1. Effective Semester: Fall 2016

2. College: Fine Arts and Communication
3. Department/School/Program: School of Music

4. Prefix/Subject Number
   MU 5 3 3 2

5. Course Title:
   Proposed Long: Vocal Pedagogy II: Methods
   Abbreviated (18 characters only including spaces):
   VOCAL PEDAGOGY II

6. Course Description (complete sentences in 50 words or less):
   This is a comparative study of various pedagogical methods and ideas, including historical and contemporary treatises. Students will explore exercises and vocalizes for general voice development, address and correct specific vocal problems, and engage in peer teaching.

7. Prerequisites (Including Minimum Grade Required): MU 5331 (minimum grade of B; may not be taken concurrently)

8. Co-Requisites (Including Concurrent Enrollment Allowed): MUSP 5120 (must be concurrently enrolled), MUSP 5220 (must be concurrently enrolled), or MUSP 5320 (must be concurrently enrolled), or permission of the instructor

9. Restrictions: Must be enrolled in the following degree: Master of Music. Must be enrolled in the following concentration: Vocal Performance or Choral Music Education.
10. Course Data

<table>
<thead>
<tr>
<th>Instruction Type</th>
<th>Lecture Contact Hours</th>
<th>Lab Contact Hours</th>
<th>Credit Hours</th>
<th>Repeatable for Credit?</th>
<th>Maximum Credit Hours Allowed</th>
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<tbody>
<tr>
<td>1-Lecture</td>
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<td>2-Lab</td>
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<td>3-Practicum/Internship/Student Teaching</td>
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<td>4-Seminar</td>
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<td>5-Independent Study</td>
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<td>6-Private Lesson</td>
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<td>8-Thesis</td>
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<td>9-Dissertation</td>
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<td>0-Individualized</td>
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<td>C-Clinical</td>
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<tr>
<th>Writing Intensive?</th>
<th>Topics Course?</th>
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<tr>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

Valid Grade Mode
(choose only one)
(See PPS 4.07 for definitions.)

- Standard Letter [x]
- Credit/No Credit
- Leveling/Assistantships/ESL
- Developmental

Course Equivalency(s)
(Prefix and Number)

11. Justification for the course action:

Degree: Master of Music
Major: Music and Music Education
Minor: Certificate: Performance

Explain why the new course is needed in the curriculum and how this course may or may not affect the above degree/major/minor/certificate program. If necessary please submit the appropriate Program Addition or Change Form along with this Course Addition Form.

This course is a vocal methods course and a practicum. Graduate music majors will apply the knowledge gained in MU 5331 in supervised teaching demonstrations. This new course will better reflect program objectives and the requirements of professionals in the field, ensuring that students are able to gain employment and seek entrance into a Ph.D. program.
12. Course Goals and Objectives:

1) Demonstrate teaching one male and one female voice student with immediate feedback from the instructor.
2) Demonstrate teaching and preparing assigned student to perform one art song from memory at the end of semester.
3) Demonstrate teaching a "class voice" simulated course (30-minutes).
4) Assess assigned student's respiration, phonation, resonation, articulation, and communication. Written assessment will be turned in for evaluation and grading.
5) Develop a teaching plan for assigned student to improve voice production efficiency.
6) Explore efficient and inefficient voice production and suggest pedagogical methods to modify them as necessary.
7) Research appropriate teaching repertoire for beginning male and female singers.
8) Examine the "changing voice" in males and females, and develop a teaching plan (psychophysical and vocal exercises) to benefit the singers.
9) Create a syllabus for an applied voice course and a class voice course.
10) Write a teaching philosophy at the end of the semester.
11) Read and articulate thoughts about assigned materials available on TRACS.
12) Describe various pedagogical methods and ideas gained from a review of a wide range of important historical and contemporary pedagogy treatises.
13) Write a 10-page paper on the historical perspective of vocal pedagogues from 17th-century to present time.
14) Attend three student degree recitals during the semester and write a brief review of each to be turned in as they are completed throughout the semester.

13. Description of Instructional Methodologies:
- Discussion, role playing, modeling, field-based activities, writing, cooperative learning, case studies, and observation.

14. Assessment of Student Learning:
- Examples include tests, projects, presentations, performances, creative works, papers, etc.
- Above examples of assessment must include percentages of total grade assigned.
- Must have distinct differences between a graduate level course and an undergraduate course (in case of stacked courses).

<table>
<thead>
<tr>
<th>Assignments</th>
<th>35%</th>
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<tr>
<td>(Students' Assessment, Teaching Plan, Repertoire List, Syllabus, Teaching Philosophy and Recital Reviews)</td>
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<tr>
<td>Historical Perspective Vocal Pedagogue Paper</td>
<td>5%</td>
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<tr>
<td>Teaching Demonstrations</td>
<td>20%</td>
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<tr>
<td>Class Participation/Attendance</td>
<td>20%</td>
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<tr>
<td>Final Exam-Student Recital</td>
<td>20%</td>
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</tbody>
</table>
## 15. Course Outline:

### Week 1: Syllabus and Review of Vocal Pedagogy I: Voice Science.
1. Assign students to teach for the semester.

### Week 2: Making Distinction in Voice Functioning
1. The supportive body
2. Flexible breath, phonation, and resonation.
3. First meeting/lesson with the student.

### Week 3: Releasing Tension
1. A baseline state of relaxation
2. Calibrating to a State of Readiness to Sing
3. Connecting the Body to the Voice and Music
4. DUE: Student Assessments

### Week 4: Exercises for Releasing Tension
1. Class voice teaching demonstration
2. DUE: Teaching plan/strategy

### Week 5: Exercises for Calibrating the Body to Get Ready to Sing
1. Class voice teaching demonstration
2. DUE: Repertoire List of Teaching Songs
3. DUE: Assign rep for your student

### Week 6: Exercises for Connecting the Body to the Voice and Music
1. DUE: Syllabus for Class Voice course

### Week 7: Teaching and Learning Flexible Breath
1. Natural Breath and Technique
2. What is the Best Breath for Singing?
3. Multiple Levels of Teaching Breath
4. Breath Terminology
5. Breath Problems

### Week 8: Exercises to Activate the Breath
1. Inhaling
2. Suspending
3. Exhaling
4. Recovering the Breath
5. The Full Cycle of Breathing
6. Breathing in Songs

### Week 9: Teaching and Learning Flexible Phonation
1. Focus on Flow Phonation
2. Teaching and Learning Phonation
3. Phonation Problems
4. DUE: Applied Voice Syllabus

### Week 10: Exercises for Relaxing the Throat and for Beginning, Sustaining, and Releasing the Tone.
1. DUE: Historical Perspective of Vocal Pedagogue paper

### Week 11: Tone Distinction
1. Heavy Voice and Light Voice
2. Mental Concept of Tone
3. Vibrato
4. Taking Care of the Vocal Folds with Flow Phonation

### Week 12: Teaching and Learning Flexible Resonance and Registration
1. Manipulating Resonance and Perceiving the Difference
2. Multiple Levels of Teaching Resonance
3. Resonance and the Rest of the Voice

### Week 13: Exploring the Parts of the Vocal Tract and Articulation
1. Jaw
2. Tongue
3. Lips and Cheeks
4. Soft Palate
5. Larynx and Throat

### Week 14: Exploring Vowels and Consonants and Registration
1. Vowels
2. Consonants
3. Exploring Tone Qualities
4. Exploring Kinesthetic Sensations
5. Modifying Vowels

### Week 15: The “changing” voice and Vocal Disorders
1. Psychophysical Exploration
2. Exploring mechanical/vocal exercises
3. DUE: Teaching Philosophy

### Week 16 (Finals Week): Recital
A final performance of all the students who were taught.
16. Suggested Textbook(s) and Other Learning Resources:
- Must list the required and recommended (if any) resources (e.g., relevant textbooks, course packets, websites), with complete bibliographical data (author, title, date and other publication data) in a standard academic format (e.g., CBE, APA, MLA, Chicago, etc.)

Please note: Although the textbooks listed here are a bit dated, they are the seminal works in this area of study.

17. Bibliography:
- Must include literature other than required textbooks and other learning resources.
- Must demonstrate familiarity with current research. Ordinarily, the bibliography should include scholarship published during the last five years.
- Must conform to a standard academic format (e.g., CBE, APA, MLA, Chicago, etc.) Each bibliography will use only one format.
The following books remain the most respected resources for this topic.

18. Approvals:

Department Chair/Program Director/School Director

[Signature]

Date: 1/27/15

Chair of College Curriculum Committee

[Signature]

Date: 2/25/15

Dean of College

[Signature]

Date: 2/8/15

Dean of The Graduate College (if applicable)

[Signature]

Date: 5/22/15

Chair of University Curriculum Committee (if applicable)

[Signature]

Date