

# Vocal Techniques

(diction, pedagogy, use of the voice in choral ensembles)

Music 1314, Fall 2014

11:00-11:50 MWF, FAB 200A

Dr. Donald Callen Freed, Professor

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**A. Instructor:** Dr. Donald Callen Freed

**B. Class Hours & Credit:** 3 credit hours

**C. Office & ADA Needs Statement:** FAB 200A, 837-8216

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It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodations because of a physical, mental, or learning disability, please contact the ADA coordinator for Program Accessibility located in 112 Ferguson Hall or call 837-8203.

**D. Supplies:**

Required Texts:

1. *Diction* by John Moriarty, 3<sup>rd</sup> ed. pub. ECS Publishing, Boston.
2. *Discover Your Voice: How to Develop Healthy Voice Habits*, 1st Edition, Oren L. Brown © 1996 ISBN-10: 156593704X, ISBN-13: 9781565937048, Cengage/Singular.
3. *Choral Singing Step by Step*, James Jordan. GIA Publications, Chicago. 2011. ISBN 978-1-57999-820-2
4. Optional but recommended: Favorite French Art Songs, Favorite German Art Songs, Vol. 1, High and Low, Hal Leonard; 26 Italian Songs & Arias, Med. High & Med. Low, Alfred.

**E. Course Description and Objectives:** This course covers three areas: basic theory of singing, including the relationship of the body to singing; lyric diction for choral ensembles and soloists; and vocal/choral rehearsal techniques. Designed for music majors and minors.

Objectives:

The student will:

1. acquire knowledge of the International Phonetic Alphabet, and pronunciation and writing of these sounds.
2. apply these sounds to texts in Latin, Italian, German, French and Spanish.
3. analyze art song texts and choral texts according to the IPA. Some of these excerpts may come from the Choral Public Domain Library ([www.cpdlib.org](http://www.cpdlib.org)).
4. perform selected musical excerpts from each period.
5. explore scientific and empirical approaches in vocal pedagogy.
6. teach and evaluate sample mini-lessons.
7. apply vocal techniques to the choral setting.

**F. Course Requirements and Grading:**

1. **Attendance and participation.** Excused absences will only be by advanced notification. Excessive absences or casual attitudes about attendance and participation will result in a lowering of

the final grade. 2 absences = A. 2-3 absences = B. 4-5 absences = C. 6 absences = D. 7+ absences = F.

**2. Format.** Lecture/discussion/recitation. Students are responsible for all information and assigned readings in texts. Lectures are designed to supplement basic material. Students are also responsible for written, spoken, and singing assignments associated with the specific chapters.

**3. Grading.** Assignments and performances will be given percentage or letter grades: A = 90-100, B = 80-90, C = 70-80, D = 60-70. The final grade will consist of the following components:

a. Attendance, reading, practice, & daily preparation 20%. Attendance is required. Use absences for emergencies. Please telephone or leave message or e-mail if you will be absent. Two absences = lowering by one letter grade. Eight absences = dropped from class with F. This is University policy.

b. Written and oral assignments. 20%.

c. Major examinations 20%.

d. Final examination 20%.

e. Quizzes 20%.

My grading philosophy in graphic representation:

	attending class and doing work	skipping class or not doing work
exemplary work & creativity	A	B or C
poor work & creativity	C or D	F

Please remember that grading in music courses, especially those involving creativity and performance, is inherently more subjective than in other courses. You should leave no doubt as to your attitude, attendance, and participation. If you read the material, participate in class, and prepare, you cannot fail this course! The SRSU standards in the Student Handbook for academic honesty apply to this course. They are duplicated below as well as online.

In class, there will be times when we will work cooperatively to solve a problem. Everyone's participation is crucial and expected. There are times when the tasks we do may seem a bit hodge-podge, without a logical progression, but every activity in this class is designed to provide tools needed to improve knowledge. There may also be times when material in the text may not be covered, but we may try something new that enhances the meaning of the spoken sounds and languages, or reinforces sound pedagogy.

**NOTE: Your professor may not accept any work that is not up to capacity or that is turned in after the due date.**

**Cell Phones, Smart Phones, iPads, Tablets and other electronic apparatuses: Treat class as if you were at work. Individual issues (children, etc.) should be discussed with the professor *in advance*. If you wish to text during class because you consider something else more important, you may leave the class never to return. I may not see you; however, if you are caught texting during any class or exam it is grounds for dismissal with an F in the course.**

### **STUDENT CONDUCT and DISCIPLINE (From Student Handbook, SRSU)**

**Each student is expected to be fully acquainted and comply with all published policies, rules, and regulations of the University, copies of which shall be available to each student in the Student Life office and on-line. Students are also expected to comply with all federal and state laws.**

### **ACADEMIC HONESTY (From Student Handbook, SRSU)**

**The University expects all students to engage in all academic pursuits in a manner that is beyond reproach and to maintain complete honesty and integrity in the academic experiences both in and out of their classroom. The University may initiate disciplinary proceedings against a student accused of any form of academic dishonesty, including but not limited to, cheating on an examination or other academic work, plagiarism, collusion, and the abuse of resource materials. "Cheating" includes:**

- 1. Copying from another student's test paper, laboratory report, other report, or computer files, data listings, and/or programs, or allowing another student to copy from same.**
- 2. Using, during a test, materials not authorized by the person giving the test.**
- 3. Collaborating, without authorization, with another person during an examination or in preparing academic work.**
- 4. Knowingly, and without authorization, using, buying, selling, stealing, transporting, soliciting, copying, or possessing, in whole or in part, the contents of a non-administered test.**
- 5. Substituting for another student; permitting any other person, or otherwise assisting any other person to substitute for oneself or for another student in the taking of an examination or test or the preparation of academic work to be submitted for academic credit.**
- 6. Bribing another person to obtain a non-administered test or information about a non-administered test.**
- 7. Purchasing, or otherwise acquiring and submitting as one's own work any research paper or other writing assignment prepared by an individual or firm. This section does not apply to the typing of a rough and/or final version of an assignment by a professional typist.**
- 8. "Plagiarism" means the appropriation and the unacknowledged incorporation of another's work or idea in one's own written work offered for credit.**
- 9. "Collusion" means the unauthorized collaboration with another person in preparing written work offered for credit.**
- 10. "Abuse of resource materials" means the mutilation, destruction, concealment, theft or alteration of materials provided to assist students in the mastery of course materials.**
- 11. "Academic work" means the preparation of an essay, dissertation, thesis, report, problem, assignment, or other project that the student submits as a course requirement or for a grade.**

***All academic dishonesty cases may be first considered and reviewed by the faculty member. If the faculty member believes that an academic penalty is necessary, he/she may assign a penalty but must notify the student of his/her right to appeal to the department chair, the dean and eventually, to the Provost and Vice President for Academic and Student Affairs before imposition of the penalty. At each step in the process, the student shall be entitled to written notice of the offense and/or of the administrative decision, an opportunity to respond, and an impartial disposition as to the merits of his/her case. The decision of the Provost and Vice President for Academic and Student Affairs shall be final.***

## **G. Tentative Schedule:**

### **Changes to Syllabus**

The above procedures and assignments below are subject to change. All policies and procedures not in the syllabus will be formulated by the class in consultation with the instructor and will be geared to the needs and schedule of the class. At times we may review our learning processes together. Individual assignments will be handed out in class in addition to readings.

Week 1: Diction

Chapter 1: Forming and practicing sounds. The International Phonetic Alphabet.

Vowels, Diphthongs, Glides, Consonants, Stress Marks, Transcription of Foreign Languages, Dictionaries

August 25-29

September 1 LABOR DAY NO CLASS

Week 2: Diction

Chapter 2: Italian

Vowels, Diphthongs, Consonants and Consonant Combinations

Applying the sounds to musical examples

September 3-5

Week 3: Diction

Chapter 3: Ecclesiastical Latin

Vowels, Diphthongs, Consonants and Consonant Combinations

Linking Syllables

Applying the sounds to musical examples

September 8-12

Week 4: Diction

Chapter 4: German

Vowels, Diphthongs, Consonants and Consonant Combinations

Glottal stops

Applying the sounds to musical examples

September 15-19

Week 5: Diction

Chapter 5: French

Vowels (including mixed and nasal), Diphthongs, Consonants and Consonant Combinations

Elision and Liaison/Linking

Applying the sounds to musical examples  
September 22-26

Week 6: Diction  
Overflow and Summary  
September 29-October 3

Week 7: Voice Pedagogy: *Discover Your Voice*

October 6: Introduction. I. Primal Sound. II. Release

October 8: III. Breathing

October 10: Breathing, continued

October 13: IV. Eliciting Pitches; V. Ranges & Registers

October 15: VI. Children's Voices;

October 17: VII. Agility

October 20: VIII. Resonance and Power; IX. Growth & Maturation

October 22: X. Articulation

October 24: XII. Interpretation: Program Thoughts

October 27: XIII. Requirements for a Professional Career

October 29: XIV. Choral Singing

October 31: XV. Physical Facts; XVI. Laryngeal Anatomy

November 3: XVII. Neurology; XVIII. Hearing

November 5: XIX. Enigmas; XX. Voice Problems and Therapy

November 7: XXI. Hints for Teachers

November 10: ESSAY EXAM OVER PEDAGOGY

Week 13: Choral Singing Applications

*Choral Singing Step by Step*

November 12: Preface, Introduction, How to Use, Exercise Melodies, Lesson One Alignment

November 14: Lesson Two, The Sigh; Lesson 3: Inhalation and Exhalation; Lesson 4: Singing on the  
Breath

November 17: 5, Creating Sound to Sing on; 6, Helper Vowels u & i; 7, Building Core Sound

November 19: 8 Body Awareness; 9, Energizing Sound; 10, Basics of Diction

November 21: 11. Being Musical

November 24: EXAM OVER CHORAL SINGING

November 26-30 No Class Thanksgiving Break

December 1 & 3: Summary Discussions

Wednesday December 10 FINAL 3:00 p.m.