

Fall 9-1-2017

# MUSI 442.01: Vocal Studio Pedagogy and Literature

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College of Visual and Performing Arts

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**Vocal Studio Pedagogy and Lit. 2 Credits**

**MUSI 442-01 | T, TH 11 a.m.-12:30p.m.**

**Autumn 2017**

**Dr. Katie E. Martin**

katie.martin@umontana.edu

Office Location: MUS 013

Office Hours: T, W, TH 9-10 a.m. or by appointment

\*\*\*In general, the best means of contact will be via email and/or during office hours. Students can expect that Dr. Martin will respond to emails Monday-Friday between the hours of 9 a.m. and 5 p.m. \*\*\*

**Additional Graduate Student Requirements are in Red!**

**CATALOGUE DESCRIPTION:** MUSI 442 - Vocal Studio Pedagogy and Lit. 2 Credits.

Offered autumn odd-numbered years or spring even-numbered years. Prereq., upper-division standing in music. Procedures, philosophies and terminology used in the teaching of singing. Individual and group techniques.

**COURSE DESCRIPTION**

This course will serve as an introduction to the anatomy and physiology of the human voice, particularly as it pertains to singing. Further, this course will begin to equip students with the capability to teach applied vocal lessons to students of various ages, abilities, and learning styles. Finally, this course will aid in developing the student's critical listening abilities as it pertains to the human singing voice. Voice health will be emphasized.

**REQUIRED TEXT:**

Ware, Clifton. *Basics of Vocal Pedagogy: The foundations and process of singing*. McGraw-Hill, 1998.

Used or new editions are acceptable.

Supplemental readings found on Moodle under 'Readings'

**Suggested Texts:**

Conway, Colleen M. *Teaching Music in Higher Education*. Oxford, 2009.

--An ideal text for someone looking to go into the field of academia, this text gives strategies for designing an undergraduate course, offers information regarding learning styles and stages, and gives aid to those seeking employment in academia. The text is concise and easy to read.

McCoy, Scott. *Your Voice: An inside view*. Inside View Press, 2012

--This is a very detailed text that further explores the concepts in this class to a much greater extent. Good for the scientifically minded and those wanting another good vocal pedagogy resource on their shelf. An informative CD-ROM is also included with this text.

Parncutt, Richard; G.E. McPherson. *The Science and Psychology of Music Performance: Creative strategies for teaching and learning*. Oxford, 2002.

--A great resource for the music teacher. Intellectually stimulating, this book covers a wide range of topics including musical potential, motivation, performance anxiety, music medicine, improvisation, memory, practice, and more. The chapters are formatted as literature reviews, giving an abundance of contemporary information in one condensed location.

Rundus, Katharin. *Cantabile: A manual about beautiful singing for singers, teachers of singing and choral conductors*. Pavane Publishing, 2009.

--A good text for someone who would rather not delve too deeply into the hard science of vocal pedagogy. This text offers some of the science, but also offers good resources for both applied and choral instructors.

## **LEARNING OUTCOMES**

By the end of this course, students will be able to:

- Recognize and discuss the major anatomical components necessary to phonate
- Recognize and discuss the major acoustical components necessary to phonate
- Recognize and discuss common issues voice students encounter *and offer tangible solutions*
- Recognize a possible vocal disorder and know how to aid the singer
- Critically listen to a vocalist and quickly diagnose vocal issues
- Critically listen to a vocalist and quickly recognize areas of positive potential and growth
- Be able to offer solutions for teaching those of various ages and learning styles
- Successfully teach an applied lesson each week
- Successfully give three or more teaching demonstrations in class

## **ASSIGNMENTS and ASSESSMENT**

**READINGS:** This class will include a considerable reading component. It is expected that students come prepared with readings completed and be ready to engage in lively discussion of the material. Failure to engage in discussion and complete readings will result in a lowered grade. Pop-quizzes may be given at any time should reading involvement fall into question.

**TEACHING ASSIGNMENT:** Each student must find one person, male or female, to teach throughout the semester. **Graduate students will instruct two students, preferably one male and one female.** You are required to give a minimum of 11 weeks of lessons, 30 minutes per week. *Your student MUST be available during class time.* They will be required to come to class 2-3 times this semester. (See tentative schedule for more information.) They do not need to be there for the entire class period. You should prepare your students with one Italian art song and another song of your choosing. This second song can be any genre and any language.

**Teaching Journal:** You will keep a written record of your lessons in a teaching journal on Moodle. You will post a minimum of one journal entry per week, no later than Sunday at 11:59 p.m. The journal may be written in an informal voice. It should address both the challenges and triumphs of your teaching experience. You should discuss what you did in each lesson, how the student responded, and what you did to attempt to address any issues that arose. I will read these periodically throughout the semester and make every attempt to respond to questions you might have. More immediate questions should be addressed either in class or via email.

**The “Solution Forum”:** Having a teaching problem? Not sure what to do about your pitch-wandering student? Post in the *Solution Forum* on Moodle for some advice from your peers! Each student must post at least 3 questions throughout the semester. Furthermore, you must respond to at least 3 questions throughout the semester. I encourage you to do much more! Utilize your colleagues—they will always be one of your best resources!

**CLASS TEACHING:** You will have three occasions when you will give a teaching demonstration, and one additional occasion when your student will come in and perform for the class (see “Exams.”) Students not engaged in teaching will be expected to provide constructive feedback to their peers. This feedback will be taken into consideration in the grading for each demonstration.

**Mini voice lesson:** You will bring your student in and give a condensed voice lesson of approximately 20 minutes in length in front of the class. (Teaching time subject to course enrollment.) It is your choice of what you would like to work on. Just make sure you get to the ‘teaching’ part of the lesson right away!

**Master Class:** We will have students perform (perhaps the students you are teaching or others that I can find) for the class with music. You will be randomly assigned a singer with whom you have never worked and have 20 minutes to give a master-class style teaching demonstration.

**Teach a concept:** You will choose vocal concept to teach to the class in a 20 minute teaching demonstration. Topic selection will be on a first-come, first-serve basis. Possible topics include: breathing, articulation, resonance, tone, legato, staccato, tension, etc. This is NOT to be an anatomy lesson. You will be expected to give hands on, practical instruction. You should have the class doing some sort of exercise that helps us to focus on your concept. This is something you might do for a beginning voice class. This is kind of like teaching a concept-oriented voice lesson to a group rather than to an individual. You should get to the ‘doing’ part of the concept rather than linger on complicated or in-depth explanations. (Teach us how to breathe, how to have resonance, how to have legato, etc.) Interaction with your colleagues is welcome and expected. (Give corrections, advice, tips, etc. )

**TEACHING OBSERVATIONS:** You will be required to observe at least two (2) applied voice lessons over the course of the semester. You should observe someone other than your own applied teacher for this project. You may not observe a classmate or student instructor for this project. You **MUST** secure the permission of the instructor and student before entering the lesson. You should plan on observing the lesson quietly while taking notes on the instructor’s teaching style, techniques, lesson structure, solutions to vocal and other issues, etc. You will then compose a short essay (250-500 words) based on your observations. You should use a more formal writing voice for this project. Essays can be turned in on Moodle at any point of the semester; however, they are due the last day of class.

### **METHODOLOGIES PRESENTATION:**

Each student will select one pedagogical methodology (example: Alexander Technique, Bel Canto, etc) to research. The student will present their findings to the class with practical demonstrations. Discussion should be expected from each presentation. Students will submit their topics in advance to Dr. Martin. Duplicate subjects are not permissible. Students are welcome to ‘think outside the box.’ Is there a favorite philosophy you use for singing and teaching? A great book? A particular pedagogue or singer? The timeline for these presentations is given in the tentative schedule.

**EXAMS:** Two examinations will be given. One on vocal anatomy and physiology, the other regarding the practical application of teaching.

**Exam #1:** Anatomy Art Project. You will work individually to create/reconstruct/represent the essential components of the actuator, vibrator, resonator and articulators. You may use any medium you would like to express these components, including, but not limited to, clay, paper, paint, poetry, a musical composition, digital art, a skit, etc. You will have 15 minutes to present

your project. You will be given a list of anatomical components and concepts that must be included in your project. You should include the process of phonation and the involvement of the actuator, vibrator, resonator and articulators in your discussion. Following the presentations, we will have short written exam on vocal anatomy and underlying concepts related to anatomy (formants, for example.) **Graduate students will be issued an oral examination instead of the written examination.**

**Exam #2:** The second exam will comprise of a written examination and a practical component. For the practical component, *you will be required to bring your student into class and have them sing the two songs* (one Italian, one any genre/language) that you have been working on all semester. *You will be required to play piano for your student as they perform.* The student does not need to have their music memorized! The exam will cover topics such as critical listening, children and singing, motivation, and/or other items covered after the anatomy portion of the semester. There will not be any vocal anatomy on this examination in a formal sense, but it may be included within your discussion of the examination topics as needed.

- C. **FINAL EXAM/PROJECT:** (UNDERGRADUATE) For your final project and examination, you will create a 30-45 minute recital program for your applied student. Graduate students will create a program for both students, but will only do a formal presentation for one. Graduate students will turn in their second program to Dr. Martin. The program should be appropriately tailored towards the student's age, vocal ability, singing goals and repertoire interests. You should have at least one classical set (three (3) songs) on the recital in a language of your choosing. (For example, maybe your student speaks French and this is a golden opportunity to introduce some French literature!) The rest of the recital may be in any genre and any language. You might consider consulting your student to see what sparks their interest!

On the day of the final examination, you will present your recital program to the class. Presentations should last 15-20 minutes in length, no more. You will be cut-off at 20 minutes! You may use any method of communication that you would like—feel free to be creative! You should provide a hand-out to your classmates outlining the recital program, with a one or two sentence justification for why each song is included on your program. Please make sure to include the timing of each song, and an overall recital run-time.

For the presentation, you should discuss the primary areas you focused on with your student throughout the semester. Describe some of the challenges you worked through and how you addressed them. Go into detail as to how this particular program will help them with these challenges, as well as helping them to grow as an artist. Give us your justification as to why this recital program is appropriate for your student. Listening examples are encouraged, but should not consume the bulk of your presentation. Make sure that you have a 'critical listening' discussion of your student in your presentation so that we understand why your choices are appropriate. Video and/or audio clips of your student singing is highly encouraged!

### Graduate Student's Final Project:

Graduate students will have two options for their final project. In each option, they must produce a written document, 12-15 pages in length, in Times New Roman font with one-inch margins. This document must be meticulously researched and documented using **SCHOLARLY SOURCES** (no wikipedia, please!) Scholarly sources may include (but not be limited to): peer-reviewed journals, scholarly books (with reference sections, please), musical and/ or samples, video samples (such as a stroboscopy), etc. The student may use either APA or Chicago style formatting for their paper. *It is expected that the final draft of the paper will be of publishing quality.*

For either option, the student will also give a 20 minute (maximum) presentation to the class on the day of the final examination.

#### Paper timeline:

Paper topic will be given to Dr. Martin by or before October 31st.

A meeting discussing the paper topic and possible sources will occur by November 15th.

A rough draft will be given to Dr. Martin by or before November 30th. Only complete drafts will be accepted! I will not accept 'just a few pages.'

Final Draft will be given to Dr. Martin on the day of the Final Examination.

#### OPTIONS:

1. A book review. The student will select a text in the field of vocal pedagogy. The student should consider this as a text they may use when teaching their own vocal pedagogy course in the future. The student should review the text in-depth, observing its positive contributions to the field and possible areas of improvement. The student should **USE ADDITIONAL SOURCES** to contribute to their claims. While the student will certainly be giving an opinion in this paper, it should be an educated opinion based on current research in the field. For example, if a concept in a text book is somewhat accurate but perhaps outdated, state this and give the most current research on that concept. Students should give at least three positive attributes and three constructive criticisms of the text, with additional research. The student may certainly give more, if necessary. Should the student choose this project, additional information regarding the construction of this paper can be provided by meeting with Dr. Martin.
2. A research paper. The student should select a topic related to vocal pedagogy that is of interest to them. The topic may have been presented in class, or could be something entirely new. If the topic was presented in class, the student should be sure to expand upon it, not just recap what was already given in class. The paper should have a **CLEAR** and **DEFINED** thesis. The subject should not be broad, but focused in scope. All supporting research should point back to defending and supporting the thesis statement. The paper should have a clear point of view without showing bias, but instead, diligent scholarly research. Should the student choose this project, further guidance on writing a scholarly research paper can be provided by meeting with Dr. Martin

Grading: This project will encompass 15% of the student's final grade. Turning in project topic, rough draft, scheduling a meeting with Dr. Martin, the final paper and presentation will all be encompassed within this grade. Failure to meet all of the listed components will result in a lowered grade.

#### **GRADING POLICIES**

*\*\*NOTE: Attendance and Class Participation will be noted throughout the semester and will factor into the final grade. Please remember that any absence beyond 2 unexcused absences will result in a one half letter grade (5%) reduction per absence. Two tardies will be counted as one unexcused absence. Habitual lack of participation, distracting or off-task classroom behavior (sleeping, texting, internet browsing, etc) not engaging in reading assignments, class and Moodle discussions will also be counted towards a grade reduction as per the instructor's discretion.\*\**

Exams 20%

Teaching Observations 10%

Teaching Demonstrations 15%  
Final Project 15%  
Methodologies presentation 5%  
Journal and Solution Forum 25%  
Preparedness and Preparation 10%

## **B. Scale**

A = 94-100 A- = 90-93 B+ = 86-89 B = 84-85 B- =80-83  
C+ = 76-79 C = 74-75 C- = 70-73 D+ = 66-69 D =64-65 D- = 60-63 F = 600 and below

## **ATTENDANCE POLICIES**

**Regular and punctual attendance in all classes is expected of all students.** Absences will be identified as either excused or unexcused and will be handled per the policy below.

**Excused Absences** (Documentation is required to constitute an excused absence.)

- Excused absences include all University of Montana sponsored events, to include athletic competitions or other school-approved events.
- Absences due to medical illness *that are accompanied by a doctor's note* will be excused.
- Absences due to family situations such as a death in the family or a severe medical condition will be excused.
- Students will **not** be penalized for excused absences and will be permitted to make arrangements to complete missed work.

### **Unexcused Absences**

Consistent attendance in all classes is the largest contributor to students earning good grades. Ergo, students will be allowed 2 (TWO) unexcused absences.

**Grades will be reduced if a student misses more than 2 classes without an excuse at one-half (5%) letter grade per absence. Two tardies will be counted as one unexcused absence and grades will be reduced accordingly.**

## **OTHER POLICIES**

### **Academic Misconduct**

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).”

### **Disability Statement**

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

### **Classroom Policies**

Students must adhere to the use of technology only as directed by the professor or for note-taking purposes. The inappropriate use of technology(cell phones, iPods, tablets, laptops, computers, etc.) in the classroom is not tolerated.

There will be no use of computers, tablets, or cell phones for texting, personal entertaining, or other social media-related activities in the classroom. If an emergency exists and the student needs to be able to receive texts while in class, notify Dr. Martin prior to the beginning of class.

### VIII. TENTATIVE SCHEDULE

WEEK	DATE	TOPICS COVERED	READINGS	ASSIGNMENTS
1	TH 8/31	-Introduction -Critical Listening -The First Lesson -Class Overview		<b>Find a student!</b>
2	T 9/5	History of Vocal Pedagogy	Ware: Ch. 13 249-255 Stark: Introduction and Ch. 1 pp 3-6 (Moodle)	Bring in your ideas about <i>bel canto</i> to discuss
	TH 9/7	<b>Anatomy</b> Intro and Actuator	Ware: Ch. 4 pp 52-55 Ware: Ch. 5	
3	T 9/12	Actuator continued		
	TH 9/14	Vibrator	Ware: Ch. 6	Begin teaching if you haven't already!
4	T 9/19	Vibrator		
	TH 9/21	Resonator and Articulators	Ware: Ch. 8 Ware: Ch. 9	<i>Don't save these readings for the night before class...</i>
5	T 9/26	Resonator-function (formants, singer's formant)	Rundus: Ch. 5 (Moodle) Rundus: Ch. 7 (Moodle)	
	TH 9/28	Resonator continued articulation		
6	T 10/3	Resonators, Registers, wrap up anatomy	Ware: Ch. 7 Rundus: Ch. 6 (Moodle)	
	TH 10/5	Anatomy in-class art project		
7	T 10/10	<b>Anatomy Exam</b>		<b>ART PROJECT DUE!</b>
	TH 10/12	Vocal Health Day Your health and your student's health!	Ware: Ch. 11 McCoy: Ch. 9 (Moodle)	
8	T 10/17	-Teaching Applied Music -Teaching Philosophy -'How to teach a voice lesson'	Conway and Hodgman <i>Teaching Applied Music</i> (Moodle)	Be ready to discuss your own teaching philosophy
	TH 10/19	-Critical Listening		
9	T 10/24	-Diagnosing and Correcting common vocal issues		
	TH 10/26	Critical Listening and Repertoire Selection	Ware: Ch. 12 pp. 226-233	
10	T 10/31	<b>TEACHING DEMOS</b>		<b>Bring your student</b>
	TH 11/2	The Voice at Every Age: Teaching the young Cambiata	Trollinger <i>Pediatric Vocal Development and Voice Science</i> (Moodle)	



		Teaching the elderly	Brunssen: <i>The Evolving Voice: Profound at Every Age</i> (Moodle)  Ware: Ch. 13 pp 264-273 (glance through)	
11	T 11/7	Types of Learners	Conway and Hodgman: <i>Understanding Learners</i> (Moodle)	
	TH 11/9	Motivation	Ryan and Deci: <i>Intrinsic and Extrinsic Motivations</i> (Moodle)	
12	T 11/14	Performance Anxiety	Wilson and Roland: <i>Performance Anxiety</i> (Moodle)	
	TH 11/16	-Master Class Ideas/Techniques, Master Class Critical Listening and practice		
13	T 11/21	<b>Master Class</b>		
	<b>11/22-11/26</b>	<b>Thanksgiving Break</b>		
14	T 11/28	Methodologies: Bel Canto, Alexander, Feldenkrais	Ware: Ch. 13 pp 255-263	<b>Each student selects one of these methods and presents findings with discussion to follow</b>
	TH 11/30	Historical Vocal Ped. (German, French , English, Italian Schools)	Reading TBD	
15	T 12/5	Setting up your studio	Boytim: <i>The Private Voice Studio: Ch. 4, 21, 22</i>	
	TH 12/7	<b>Teach Concept</b>		
16	T 12/12	<b>EXAM #2: Student Performances and Exam</b>		<b>Bring your student!</b>
	<b>M 12/18/17</b>	<b>10:10-12:10</b>		<b>FINAL EXAM</b>

**PEDAGOGY PROJECT CHECKLIST:**

LESSONS:

\_\_\_\_\_ Solution Forum #1 Question

\_\_\_\_\_ Lesson #1 and Journal #1

\_\_\_\_\_ Solution Forum #2 Question

\_\_\_\_\_ Lesson #2 and Journal #2

\_\_\_\_\_ Solution Forum #3 Question

\_\_\_\_\_ Lesson #3 and Journal #3

\_\_\_\_\_ Lesson #4 and Journal #4

\_\_\_\_\_ Solution Forum #1 Answer

\_\_\_\_\_ Lesson #5 and Journal #5

\_\_\_\_\_ Solution Forum #2 Answer

\_\_\_\_\_ Lesson #6 and Journal #6

\_\_\_\_\_ Solution Forum #3 Answer

\_\_\_\_\_ Lesson #7 and Journal #7

\_\_\_\_\_ Lesson #8 and Journal #8

\_\_\_\_\_ Teacher Observation #1

\_\_\_\_\_ Lesson #9 and Journal #9

\_\_\_\_\_ Teacher Observation #2

\_\_\_\_\_ Lesson #10 and Journal #10

\_\_\_\_\_ Lesson #11 and Journal #11