His Word. Spiritual Vitality is addressed by reminding students that a dynamic relationship with God is vital for effective ministry.
3. **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 addresses Mission Focus by helping students understand the biblical foundations for fulfilling the Great Commission and the Great Commandments.
4. **Characteristic Excellence:** What we do, we do to the utmost of our abilities and resources as a testimony to the glory of our Lord and Savior Jesus Christ. Characteristic Excellence is addressed by preparing students to excel in their ability to interpret Scripture, which is foundational to effective ministry.
5. **Servant Leadership:** We follow the model of Jesus and exert leadership and influence through the nurture and encouragement of those around us. Servant Leadership is modeled by classroom department.

The core value focus for this academic year is Spiritual Formation.

### **Curriculum Competencies**

NOBTS faculty members realize that all ministers need to develop specific competencies if they are going to have an effective ministry. To increase the likelihood of NOBTS graduates having an effective ministry, the faculty developed a competency-based curriculum after identifying seven essential competencies necessary for effective ministry. All graduates are expected to have at least a minimum level of competency in all of the following areas:

1. **Biblical Exposition:** to interpret and communicate the Bible accurately.
2. **Christian Theological Heritage:** To understand and interpret Christian theological heritage and Baptist polity for the church.
3. **Disciple Making:** To stimulate church health through mobilizing the church for missions, evangelism, discipleship, and church growth.
4. **Interpersonal Skills:** To perform pastoral care effectively, with skills in communication and conflict management.
5. **Servant Leadership:** To serve churches effectively through team ministry.
6. **Spiritual and Character Formation:** To provide moral leadership by modeling and mentoring Christian character and devotion.
7. **Worship Leadership:** To facilitate worship effectively.

The curriculum competencies addressed in this course are: Spiritual and Character Formation and Worship Leadership.

## Course Description

This course is designed to equip the student with vocal technique and literature for private voice to serve the local church by instilling within him/her the proper tools that he/she can communicate effectively to his/her voice students and church choir.

## Student Learning Outcomes

1. The student will demonstrate knowledge of the Vocal Diction in English'
2. The student will demonstrate the knowledge and ability for correct breathing, vocal production, and performance.
3. The student will demonstrate the ability to vocal literature from the historical periods as well as other vocal literature as assigned.
4. The student will gain knowledge in communicating correct vocal technique in church settings.

## Course Teaching Methodology and Requirements

1. The student will practice assigned literature for private study and private voice lesson and submit a weekly practice pass.
2. The student will be evaluated on a weekly basis for their performance in the studio .
3. The student will perform 1 time in recital class during the semester at digression of professor.
4. The student will perform a Voice Jury as their Final Exam unless exempted by the professor.
5. The student will fulfill their obligations in the signed Contract Studio Agreement.
6. The student will turn in a song study for each piece studied.
7. The student will attend all evening vocal performances, unless they have a scheduled class.
8. Those students majoring in voice will be expected to perform in English, Italian, German, and French.
9. One-half hour lesson Assign: **2 Songs Memorized**,
10. One hour lesson Assign: **4 Songs Memorized**

## Absences and Make Up Lessons

1. Two absences will automatically lower the final grade one degree.
2. Make up lessons will be agreed upon by the voice professor and the student. They will only be given in case of emergency and death.
3. The professor will offer the student three options for a make up lesson. If the student cannot make up the lesson, it will be counted as an absence. There will be no allowance for a missed make up lesson.
4. If the professor misses a lesson, the professor is responsible to schedule a make up lesson in a timely fashion. If the professor anticipates an absence for professional purposes, the professor will, if possible, schedule a make up lesson before the absence.
5. If a lesson is missed because of a declared campus emergency (i.e. hurricane, etc.) the lesson will be made up at the professor's discretion.

## Textbooks

Required:

Ware, Clifton. *Adventures in Singing*, 4<sup>th</sup> ed. New York: McGraw Hill, 2008.

Other resources:

1. Vocal collections and solo songs available in the Martin Music Library.
2. Vocal literature to be purchased based on teacher's assignments.

## Evaluation of Grade

The Contract & Song translation		10%
Recital Class Performance		25%
Weekly Progress		40%
[Attendance/practice pass	10%]	
[Literature work	10%]	
[Technique mastery	10%]	
[Completed assignment	10%]	
Final Jury Performance		25%

## Technical Assistance

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. [Selfserve@nobts.edu](mailto:Selfserve@nobts.edu) - Email for technical questions/support requests with the [Selfserve.nobts.edu](http://Selfserve.nobts.edu) site (Access to online registration, financial account, online transcript, etc.)
2. [BlackboardHelpDesk@nobts.edu](mailto:BlackboardHelpDesk@nobts.edu) - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System [NOBTS.Blackboard.com](http://NOBTS.Blackboard.com).
3. [ITCSupport@nobts.edu](mailto:ITCSupport@nobts.edu) - Email for general technical questions/support requests.
4. [www.NOBTS.edu/itc/](http://www.NOBTS.edu/itc/) - General NOBTS technical help information is provided on this website.

## Course Schedule

<b>Week 1</b>	Jan 21	Literature Assignments
<b>Week 2</b>	Jan 27	
<b>Week 3</b>	Feb 3	
<b>Week 4:</b>	Feb 10	Recital Lab performance option 1
<b>Week 5:</b>	Feb. 17	Recital Lab performance option 2
<b>Week 6</b>	Feb. 24	Recital Lab performance option 3
<b>Week 7</b>	March 2	Recital Lab performance option 4
<b>Week 8</b>	March 9	Memory Requirements: 50% of literature
<b>March 16-20</b>	<b>Spring BREAK</b>	
<b>Week 9</b>	March 23	Recital Lab performance option 1
<b>Week 10</b>	March 30	Recital Lab performance option 2
<b>Week 11</b>	April 6	Recital Lab performance option 3
<b>Week 12</b>	April 13	Recital Lab performance option 4
<b>Week 13</b>	April 20	
<b>Week 14</b>	April 27	Recital Lab performance option 1
<b>Week 15</b>	May 4	Final Voice Juries: May 7, 2020

## Selected Bibliography:

Bunch, Meribeth, and Cynthia Vaughn. *The Singing Book*. New York: W. W. Norton, 2004.

Elliot, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press, 2006.

Dayme, Meribeth Bunch. *The Performer's Voice: Realizing Your Vocal Potential*. New York: W. W. Norton & Company, 2005.

*Favorite French Art Song*, Milwaukee, WI: Hall Leonard, 1992.

*Favorite German Art Song*, Milwaukee, WI: Hall Leonard, 1992.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, revised and Expanded. Nashville: Genovox Music Group, 1994.

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

Schmidt, Jan. *Basics of Singing*, 5<sup>th</sup> ed. Belmont, CA: Thomson Schirmer, 2003.

Stohrer, Sharon. *The Singer's Companion*. New York: Routledge Taylor and & Francis Group, 2006.

*Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries*. Milwaukee, WI: Hall Leonard [G. Schirmer]: 1948.

Ware, Clifton. *Adventures in Singing*, 4<sup>th</sup> ed. New York: McGraw Hill, 2008.