



SHARE YOUR PASSION.

Course: 561/7242 Vocal Mechanism

Credits: 2 for section 561 and 3 for section 7242

Fall 2024

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Office Hours: Saturdays at 9:30 am or by appointment

**Student Engagement Statement:** Each hour of credit implies two hours of homework outside of the optional weekly class meeting.

This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.

**Course Description:** This course is designed to teach students about the function of the singing voice as an instrument by studying the physical and acoustic aspects of the voice. The information studied in this course will improve the students' ability to teach vocal technique with a focus on students in grades kindergarten through twelfth grade.

| Learning Objectives                                                                                         | Assessments                                                                                                          |
|-------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <b>Investigate the function of the singing voice</b>                                                        | Lectures, videos, discussions, quizzes, reading assignments                                                          |
| <b>Analyze the application of improving body awareness and how it positively influences the vocal sound</b> | Class activities, student demonstrations, articles<br>Video examples of students singing and online class activities |
| <b>Evaluate the specific effects of vocal exercises on vocal production</b>                                 | Students create exercises and select vocal repertoire for building specific vocal skills                             |
| <b>Explore ways to integrate vocal technique to the study of vocal literature</b>                           | Lectures, discussion, videos                                                                                         |
| <b>Examine causes of vocal pathology and remedies to improve vocal function</b>                             | Video examples, guest lecturer, discussion, articles, observing student participants                                 |
| <b>Question and discuss the challenges of the adolescent changing voice</b>                                 |                                                                                                                      |

### Illinois State Board of Education (ISBE) Standards Addressed

#### MUSIC

- Standard 1: The competent music educator possesses knowledge and skills in the use of the basic vocabulary of music –
- Standard 2: The competent music teacher understands the processes and is able to apply the knowledge and skills necessary to create and perform music –
- Standard 3: The competent music teacher understands and analyzes the role of music within a variety of cultures and historical periods and its impact on society –
- Standard 4: The competent music teacher is able to relate various types of music knowledge and skills within and across the arts –

#### PROFESSIONAL TEACHING STANDARDS

- Standard 1: Teaching Diverse Students – The competent teacher understands the diverse characteristics and abilities of each student and how individuals develop and learn within the context of their social, economic, cultural, linguistic, and academic experiences. The teacher uses these experiences to create instructional opportunities that maximize student learning.
- Standard 2: Content Area and Pedagogical Knowledge The competent teacher has in-depth understanding of content area knowledge that includes central concepts, methods of inquiry, structures of the disciplines, and content area literacy. The teacher creates meaningful learning experiences for each student based upon interactions among content area and pedagogical knowledge, and evidence-based practice.
- Standard 4: Learning Environment – The competent teacher structures a safe and healthy learning environment that facilitates cultural and linguistic responsiveness, emotional well-being, self-efficacy, positive social interaction, mutual respect, active engagement, academic risk-taking, self-motivation, and personal goal-setting.
- Standard 5: Instructional Delivery – The competent teacher differentiates instruction by using a variety of strategies that support critical and creative thinking, problem-solving, and continuous growth and learning. This teacher understands that the classroom is a dynamic environment requiring ongoing modification of instruction to enhance learning for each student.

#### Professionalism in Teaching

Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth.

Students will demonstrate the ability to:

1. Research best educational practices
2. Discern new uses for information from a variety of course work
3. Reflectively discuss their teaching and ways to enhance it

#### Excellence in Music

Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the world and across time.

Students will demonstrate the ability to:

1. Recognize style traits of various composers, genres, and periods
2. Identify major and transitional composers in a variety of styles, genres, and periods
3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture

#### Strength in Character

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research.

Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why particular educational approaches are chosen for use
3. Choose and apply new approaches to the teaching praxis.

### **Culturally Responsive Teaching and Leading Standards**

#### **Standard A. Self-Awareness and Relationships to Others**

Culturally responsive teachers and leaders are reflective and gain a deeper understanding of themselves and how they impact others, leading to more cohesive and productive student development as it relates to academic and social-emotional development for all students.

#### **Standard B. Systems of Oppression**

Culturally responsive teachers and leaders understand that there are systems in our society especially, but not limited to, our school system, that create and reinforce inequities, thereby creating oppressive conditions. Educators work actively against these systems in their everyday roles in educational institutions.

#### **Standard C. Students as Individuals**

Culturally responsive teachers and leaders view and value their students as individuals within the context of their families and communities.

#### **Standard D. Students as Co-Creators**

Culturally responsive teachers and leaders who fundamentally believe all students are capable of centering learning around students' experiences and position them as co-creators, with emphasis on prioritizing historically marginalized students.

Standard E. Leveraging Student Advocacy

Culturally responsive teachers and leaders will support and create opportunities for student advocacy and representation in the content and classroom.

#### VanderCook Candidate Outcomes Addressed

***The outcomes that the College strives to develop in its teacher candidates were derived from the institution's Conceptual Framework and are expressed in its core dispositions. This course addresses the following Candidate Outcomes:***

1. A high level of musicianship –
2. Academic ability and diligence leading to a lifetime of learning –
3. Skill in the process of teaching -
4. Self-discipline and persistence –
5. Interpersonal and intrapersonal skills –
6. Good citizenship and personal integrity –
7. Building pragmatic links with educational programs in diverse communities
8. Professionalism in action word, and appearance

#### Course Requirements and Assessment

- **Class participation: 60 points** (each Zoom meeting online is worth 10 points). Assigned reading material should be prepared for class discussion. **Students should attend 6 sessions on Zoom.**
- **Discussion Posts: 60 points** (students respond to one discussion post per week for a total of 12 posts-each post is worth 5 points)
- **2 Article Reviews: 40 points** (20 points each)
- **Quizzes: 45 points** (15 points each) 3 quizzes based on the breath mechanism-breath management, vocal folds-phonation, and vocal tract-resonance
- **Final Exam: 70 points**- This exam will consist of short answer and essay questions

## Instructional Materials

- Required Text: The Evolving Singing Voice by Karen Brunssen

### *Course Calendar*

#### **Week One**

##### **September 16**

Read/watch Introduction on Schoology

Read lecture notes and watch videos in the folder for Body Awareness

Assignment: Read The Evolving Singing Voice (pages 1-11)

**Complete the Vark-learn survey**

**Discussion post due on September 23**

#### **Week Two**

##### **September 23**

Read lecture notes and watch videos in the folder for Breath Mechanism

Assignment: pages 13-19, 61-69, 139-143

**Discussion post 2 is due on September 30**

#### **Week Three**

##### **September 30**

Read lecture notes and watch videos in the folder for Breath Mechanism

Assignment: Read pages 181-186, 210-215

**Discussion post 3 due on October 7**

**Quiz 1 is due on October 9**

#### **Week Four**

##### **October 7**

Read lecture notes and watch videos in the folder for the vocal folds/larynx,

Assignment: Read pages 19-24, 69-72, 145, 186-194, 215-219

**Discussion post 4 is due on October 14**

**Quiz 2 is due on October 16**

#### **Week Five**

## **October 14**

Read lecture notes and watch videos in the folder for The Vocal Tract/Resonance

Assignment: Read pages 24-34, 83-107

**Discussion post 5 is due on October 21**

## **Week Six**

### **October 21**

Read lecture notes and watch videos in the folder for The Vocal Tract /Resonance

Assignment: Read pages 194-195, 219-221

**Discussion post 6 is due on October 28**

**Quiz 3 is due on November 30**

## **Week Seven**

### **October 28**

Read lecture notes and watch videos in the folder for Registers

Assignment: Read pages 34-52, 72-83, 107-127

**Discussion post 7 is due on November 4**

## **Week Eight**

### **November 4**

Read lecture notes and watch videos in the folder for The Adolescent Changing Voice

Assignment: Read pages 146-150

**Discussion post 8 is due on November 11**

**Article review 1 is due on November 13**

## **Week Nine**

### **November 11**

Read lecture notes and watch videos in the folder for The Adolescent Changing Voice

**Assignment: Read pages 267-312**

**Discussion post 9 is due on November 18**

## **Week Ten**

### **November 18**

Read lecture notes and watch videos in the folder for Vocal Timbre/Vibrancy

Assignment: Read pages 195-204, 221-234

**Discussion post 10 is due on November 25**

### **Week Eleven**

November 25

Read lecture notes and watch videos in the folder for Vocal Health

Assignment: Read pages 150-174

**Discussion post 11 is due on December 2**

**Article review 2 is due on December 4**

### **Week 12**

**December 2**

Review folders and study guide for final

**Final due on December 6**

### **Resources**

Abitbol, "The Odyssey of the Voice"

Alda, Alan, "If I Understood You, Would I Have This Look on My Face"

Appleman, D. Ralph, "The Science of Vocal Pedagogy"

Bauer, Karen Tillotson, "The Essentials of Beautiful Singing"

Bozeman, Kenneth, "Kinesthetic Vocal Pedagogy"

Bozeman, Kenneth, "Practical Vocal Acoustics"

Brown, Brené, "Daring Greatly"

Brunssen, Karen, "The Evolving Singing Voice"

Bunch, Dayme, Meribeth, "The Performer's Voice"

Chapman, "Singing and Teaching Singing"

Dauids, "Vocal Technique"

Fleming, "The Inner Voice"

Friedlander, Claudia, "Complete Vocal Fitness"

Gackle, Lynne, "Finding Ophelia's Voice, Opening Ophelia's Heart"

Gilman, Marina, "Body and Voice"

Gladwell, "David and Goliath"

Gladwell, Malcom, "Outliers"

Heath, Chip, Heath, Dan, "Made to Stick"

Heinrich, Jane Ruby, "Voice and the Alexander Technique"

Henderson, Larra Browning, "How to Train Singers"

Hines, Jerome, "The Four Voices of Man"

Hines, Jerome, "Great Singers on Great Singing"

Hixon, Thomas, "Respiratory Function in Singing"

Lamperti, Giovanni, "Vocal Wisdom"

Leigh-Post, Karen, "Mind-Body Awareness for Singers"

Leyerle, William D., "Vocal Development through Organic Imagery"

Lyle, Heather, "Vocal Yoga"

Malde, Allen, Zeller, "What Every Singer Needs to Know about the Body"  
 McKinney, James, "Diagnosis and Correction of Vocal Faults"  
 McCoy, Your Voice: "An Inside View"  
 Miller, Donald, "Resonance in Singing"  
 Miller, Richard, "English, French, German, and Italian Techniques of Singing"  
 Miller, Richard, "On the Art of Singing"  
 Miller, Richard, "Solutions for Singers"  
 Miller, Richard, "The Structure of Singing"  
 Miller, Richard, "Training Soprano Voices"  
 Montgomery, Cheri, "The Singer's Daily Practice Journal"  
 Morris, Ron, Hutchinson, Linda, "If in Doubt, Breathe out!"  
 Nair, Garyth, "Voice Tradition and Technology: "A State-of-the-Art Studio"  
 Nair, Garyth, "The Craft of Singing"  
 Nelson, Samuel, Blades-Zeller, Elizabeth, "Singing with your Whole Self"  
 Phillips, Kenneth, "Teaching Kids to Sing"  
 Ragan, Kari, "A Systematic Approach to Voice"  
 Reid, Cornelius, "Bel Canto: Principles and Practices"  
 Rosenberg, Marci, LeBorgne, Wendy, "The Vocal Athlete"  
 Rundus, Katharin, "Cantabile"  
 Sataloff, Robert, "Vocal Health and Pedagogy"  
 Sataloff, Robert, "Choral Pedagogy"  
 Smith, W. Stephen, "The Naked Voice"  
 Spivey, Norman, Barton, Mary Saunders, "Cross Training in the Voice Studio"  
 Thurman and Welch, "Bodymind and Voice"  
 Vennard, William, "Singing: The Mechanism and Technique"  
 Ware, Clifton, "Basics of Vocal Pedagogy"  
 Williams, Jenevora, "Teaching Singing to Children and Young Adults"

### Attendance Policy

- Students missing more than 20% of regular class sessions should not expect to pass the class.
- -Office of the Dean of Graduate Students
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- Candidate Conduct

***An important part of VanderCook's Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.***

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### Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

In Vocal Mechanism we will explore exercises from the various body awareness disciplines (Alexander Technique, Feldenkrais, Yoga, Body Mapping, and Whole Body Voice Training) to help students learn how to release tension in the body, align the body, and engage the core muscles in singing. We will also discuss the various factors that create impediments in vocal function.

### Academic Honesty

***Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate's success in the program. Examples of academic dishonesty include:***

- ***Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.***
- ***Communicating or receiving answers or information to/from another in a testing situation.***
- ***Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.***
- ***Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.***
- ***Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.***
- ***Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.***

### Plagiarism

***Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.***

***All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.***

***Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.***

***No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.***

***Disability Statement***

***If a student has a disability which might interfere with that student's ability to function in this course, it is the responsibility of that student to notify the instructor at the beginning of the course.***