

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

MUS-E 494 (4610): Undergraduate Vocal Pedagogy – 3 Credits

MWF 9:05 – 9:55

Final Exam: Due before 5:00pm on Friday, December 16th, 2011

Fall, 2011

Music Addition (MA) 006

INSTRUCTOR

Rachel Wood, MMus

Email: rachwood@indiana.edu

Office: MU 337

Office Hours: By appointment

Course Webpage: <http://oncourse.iu.edu>

COURSE DESCRIPTION

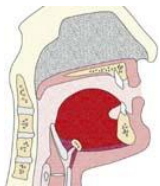
This course will cover the anatomical, physiological and acoustic elements of singing as a means of providing students with a detailed working knowledge of the vocal mechanism. Emphasis is placed upon **application** of these principles to voice instruction, and providing students with applicable tools and resources to aid them in their teaching and performing endeavors.

COURSE OBJECTIVES

- Students will gain an understanding of the anatomy and physiology of the vocal mechanism through a study of respiration, phonation, resonance and articulation
- Students will hone critical listening skills and develop vocal vocabulary to describe singing voices through adjudication exercises
- Students will become familiar with various components of vocal technique and voice building, and how these may be applied to instruction, with emphasis placed on the ability to detect, diagnose, and correct vocal faults
- Students will gain a practical knowledge of voice lesson instruction, preparation and pedagogical approaches, as well as effective technical exercise and repertoire selection and application

COURSE READINGS

Required textbook:



McCoy, Scott. *Your Voice: An Inside View*. Princeton, NJ: Inside View Press, 2004. ISBN: 0-9755307-2-0 (printed text with accompanying computer program on CD-ROM) (Available in the university bookstores, and online at: <http://www.voiceinsideview.com>)

Additional Readings:

(Available in the Reserve section of the Music Library. Selected readings will be uploaded to Oncourse.)

McKinney, James C. *The diagnosis and correction of vocal faults*. Nashville, TN: Genevox Music Group, 1994.

Miller, Richard. *The structure of singing, System and art in vocal technique*. Belmont, CA: Schirmer, 1996.

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

COURSE REQUIREMENTS

Lesson Logs and Observations: Students will keep a journal of six (6) voice lessons throughout the semester. These lesson journals must include observation of at least two (2) lessons or rehearsals taught by instructors other than the student's own teacher, as well as the student's own lessons. Additionally, students may include journals for lessons they themselves instruct. Journal entries should include the date of the lesson, age and gender of the student, technical exercises employed, perceived purpose of the exercises, repertoire studied, instructor corrections and feedback, and student reflections and impressions. Try to include a variety of students of different ages, genders, and voice types, if at all possible. Lesson logs and observations are due **Friday, November 4th**.

PLEASE NOTE: When observing lessons taught by instructors other than your own, you **MUST** obtain the written permission of both the faculty member AND the student whose lesson you will observe **AT LEAST 24 hours in advance**. You must submit this information to me as well, so that I can ensure that **no lessons are observed by more than one student at a time**. PLAN AHEAD!

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, and should include various technical exercises, warm-ups, resources, repertoire lists (see assignment for details), course notes, articles, webpage links, diagrams, etc. Resource portfolios are to be completed throughout the term, and are due **IN CLASS on Friday, December 9th**.

Final Project: The final project will consist of both a written paper (due **Monday, November 28th**) and an oral presentation during the last two weeks of class. This presentation should include a one-page handout for your colleagues. Topics are to be selected by the student, and may cover any aspect of vocal pedagogy. A one-page topic proposal and list of five (5) sources will be due **Monday, October 17th**.

Final Exam: The final exam is a take-home final that you will have a week to complete. The exam will be uploaded to Oncourse on Friday, December 9th and will be due **before 5:00pm on Friday, December 16th**. Exams may be submitted electronically via Oncourse, or by paper copy in my AI folder (to the left of the photocopier in Clouse's Lounge).

Extra Credit: Students will have the opportunity to earn extra credit (two (2) points on the following test) by making brief presentations in class on Fridays. Presentations may relate to any aspect of vocal pedagogy, and can include articles, journals, books, magazines, media, or any other resources of interest which students have encountered over the course of the semester. Students may also attend one (1) Student NATS event for three (3) points on the following test.

Attendance: Students may be excused from class for rehearsals, performances and auditions, provided advance notice is given. Please keep me apprised of illness, or circumstances which may result in prolonged absence from class, such as medical or family emergencies. Excessive **unexcused** absences (four or more) will result in a 10% grade reduction.

GRADING

Assignment	Points	Percentage	Letter Grade Equivalents		
Quizzes (4)	200 (4 x 50)	40% (4 x 10%)	488 - 500	A+	(98-100)
			458 - 487	A	(92-97)
Lesson Journals and Observations	50	10%	448 - 457	A-	(90-91)
			438 - 447	B+	(88-89)
Resource Portfolio	50	10%	408 - 437	B	(82-87)
Final Project Topic Proposal (10) Written Component (50) Oral Presentation (40)	100	20%	398 - 407	B-	(80-81)
			388 - 397	C+	(78-79)
			358 - 387	C	(72-77)
			348 - 357	C-	(70-71)
Final Exam	100	20%	338 - 347	D+	(68-69)
Total	500	100%	308 - 337	D	(62-67)
			300 - 307	D-	(60-61)

ACADEMIC ACCOMODATION

“Students with a learning disability, hearing impairment, speech impairment, or any other disability that may affect their ability to fulfill a requirement of the Jacobs School of Music should contact Disability Services for Students at (812) 855-7578 before registering. Requirements will not be waived for students with disabilities; however, some accommodations can be made within specific courses.”

Source: Jacobs School of Music Bulletin 2011-2012, p. 87.

ACADEMIC MISCONDUCT

“All students at Indiana University are responsible for knowing the rules governing academic and personal conduct in the Indiana University Code of Student Rights, Responsibilities, and Conduct. Code procedures for the Bloomington campus are available at <http://iu.edu/code/index.shtml>.”

Source: Jacobs School of Music Bulletin 2011-2012, p. 84-85.

“Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.”

“Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge.

What is considered “common knowledge” may differ from course to course.

- a. A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
- b. A student must give credit to the originality of others and acknowledge indebtedness whenever:
 1. directly quoting another person’s actual words, whether oral or written;
 2. using another person’s ideas, opinions, or theories;
 3. paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
 4. borrowing facts, statistics, or illustrative material; or
 5. offering materials assembled or collected by others in the form of projects or collections without acknowledgment.”

Source: Indiana University Code of Student Rights, Responsibilities, and Conduct

Part II: Student Responsibilities, Section G

<http://www.iu.edu/~code/code/responsibilities/academic/index.shtml>

COURSE SCHEDULE (Subject to change)

Week	Date	Day	Topic	Event	Reading
1	8/29	Monday	Introduction; Critical listening		McCoy: Introduction and Chapter 1 (i-14)
	8/31	Wednesday	Posture and alignment		McCoy: Chapter 7 (79-82)
	9/2	Friday	Respiratory anatomy		McCoy: Chapter 8 (83-93)
2	9/5	Monday	LABOR DAY – NO CLASS		
	9/7	Wednesday	Respiratory anatomy and physiology		
	9/9	Friday	Respiratory physiology, continued		
3	9/12	Monday	Approaches to breath management		McCoy: Chapter 8 (93-97)
	9/14	Wednesday	Teaching breathing and correcting faults; Critical listening		McCoy: Chapter 8 (97-106) McKinney: Chapter 4 (46-64)
	9/16	Friday	Quiz 1: Posture, alignment and respiration		
4	9/19	Monday	Laryngeal anatomy		McCoy: Chapter 9 (107-109, 113-119, 125-130)
	9/21	Wednesday	Laryngeal anatomy, continued		
	9/23	Friday	Phonation		McCoy: Chapter 9 (110-113, 119-125, 131-134)
5	9/26	Monday	Phonation, continued		
	9/28	Wednesday	Teaching phonation and correcting faults; Critical listening		McKinney: Chapter 5 (76-92) Miller: Chapter 1 (1- 19)
	9/30	Friday	Phonation review		
6	10/3	Monday	Quiz 2: Laryngeal anatomy and phonation		
	10/5	Wednesday	Phonation and registration		McCoy: Chapter 6 (64-69)
	10/7	Friday	Resonance: the nature of sound and vocal resonance		McCoy: Chapter 2 (15-26); Chapter 3 (27-37)
7	10/10	Monday	Resonance, continued		
	10/12	Wednesday	The source/filter theory of voice production, vowel formation		McCoy: Chapter 4 (38-50)
	10/14	Friday	Vowel formation and modification, continued; Voice analysis		McCoy: Chapter 5 (51-63)
8	10/17	Monday	Voice analysis; Vocal resonance and registration	Final Project Topic Proposal due	McCoy: Chapter 6 (64-78)

	10/19	Wednesday	Teaching resonance and correcting faults; Critical listening		McKinney: Chapter 8 (129-142)
	10/21	Friday	Quiz 3: Resonation and registration		
9	10/24	Monday	Articulatory anatomy and physiology		McCoy: Chapter 10 (136-150)
	10/26	Wednesday	Vibrancy		Miller: Chapter 14 (182-196)
	10/28	Friday	Coordination: Unifying the vocal process		Ware: Chapter 10 (178-188)
10	10/31	Monday	Voice classification and <i>fach</i> , Male <i>fächer</i>		Ware: Chapter 10 (188-193)
	11/2	Wednesday	Female <i>fächer</i>		
	11/4	Friday	Teaching voice: Pedagogical attitudes and approaches	Lesson Logs and Observations due	Miller: Chapter 16 (205-217) Ware: Chapter 13 (249-264)
11	11/7	Monday	Assigning effective vocalises		Miller: Chapter 6-8 (79-114 – reference only)
	11/9	Wednesday	Selecting repertoire		
	11/11	Friday	Life-span voice teaching; Critical listening		Ware: Chapter 13 (264-270)
12	11/14	Monday	Quiz 4: Teaching Voice		
	11/16	Wednesday	Vocal Health		McCoy: Chapter 12 (158-174)
	11/18	Friday	Contemporary commercial music; choral pedagogy; studio teaching		
13	11/21	Monday	Philosophy and psychology of singing; ethics		
	11/23	Wednesday	THANKSGIVING - NO CLASS		
	11/25	Friday	THANKSGIVING - NO CLASS		
14	11/28	Monday	Final project presentations	Final Papers due	
	11/30	Wednesday	Final project presentations		
	12/2	Friday	Final project presentations		
15	12/5	Monday	Final project presentations		
	12/7	Wednesday	Final project presentations		
	12/9	Friday	Final exam review	Resource Portfolios due IN CLASS; Final Exam uploaded to Oncourse (Due 12/16)	