MUS 441.01: Vocal Pedagogy

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**Recommended Citation**  
MUS 441- Vocal Pedagogy
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Room 205

The purpose of this course is to gain the knowledge and strategies required to teach singing. We will seek these skills through lecture, observation and application.

COURSE OBJECTIVES:
1. Acquisition of the basic knowledge of the physical structure and physiology of the areas of the human body principally active in the production of the singing voice.

2. Application of the knowledge of the physical structure and physiology of the body to the training of the singing voice, including the diagnosis and treatment of vocal problems.

3. Application of vocal exercises, imagery, and other discussed or observed strategies while working with your own private student.

Required Text:
*Basics of Vocal Pedagogy* by Clifton Ware is available at the UC Bookstore.
- There will be additional required readings which I will hand out or post on electronic reserve (ERES).

Supplementary Readings:
All supplementary readings can be found on electronic reserve in the library.
The URL for your course page is:
http://eres.lib.umt.edu/coursepage.asp?cid=1011
The student password is: MUS441

Additional Requirements:
1). Each of you will be assigned a private student to work with for the semester. You must have 10 1/2 hour lessons with the student. Included in this is one 45 minute lesson taught in front of the class. During the semester you will work vocal exercises and technique with your student. You will teach the students 1 or 2 songs, depending on their level of musical competency. Journal entries for each lesson are required.

2). You must attend at least 3 faculty and/or student voice recitals. You must attend at least 1 choral event. You may not be a participant in any of these events. Your description/critiques of each event should be recorded in your journal.

3). You must observe 1 voice lesson from each of the faculty voice teachers, excluding your own teacher. Journal entries are required.

4). You must keep a journal of your own voice lessons with your studio teacher. You
should also keep a journal of your practice time.
5). You must observe at least 1 session of Voice in Class and record your impressions. This will occur during one of our classes.

Grading:
Your grade will reflect your achievement in 3 areas:
- Attendance 15%, (note: more than 2 unexcused absences will result in a lowering of your final grade)
- Student teaching, short papers, Midterm exam and class participation 50%,
- Final Project/Journal 35%.

Final Project/Journal:
Throughout the semester you will keep a journal of your vocal pedagogy experiences. This journal will consist of a week- by -week detailed accounting and description of your voice lessons with your teacher, as well as weekly descriptions of the lessons that you are teaching to your private student. The journal shall also include your observations of the pedagogical techniques of the other faculty teachers, and descriptive and critical entries for each of the 5 required vocal events this semester. The journal entries must be written in complete sentences. Spelling and grammatical rules must be observed.

Sample Entries:
Tuesday, 1/27:
I had a voice lesson with Esther today that was both frustrating and encouraging at the same time. Although I practiced an hour each day this past week, I did not warm up enough before my lesson. Esther remarked that I sounded tired during the warmups. I noticed that I had a difficult time moving my breadth for the coloratura exercises. I must set aside a half hour next week to vocalize before my lesson. We sang through “Die Mainacht” of Brahms. Esther corrected my posture, and I could feel my voice respond to the increased abdominal support I was experiencing. I need to work on my ‘umlauts’. They are sounding much too [u]. Esther suggested I position my mouth as if to sing [u], and then say [i]. It feels a little strange, but sounds correct on my lesson tape. In matters of interpretation, she suggested etc...

Wednesday, 2/11
Last night I attended the Basinski/Kalm Faculty Recital. There was an interesting and enjoyable mix of repertoire presented. I noticed a distinct difference in tone color between the Italian and English language duets. In both the Don Pasquale and Pagliacci, the brightness of the vowel sounds clarified the line for me. Kalm and Basinski used vowel colors in different ways for interpretive ends. For instance, Basinski....etc....