



DMA APPLIED VOICE
COURSE NUMBER: MUVO 9110/9210/9310
New Orleans Baptist Theological Seminary
Division of Church Music Ministries
FALL 2017

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MISSION STATEMENT

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

CHURCH MUSIC MINISTRIES DIVISION MISSION STATEMENT

Developing excellence in Kingdom-minded worship leaders.

CORE VALUE FOCUS

The seminary has five core values: Doctrinal Integrity, Spiritual Vitality, Mission Focus, Characteristic Excellence, and Servant Leadership. The core value focus for the 2017-2018 Academic Year is Servant Leadership.

- Servant Leadership: We follow the model of Jesus and exert leadership and influence through the nurture and encouragement of those around us. Servant Leadership is modeled by classroom deportment.
- This course is particularly focused on the following core values: servant leadership and characteristic excellence.

CURRICULUM COMPETENCIES

NOBTS faculty members realize that all ministers need to develop specific competencies if they are going to have an effective ministry. To increase the likelihood of NOBTS graduates having an effective ministry, the faculty developed a competency-based curriculum after identifying seven essential competencies necessary for effective ministry. All graduates are expected to have at least a minimum level of competency in all of the following areas: Biblical Exposition, Christian Theological Heritage, Disciple Making, Interpersonal Skills, Servant Leadership, Spiritual and Character Formation, and Worship Leadership.

The curriculum competencies addressed in this course are:

- Servant Leadership: To serve churches effectively through team ministry
- Spiritual and Character Formation: To provide moral leadership by modeling and mentoring Christian character and devotion
- Worship Leadership: To facilitate worship effectively

COURSE DESCRIPTION

The course consists of private study of advanced voice techniques and literature (1/2-hour or 1-hour lessons). Independent work is expected.

STUDENT LEARNING OUTCOMES

By the end of the semester:

1. The student will exhibit growth in musicianship and artistry consistent within the performance practice of assigned pieces.
2. The DMA voice student will show facility and strength through the entire vocal range, as well as vocal agility and mature vocal core with consistent healthy vibrato and loveliness of vocal tone.
3. The DMA voice student will display clear and precise emotional expression directly related to the text and meaningful physical movement and expression.
4. DMA voice students will pursue a diverse repertoire.
5. DMA voice students will display facility in English, Italian, German, French, and other assigned language diction.

COURSE RESOURCES

1. Vocal collections and solo songs available in the Martin Music Library, or IMSLP.
2. Vocal literature to be purchased based on professor's assignments.
3. DMA voice students are expected to explore new composers and new literature and genres.

COURSE TEACHING METHODOLOGY

The course will involve the following methodologies:

1. Accountability for practice habits through a weekly practice log that is evaluated by the professor.
2. Expectation of repetition of each detail of the voice lesson daily (five days each week) in their practice times as is represented on the recorded lesson.
3. Through memorized recital lab and studio recital performances, the student will overcome insecurities and gain confidence as a performer.
4. The student's full grasp of assigned musical literature will be evaluated through a Mid-Term and Final Voice Jury.
5. The student's required song study for each assigned piece will help them gain understanding of the framework of the musical piece, interpretation of the poetry, and the life of the composer and poet.
6. By placing the word for word translations below foreign language texts in the music score, and the IPA symbols above the text for each foreign language song, the student will have visual tools to facilitate word comprehension and accurate diction.
7. Through recitation of the song's poetry in English and in the foreign language, the student will develop skills as a genuine communicator.
8. As the student attends evening vocal performances they will be exposed to music from a wide array of composers and music from various eras in music history.

COURSE REQUIREMENTS

1. Prerequisites: audition, language proficiency, voice proficiency, DMA voice recital, completion of all deficiencies.
2. One hour lesson voice majors: 6 or more Songs Memorized
3. Performance: 2 Recital Lab Performances & Studio Recital Performance
4. Facility in English, Italian, German, and French diction.
5. The student will fulfill their obligations in the signed Contract Studio Agreement.
6. Students will log details of each practice session and present it for a grade for each lesson.
7. The student must attend voice lessons for each week of the semester.

EVALUATION OF GRADE

The student's grade will be computed as follows:

Weekly Lessons (Studio): 30%

Studio Grade determined as follows:

Attendance: 25 pts. Maximum

(For every two absences the student's final grade will be automatically lowered by one letter grade.)

Technical Progress (since last lesson): 25 pts. maximum

Literature Progress (since last lesson): 25 pts. maximum

Memorization (since last lesson): 25 pts. maximum

Total Points: 100 pts. maximum

Mid-Term Jury Performance: 20%

Final Jury Performance: 30%

Recital Lab and Studio Recital Presentations: 20%

COURSE PURPOSE

This course will specifically address the competencies of vocal development, freedom, and use. This course will expose the vocal student to a wide array of vocal literature. This course will enable the student to develop and polish their vocal technique, thereby increasing their effectiveness as worship leaders.

PROCEDURE FOR MAKE UP LESSONS

1. Make up lessons must be agreed upon by the teacher and student and will be given only in case of extreme emergency.
2. There will be no allowance for a missed make up lesson.
3. If the professor misses a lesson due to professional reasons, illness or emergency, the lesson will be made up.
4. If a lesson is missed because of a declared campus emergency (i.e. hurricane or heat wave) the lesson will be made up.
5. If a student is more than 10 minutes late to a 30 minute lesson or 15 minutes late to an hour lesson, it will be assumed that the student is not coming, and they will receive a zero in studio for the day.
6. When seeking to cancel a lesson, 24 hour notification is required. Failure to show for a lesson will result in a zero in studio for the day.

BIBLIOGRAPHY

Brown, William Earl, Ed. *Vocal Wisdom: Maxims of Giovanni Battista Lamperti*. New York: Taplinger Publishing, 1957.

Caruso, Enrico and Luisa Tetrazzini. *Caruso and Tetrazzini on the Art of Singing*. New York: Dover Publications, 1975.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults*. Nashville, TN: Broadman Press, 1982.

Trimble, Michael. *Fundamentals of Great Vocal Technique: The Teachings of Michael Trimble*. Delaware, Ohio: Inside View Press, 2013.

Ware, Clifton. *Cantabile: Basics of Vocal Pedagogy: The Foundations and process of Singing*. Boston, Massachusetts: McGraw-Hill, 1998.