



## **ADVANCED STUDY IN PERFORMANCE PEDAGOGY / VOICE**

COURSE NUMBER: MUVO 9301

New Orleans Baptist Theological Seminary

Division of Church Music Ministries

Spring 2019

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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 2018-2019 Academic Year is Doctrinal Integrity.

- Doctrinal Integrity: Knowing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit to it. The doctrinal statements used in our evaluations are our Articles of Religious Belief and the Baptist Faith and Message Statement.
- 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 COMPETENCIES**

This course is particularly focused on the following curriculum competencies:

- 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 PURPOSE**

The purpose of this course is to equip DMA voice students to understand the anatomy and function of the human voice and to develop vocalists under their care toward a healthy, lovely, vibrant, free, and fully supported singing technique.

## **COURSE DESCRIPTION**

This course is designed to educate and equip the student to serve the local church by increasing their knowledge of the vocal instrument and various developmental applications which can be used both in private and corporate settings to improve the overall quality of a church's vocal music ministry.

## **STUDENT LEARNING OUTCOMES**

- 1) Through this course the student will come to possess a thorough knowledge of physiology and the function of each aspect of the vocal instrument
- 2) The student will, through study, personal and classroom experiences, and teaching experiences explore the processes of vocalization.
  - a. Managing the breath: Respiration
  - b. Producing vocal tone: Phonation
  - c. Connecting vocal levels: Registration
  - d. Optimizing tone quality: Resonation
  - e. Voicing vowels and consonants: Articulation
  - f. Unifying the vocal process: Coordination
- 3) The student will develop an understanding of a healthy use, pathology, and care of the voice.
- 4) The student will explore various schools of vocal teaching techniques and their application in the vocal studio as well as in small ensemble and choir settings.
- 5) The student will demonstrate a working knowledge of the function of the voice, how to demonstrate and instruct others in proper vocal technique through assigned voice teaching experiences, various assessments, and by creating a double-spaced, 20 page paper on a topic related to vocal pedagogy.

## **COURSE TEACHING METHODS**

- 1) The student will develop and perfect their own philosophy of teaching voice through textbook reading assignments; preparation for classroom presentations; lectures, discussions, and in-class singing experiences; video presentations; article summaries; vocal performance assessments, voice teaching assignments, and through research and writing.
- 2) A mid-term and final exam will be given covering lecture and other presented material.

## **COURSE MATERIALS – required before 1<sup>st</sup> class session**

*Basics of Vocal Pedagogy: The Foundations and Process of Singing*, Clifton Ware

*The Choral Experience: Literature, Materials, and Methods*, Ray Robinson

*The Singing Book*, Meribeth Dayme

## **ASSIGNMENTS / PROJECTS**

- Students will observe one High School and one University choral conductor's rehearsals. Students will assess and take notes concerning the voice pedagogy of the conductor.
- Students will interview 3 separate categories of professionals who work with singers (voice teacher, high school or university choir director, music minister) and include written reports in the student's notebook. A guide for these interviews will be supplied.
- Students will research and assimilate information on specific vocal topic(s) and compose a final paper of at least 20 pages. Format according to the Kate L. Turabian Manual for Writers, 8<sup>th</sup> edition.
- During the semester students will give weekly lessons to a novice singer of their choosing. The student will maintain notes of the details of the lesson and the progress of the student.
- Throughout the semester, the student will teach assigned portions of the class lectures or lead class activities.
- Students will keep a notebook of class notes, observations, research on assigned topics, exercises, voice student experience and progress reports, and the "final paper" that will be turned in on or before the final class session. Please give attention to content, organization, and presentation.

## **ATTENDANCE POLICY**

Students are expected to be prompt, and are expected to attend all scheduled classes (100% attendance). If you must miss a class due to illness or emergency, please contact the instructor directly with as much advance notice as possible. Students who miss a class session for a valid reason such as illness or emergency may receive an excused absence. Unexcused absences will adversely affect the final grade.

## **COURSE GRADING PROCEDURES**

Class Participation & Assignments - 15%

Class Presentations – 10%

Student Teaching – 10%

Mid-Term Test – 15%

Final Test – 25%

Notebook & double-spaced, 20 page paper – 25%

## **EVALUATION**

- A final average of 92% to 100% - A
- A final average of 83% to 91% - B
- A final average of 75% to 82% - C
- A final average of 68% to 74% - D
- A final average below 68% - F

## BIBLIOGRAPHY

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- Caruso, Enrico, and Luisa Tetrazzini. *The Art of Singing*. New York: Dover, 1975.
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- Hines, Jerome. *Great Singers on Great Singing*. New York: Limelight Editions, 1982.
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- Peckham, Anne. *The Contemporary Singer: Elements of Vocal Technique*. Boston, MA: Berklee Press, 2000.
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- Stohrer, Sharon. *The Singer's Companion*. New York: Routledge, 2006.
- Sundberg, Johann. *The Science of the Singing Voice*. DeKalb, IL: Northern Illinois University Press, 1989.
- Trimble, Michael. *Fundamentals of Great Vocal Technique: The Teachings of Michael Trimble*. Delaware, Ohio: Inside View Press, 2013.
- Vennard, William. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, 1967.

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

## **COURSE CALENDAR**

[Study assigned reading and prepare for discussions prior to each class session]

### **Week 1, January 22 – Aesthetics in Singing, Beautiful Tone**

Ware, Chapters 1,2,3

DMA student #1 presents chapter 2. Lead in related class-room experiences, and discussion time. (30 min.)

DMA student #2 presents chapter 3 material. Lead in related class-room experiences, and discussion time. (30 min.)

*[Select a beginning voice student and begin 30 minute per week lessons. Record and take notes each week on lesson details and student's progress.]*

### **Week 2, January 28 – How the Voice Works, Creation of Vocal Sound**

Ware, Chapter 4 / Robinson pp. 53-57

DMA student #1 presents material from Robinson text. (20 min.)

DMA student #2 leads class in selected physical and singing experiences. (15 min.)

### **Week 3, February 4 – Managing the Breath, Different Approaches to Breathing**

Ware, Chapter 5, pp. bottom of 73-86 / Robinson pp. 58-63; 83-94 / Dayme Chapter 8

DMA student #2 presents material from Robinson and Dayme text. (30 min.)

DMA student #1 leads class in selected physical and singing experiences. (10 min.)

*[Select a topic for your 20 page paper. Begin research and develop a bibliography.]*

### **Week 4, February 11 – Breathing Exercises, Biomechanical Process**

Ware, Chapter 5 / Breathmaster Article, Michael Trimble. Journal of Synagogue Music. Fall 2010 Volume 38, pp. 188-210

DMA student #1 presents material from Breathmaster article. (30 min.)

DMA student #2 leads class in selected physical and singing experiences. (10 min.)

### **Week 5, February 18 – Producing Vocal Tone, Vocal Process**

Ware, Chapter 6, pp. 92-105 / Robinson pp. 63-65 / Dayme pp. 272-276

Students create model of the larynx

DMA student #2 presents material from Dayme text. (20 min.)

DMA student #1 leads class in selected physical and singing experiences. (20 min.)

### **Week 6, February 25 – Producing Vocal Tone, Vocal Process**

Ware, Chapter 6, pp. 92-105 / Robinson pp. 63-65 / Dayme pp. 272-276

Students create model of the larynx

DMA student #2 presents material from Dayme text. (20 min.)

DMA student #1 leads class in selected physical and singing experiences. (20 min.)

**Week 7, March 4 – Initiating Vocal Tone, Perfecting Vocal Tone with Scales & Exercises**

Ware, Chapter 6, pp. 105-111 / Dayme pp. 276-279

DMA student #1 presents material from Dayme text. (20 min.)

DMA student #2 leads class in selected physical and singing experiences. (20 min.)

**Week 8, March 11 – Resonance, Acoustics, The Vocal Ideal**

Ware, Chapter 8 / Robinson pp. 95-100 / Dayme Chapter 10

*[Hand in Sentence outline for your paper]*

**March 18 – (Spring Break, no classes)**

**Week 9, March 25 – Vocal Registers, Registers and Intensity Control, Exercises**

Ware, Chapter 7 / Robinson pp. 65-67; 101-104

DMA student #2 presents material from Robinson text. (30 min.)

DMA student #1 leads class in selected physical and singing experiences. (15 min.)

**Week 10, April 1 – Articulation, Diction Singing verses Vowel Quality**

Ware, Chapter 9 / Robinson pp. 114-151 / Dayme Chapter 11

*[Hand in the 1<sup>st</sup> draft of your paper.]*

**Week 11, April 8 – Unifying the Vocal Process, Classifying Voices**

Ware, Chapter 10 / Robinson pp. 73-79

DMA student #1 presents material from Robinson text. (30 min.)

DMA student #2 leads class in selected physical and singing experiences. (15 min.)

**Week 12, April 15 – Care of the Voice, Disorders, Vibrato, Tremolo, Wobble**

Ware, Chapter 11 / Dayme, Chapter 12

DMA student #2 presents material from Dayme text. (30 min.)

DMA student #1 leads class in selected physical and singing experiences. (15 min.)

**Week 13, April 22 – Teaching Singing, Comparison Chart, Problems in Choral Singing**

Ware, Chapter 13 / Robinson pp. 104-112

DMA student #1 presents material from Robinson text. (30 min.)

DMA student #2 leads class in selected physical and singing experiences. (15 min.)

**Week 14, April 29 – Vocal Performance**

Ware, Chapter 12

**Week 15, May 6 – Review**

*[Notebooks due with final draft of your 20 page paper.]*

**Finals Week – May 13 Final Exam**