

# Voice Class Syllabus

## Fall 2018

Mississippi State University  
Department of Music

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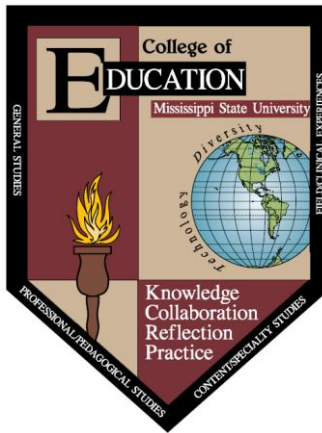
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### College of Education Conceptual Framework:



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.
2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.
4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

### Course Description:

This course covers a broad spectrum of topics related to vocal study: the physiology and positioning of the singing anatomy, vocal literature, and performance considerations. Through lectures, listening, class discussions, and group voice warm ups and rehearsals, we will explore these subjects.

**Course Objectives:**

This course is designed to give the student a greater understanding and appreciation for the art of singing and vocal repertoire. It is NOT intended to teach anyone how to sing. All activities are meant to convey the basic mechanics of classical singing and the challenges involved in singing performance.

**Required Text:**

Davids, Julia, and Stephen A. LaTour. *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. Long Grove, Illinois: Waveland Press, Inc., 2012.

**Recommended Text:**

Fenton, Kevin. *Foundations of Choral Conducting*. Place of publication not identified: USingersPublishers, ©2008.

McCoy, Scott Jeffrey. *Your Voice: The Basics*. Gahanna, Ohio: Inside View Press, ©2016.

Spivey, Norman, and Mark Uhre. *Cross-Training in the Voice Studio: a Balancing Act*. San Diego, CA: Plural Publishing, Inc., 2018.

**TASC and CFPO:**

1. We will work together to identify your best learning styles, and to explore methods for having an appropriately challenging environment. As this course is in a workshop format, you will also work together with your peers to observe techniques in others, help them improve, and apply your knowledge to your own singing. (InTASC #1: Learner Development; CFPO #2 Understanding Learners)
2. Concepts of vocal technique and content regarding stylistic features of Classical music and Contemporary Commercial Music (CCM) will be examined. Additionally, musical concepts and skills will be developed. (InTASC #4: Content Knowledge; CFPO #3 Knowledge of Content)
3. There will be opportunities to work one-on-one and in observation of others to reflect on your voice and theirs – a time honored way to gain understanding of vocal technique. We will also explore the most efficient ways for you to practice to help you continue to improve beyond the time spent in class. (InTASC # 9: Reflection and Continuous Growth)
4. Not only will teacher and student collaborate, but also we will be collaborating with your peers and collaborative pianist. (InTASC #10: Collaboration)

**Topics to be covered:**

1. Vocal Technique – Vocal technique will be discussed and practiced through vocal exercises demonstrated in class and subsequent application in repertoire. (7 hours)
2. Voice Types and Repertoire – The instructor will familiarize the students with categories and subcategories of voice types, as well as a variety of vocal repertoire including: opera, art song, operetta, oratorio, and musical theatre. Repertoire selected for students to prepare and perform is based on the instructor's evaluation of class participants. Classical art songs, folk songs, and musical theatre selections will be included. (2 hours)
3. Performance Skills – Expressivity of the vocal line, collaboration with the accompanying instrument, interpretation of text, gestures, acting, and performance presentational skills will be discussed and developed. (3 hours)

4. Choral Technique and Repertoire – The instructor will familiarize the students with how to implement of vocal technique in the choral setting. Students will also be instructed in leading a choral group: leading warm ups, teaching repertoire, conducting for voice, and coaching tone quality, diction, and expressivity. Performance skills are often integrated into repertoire study. (3 hours)

### **Listening:**

Listening to recordings is an integral part of this course. The instructor will often play recordings in class, but the students should also have access to YouTube or Spotify.

### **Method of Instruction:**

Classes will be taught in a small group, workshop format. Each class will consist of a discussion period, where reading and listening assignments will be talked about by the entire class. The class period may also include the practice of technical exercises (vocalises) to help students acquire vocal and leadership skills, as well as repertoire to learn technical applications, musical styles, and expression. This format is meant to create an open, encouraging atmosphere to build confidence and promote vocal and musical development.

### **Field Component:**

The Voice Class Field Component consists of the accumulation of five (5) observation hours.

**DUE DATE:** The completed observation log must be submitted on Watermark by September 15<sup>th</sup>. The written responses for each session attended must be completed and submitted on Watermark by Friday September 28<sup>th</sup>.

### **Homework 1**

The student will lead the class in a vocal warm up, and submit a plan that following the model provided in the handout describing the purpose and desired outcome of the exercise introduced.

### **Quizzes.**

There will be 3 quizzes each covering the lectures proceeding it. In each test, the material will be drawn from the lectures, readings, and handouts. The format of each test is primarily multiple choice, labeling, fill-in-the-blank, short answer.

### **Song Performance / Mid-Term:**

Students will prepare one piece for performance in class. This selection will be selected from art song or folk repertoire. The performance will be from memory.

### **Choral Project / Final:**

Students will learn throughout the course of the semester how to prepare a choral group for performance (leading warm up exercises, teaching repertoire, conducting, and coaching expressivity). For this project the student will conduct the (choir) the class through a portion of a choral selection prepared in class.

### **Email**

Email is recognized by the university as an official means of communication. I use email often—*the student is responsible for all information sent by the instructor via email.*

**Evaluation of Student Progress:**

You will be graded on the subjective criteria of participation, preparation, and improvement. In addition, there will be homework assignments, occasional quizzes, a field component, a midterm exam, and leading/conducting a choral performance. Please contact me at any point if you have any concerns about your grade in class.

Homework/Quizzes:	40%
Song Performance / Midterm:	20%
Field Component (Pts 1 and 2):	20%
Choral Project / Final:	10%
<u>Class participation and attendance:</u>	<u>10%</u>
	100%

**Grading:**

90-100%	A
80-89.99%	B
70-79.99%	C
60-69.99%	D
Below 59.99%	F

**Attendance and Participation Policy:**

If you are sick, please contact me *before* the start of class. Though excessive absence due to illness is not desirable, everyone appreciates your care in not spreading germs. Singers are dependent on having healthy voices!

If you have a departmental conflict (i.e. concert trip), please let me know at the beginning of the semester.

Each student will be allowed 2 *excused* absences for the semester. Any additional absences (unless documented illnesses or emergencies) will be considered unexcused and will result in deductions from your final grade.

**Honor Code:**

The honor code states: "As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do." Upon accepting admission to Mississippi State University, a student immediately assumes a commitment to uphold the honor code, to accept responsibility for learning, and to follow the philosophy and rules of the honor code. Ignorance of the rules does not exclude any member of the MSU community from the requirements or consequences of the honor code. For additional information please visit: <http://www.honorcode.msstate.edu>

**Diversity:**

The study of voice is one of great diversity. As each person's vocal instrument is unique, it is a process of discovery on the part of student and teacher to develop and reveal the beauty of the individual instrument. Culturally, styles from Western European art music (British, German, Italian, French, Spanish, American – Northern, Central, and Southern) is emphasized with other cultures and languages represented at times (Czech, Russian, African, etc.).

**Disability:**

Mississippi State University is committed to providing equal educational opportunities to all students and assisting students in making their college experiences successful and positive. MSU complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact Student Support Services for the coordination of services. For more information, please see <http://www.msstate.edu/dept/ssd/disabilities/>.

Please see me for any concerns about disabilities, or learning issues you may have. We will work together for success if I understand your needs.

**Bibliography:**

Christy, Van. *Expressive Singing*. Dubuque, Iowa: W. C. Brown Co, 1975.

Greene, Alan. *The New Voice: How to sing and speak properly*. [New York]: Chappell & Co., Inc., 1975.

McCoy, Scott (2004). *Your voice: An inside view*.  
[http://www.voiceinsideview.com/Publication\\_Data.htm](http://www.voiceinsideview.com/Publication_Data.htm) ISBN: 0-9755307-2-0

McKinney, James. *The Diagnosis and Correction of Vocal Faults: A manual for teachers of singing and for choir directors*. Nashville, TN: Genevox Music Group, 1994.

Miller, Richard. *Solutions for singers: Tools for performers and teachers*. New York: Oxford University Press, 2004.

Potter, John. *The Cambridge companion to singing*. Cambridge, UK: Cambridge University Press, 2000.

Sataloff, Robert Thayer. *Vocal health and pedagogy (Vol I): Science and assessment*. Second edition. San Diego: Plural Publishing, 2006.

\_\_\_\_\_. *Vocal health and pedagogy (Vol II): Advanced assessment and treatment*. Second edition. San Diego: Plural Publishing, 2006.

Ware, Clifton. *Adventures in Singing*. Fourth edition. Boston: McGraw-Hill, 2008.