

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

MUS-E 494 (4610): Undergraduate Vocal Pedagogy – 3 Credits
MWF 9:05 – 9:55

Fall, 2011
Music Addition (MA) 006

COURSE ASSIGNMENTS

- All assignments are due before **MIDNIGHT** on the day they are due (with the exception of the Resource Portfolio, which is due **IN CLASS on Friday, December 9th**).
- Students are **strongly encouraged** to submit all of their assignments electronically (via Oncourse) whenever possible.
- It is prudent to save and submit documents as pdf files so as not to lose formatting.

FINAL PROJECT

TOPIC PROPOSAL

The topic proposal should briefly outline the thesis and contents of your paper. It should include an explanation of the topic you have chosen, and address the questions you will answer in the paper. This need not be extensive, though ideally you will have done a significant amount of research by the time you hand in your proposal. Proposals should not exceed a written page in length. Please include a preliminary Turabian style bibliography of at least five (5) sources which you have consulted. Your paper should draw from a variety of sources, and your bibliography should include at least one book and one journal article. Final paper topic proposals are due on **Monday, October 17th**.

WRITTEN COMPONENT

The written paper should be between 6 – 8 pages in length, double spaced, not including the title page, bibliography, appendices, etc. Please use a standard font (Times New Roman, Arial, etc.) 12-pt font with a one inch margin. You may select any topic related to vocal pedagogy that is of interest to you! Consult the course syllabus and NATS Journal for topic ideas. Feel free to submit potential topic ideas to me as they develop. Papers are due on **Monday, November 28th**.

The standard reference for music-related projects is *A Manual for Writers of Term Papers, Theses, and Dissertations (7th Edition)* by Kate L. Turabian. This text is available in the Music Library in the Reference section [LB2369 .T921 2007]. Please consult this reference for your citations, bibliography, title page and overall format.

For this project you are required to cite a minimum of five (5) sources. (You may cite your course textbook and use it as a starting point for research, but it will not count towards your five sources.) I suggest beginning your research with the NATS (National Association of Teachers of Singing) *Journal of Singing* (http://www.nats.org/index.php?option=com_chronocontact&Itemid=144). The journal dates back to the 1960s (formerly called the *NATS Journal* and the *NATS Bulletin*) and contains articles on virtually every topic related to singing. I suggest selecting articles which are of interest to you, and consulting the sources which they have listed in their bibliographies.

We will discuss vocal pedagogy research and paper style and formatting in greater detail in class.

ORAL PRESENTATION

Students will present their research in class during the final two weeks of the semester. Please note that this presentation should extend beyond simply reciting your paper word for word! Try to include visual aids and other media, if possible. Presentations should be between 15-20 minutes long, allowing time for questions and discussion. You may elect to use Powerpoint for your presentation, but this is not mandatory. Students should prepare a one-page handout for their colleagues (to be included in the Resource Portfolio). Please provide me with an electronic copy of these, as well.

RESOURCE PORTFOLIO

Over the course of the term, students will compile a resource portfolio to aid them in their future teaching endeavors. This portfolio may be in either paper or electronic format. Resource portfolios are due **IN CLASS on Friday, December 9th**.

The resource portfolio should include the following sections (not necessarily in this order):

1. Class notes
2. Handouts from student final project presentations
3. Lesson journals and observations
4. Relevant articles, resources, media, webpages, diagrams, etc. which you have encountered over the course of the semester
5. Warm-ups and vocalises (divided into the following subsections):
 - Posture and alignment
 - Breath management
 - Co-ordinated vocal onset and release
 - Resonation
 - Articulation
 - Vowel differentiation and modification (*aggiustamento*)
 - Registration (male and female)
 - Range extension and stabilization
 - Co-ordination: *Sostenuto*, vibrancy, agility, *Messa di voce* and dynamic control

These exercises may be taken from class lectures, pedagogy texts, lessons you have observed, your own lessons, etc. **This section should include at least three exercises which you have designed yourself!** Aim to include a few different exercises for each subsection, noting vocal range, gender / voice type for which the exercise is intended (when appropriate). Feel free to include additional subsections and exercises!

A large component of teaching voice is being able to identify an element of faulty production, and then quickly select (or create!) an appropriate vocalise or exercise to remedy the problem. Remember that one exercise may address multiple technical areas, and that an exercise that works well for one singer may not work at all for another! (This is why it is beneficial to have numerous exercises at your disposal.) Writing and selecting vocalises may seem daunting at first, but it becomes easier over time with practice. Be creative!

6. Sample repertoire for students of various ages, skill levels, and voice types

For each of the following, list ONE suitable piece you could assign:

- A thirteen year-old female who is beginning voice lessons for the first time. She has studied piano and violin for a number of years, and reads music well. She has sung in numerous community and school choirs. She has sung first or second soprano in all of these ensembles, and has a strong head voice, but a relatively weak middle voice.
- A forty-five year old female who sings alto in her church choir. She approaches you for lessons because she wants to become more confident in her singing and music-reading abilities. She has never studied music formally, and has only been in the choir for a few months. She sometimes has difficulty pitch-matching, but is slowly improving with practice.
- A sixteen year-old baritone who has studied voice for several years, and is considering auditioning for university music programs.
- A sixteen year-old female with no formal musical training, but has sung in her high school choir for the past two years. She has limited music-reading skills, but has a fairly good ear and learns music easily by rote. She is primarily interested in popular styles of music and musical theater. She is a self-professed “belter”, and has no interest in “classical” music.
- A ten year-old male beginning voice lessons for the first time. He sings in the local children’s choir (an auditioned choir) where they integrate musicianship skills (sight reading and some theory) into rehearsals. He has an excellent ear and is VERY keen. However, he does NOT like singing about what he refers to as “girly stuff”.

For each piece, be sure to include the title, composer’s name and dates, vocal range (remember that you are free to transpose!), and publisher and/or anthology where the piece can be located.

7. Miscellaneous resources

- This section might include sources concerning lesson preparation, ideas for studio policies, information about organizations (such as NATS), voice teacher ethics, etc.