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Fall 9-1-2017

### MUSE 123.01: Techniques - Voice

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**VOICE TECHNIQUES MUSE 123-01: 1 CREDIT (VERSION 2.0)**

Syllabus FALL 2017

Schedule: TR 11:00-11:50am (Music 204)  
Instructor: Dr. David Edmonds  
Office: Mus 209  
Office hours: see office door for times  
Office phone: NA  
Email: david.edmonds@umontana.edu

**PREREQUISITES**

This course offered to music education majors.

**REQUIRED TEXTS**

1. John Glenn Paton, *Foundations in Singing*, 8<sup>th</sup> Edition, McGraw-Hill, 2006.

**RECOMMENDED TEXTS** (not required for any class readings or assignments)

1. Barbara Conable, *The Structure and Movement of Breathing*, GIA Publishing, 2000.
2. James McKinney, *The Diagnosis and Correction of Vocal Faults*, Waveland Press, 2005.

**REQUIRED MATERIALS**

1. Course account to CEREGO learning software (online and iOS/Android apps) - \$10\*\*
2. Reliable access to YouTube for further instructional materials

**COURSE DESCRIPTION**

This course will be an introduction to the human voice, its anatomy and physiology, and its mechanisms of sound production. A vocabulary framework in which to discuss vocal issues will be established, and common vocal faults will be identified and addressed through an inside-out approach to the voice. By becoming familiar with and using your own voice, this course will give you the tools to help others achieve vocal success whether as individual voice students or as members of a vocal ensemble.

**COURSE OBJECTIVES**

See LEARNING OUTCOMES for a list of course objectives.

**LEARNING OUTCOMES**

The student will...

- ...be able to use objective language to describe the spectrum of vocal sounds encountered in a classical vocal setting.
- ...understand the basic anatomy and physiology of the human vocal tract, and the respiratory system.
- ...obtain a foundational understanding of the mechanisms of sound production and more specific aspects of the vocal instrument as it relates to sound production.
- ...obtain a basic understanding of the International Phonetic Alphabet and its application to individual and group voice technique
- ...have an understanding of the categorization of voice-types and how to choose appropriate literature to meet the needs of various singers/groups of singers.

## ATTENDANCE AND GRADING

The entire class serves as the ensemble and as such, the attendance of each individual is required at all times in order to give every conductor the greatest opportunities possible. In-class conducting performances cannot be made up, as there is no substitute for conducting a real ensemble. All ‘paper’ assignments will be posted and are to be submitted on Moodle unless otherwise noted. Late work will be assessed a 5% point penalty for each *class day* the work is not turned in, starting with the due date, (example: assignment due in class Monday is late on Monday if not turned in at the specified time. Penalty would be Mon= 5%, not turned in Wed by class= 10%, following Mon= 15%, etc.). The final grade will be determined as follows:

ASSESSMENTS	POINTS/ASSIGNMENT
• Low-Stakes Quizzes (2 lowest dropped)	5-10 points each
• Rehearsal Observations	25 points each
• Song Preparation Assignment	30 points
• Peer-to-Peer Voice Lesson	30 points
• Mid-term exam	30 points
• Final exam	50 points

(other assignments TBD)

### GRADING SCALE:

A 93-100%	B 83-90%	C 73-80%	D 63-70%
A- 92%	B- 82%	C- 72%	D- 62%
B+ 91	C+ 81%	D+ 71%	F 61% and below

### GRADE RATIONALE:

- A grade of ‘A’ is reserved for *exceptional work* and is a reflection of a well-displayed mastery of the course material including thoroughly completed assignments submitted on time.
- A grade of ‘B’ is assigned for work that consistently represents above average effort and understanding of the course material.
- A grade of ‘C’ is assigned for average work. Work at this level is consistent with an average understanding of the course material and performance on in-class and out of class assessments. ‘C’ level work is considered marginal for future conductors and/or music educators.
- A grade of ‘D’ is assigned for work that falls below the expectations of the course materials, representing either a lack of preparedness, practice or performance on in-class and/or out of class assignments.
- A grade of ‘F’ is failing.

(Class Schedule on following pages)

## CLASS SCHEDULE

### WEEK 1 (partial)

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Aug 31 **In-class:** Syllabus  
*Beginning to sing:* Can anyone learn to sing? Why are people afraid to sing?  
 How can I keep my voice healthy? How can I think and talk about vocal tone?  
**Readings:** Paton 1-4 and 42-44; McCoy 158-160; McCoy 1-7  
**Assignments:** Cerego  
**Assessments:**

### WEEK 2, 3, 4

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Sept 5 **In-class:** *Listening to singers:* What do I listen for in a singer's voice? What are the elements of a satisfactory tone? *The nature of sound:* What is sound and what are a musical sound's integral components? What makes each instrument's sound unique? How is the vocal tract like a stereo/amplifier setup? What is a formant? What is the singer's formant?  
**Readings:** Paton 16-17; "The Nature of Sound" info sheet (Cerego); "Formants" info sheet (Cerego)  
**Assignments:** Cerego  
**Assessments:** Low-Stakes Quiz (LSQ - ALL quizzes are cumulative)

### WEEK 4, 5, 6

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Sept 19 **In-class:** *Physiology of phonation:* What are vocal folds and how do they function? What are the muscles involved in phonation? What steps are involved in phonation? *Registers:* What is a register? Describe TDP vs CDP, what common problems are associated with registers?  
**Readings:** *Physiology:* Paton 39-41; "Intro to Anatomical Discussion" (Cerego); McCoy 39-55  
*Registers:* Paton 24-27; McCoy 103-109  
**Assignments:** Cerego  
**Assessments:** LSQ

### WEEK 6, 7

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Sept 26 **In-class:** *How do singers breathe?* What are the muscles used for inspiration/expiration? What is the diaphragm and how does it work? What are the main methods of breathing?  
**Readings:** Paton 7-12; McCoy 22-38  
**Assignments:** Cerego  
**Assessments:** LSQ

### WEEK 7, 8

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Oct 10 **In-class:** *How do I choose and learn appropriate literature?* How do we categorize voices? What about young and/or changing voices? How can I choose a song that will benefit my progress? What's the most efficient and effective way to learn a new song?  
**Readings:** Paton p. 24-27 (review); Paton p. 31-36  
**Assignments:** Cerego; Rehearsal Observations  
**Assessments:** LSQ

\*NO CLASS Thursday, October 19 – MMEA Conference (Bozeman, MT)

**WEEK 9, 10, 11**

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Oct 24 **In-class:** *How do I sing in an intelligible fashion?* What is IPA and how can I use it?  
**Readings:** Paton p. 46-54; other readings as assigned  
**Assignments:** Cerego  
**Assessments:** LSQ; Song Preparation; Peer-to-Peer Lessons

**WEEK 11, 12, 13, 14**

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Nov 7 **In-class:** *Special problems in individual and group voice technique:* Resources materials, young voices, group voice technique, demands of time.  
**Readings:** to be assigned  
**Assignments:** LSQ; Song Preparation; Peer-to-Peer Lessons

Dec 12 Last day of regular classes

Dec 18 Final Exam 10:10a-12:10p

**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 at: [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php)

**INFORMATION CONCERNING REASONABLE**

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). “Reasonable” means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>